LIBRARY
Museum of Modern Art

Scanned from the collection of
The Museum of Modern Art Library

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
Domitor

Digitized by the Internet Archive
in 2012 with funding from
Media History Digital Library

http://archive.org/details/moviwor26chal

ol. 26, No. 1 October 2, 1915 Price 10 Cents

LIBRARY
THE MUSEUM
OF MODERN ART

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Man Afraid of His Wardrobe" (Mustang).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

# MUTUAL PROGRAM

# Thanhouser

## THE HOUSE OF CONSISTENCY

## EDWIN THANHOUSER PRESENTS

THE MIRTH OF A NATION

## FALSTAFF COMEDIES

FALSTAFF FILMS

EDWIN THANHOUSER PRESENTS

### GUSTAV GEBHARDT'S GUTTER BAND

YOU NEVER SEEN SUCH MOOSIKERS THEY'RE SO NEUTRAL THEY DON'T CARE WHOM GERMANY LICKS

**ONE REEL — MONDAY SEPT. 27th**

### PERPLEXING PICKLE PUZZLE

THE TWO C'S—CUNNINGHAM AND COOPER ARE THE TWO F'S—FUN-FURNISHERS THE PUZZLE IS SOLVED BY A BUNGHOLE

**ONE REEL — THURS SEPT. 30**

### THE ROAD TO FAME

IT'S ALL A PLAY SHOULD BE, FEATURING A STAR WHO HAS TRIUMPHED HERE AND ABROAD, WINIFRED KINGSTON AND—WHAT A CORKING STORY!

**TWO REELS · TUES., SEPT. 28th**

### THE MYSTERY OF EAGLE'S CLIFF

DON'T YOU WELCOME A MYSTERY STORY WHEN IT'S BUILT ON HUMAN POSSIBILITY?
THAT'S THIS!

**ONE REEL · SUNDAY, OCT. 3rd**

**MUTUAL FILM CORP.**
SOLE DISTRIBUTORS FOR
UNITED STATES, MEXICO & CANADA

**THANHOUSER FILM CORP.**
NEW ROCHELLE, N.Y.

# "THE MAN TRAIL"

has set every heart throbbing to the call of the wild.

It is a man's picture, where great deeds are done without counting the cost.

It is a woman's picture for what woman does not respond to the heroism in man that recks not of life to win her love?

It is a boy's and girl's picture, for every child is close to nature and yearns for the thrilling action of life in the open.

## Richard C. Travers

is featured in this 6 act drama adapted from the novel by Henry Oyen. Directed by E. H. Calvert.

# "A BUNCH OF KEYS" IS MAKING THE WORLD RING WITH LAUGHTER

in 5 acts
By Charles Hoyt

Featuring **June Keith, John Slavin and William Burress**

Directed by Richard Foster Baker

## "THE BLINDNESS OF VIRTUE"

In 6 acts. By Cosmo Hamilton
Featuring
**Edna Mayo and Bryant Washburn**
Directed by Joseph Byron Totten

## "THE SLIM PRINCESS"

In 4 acts. By George Ade
Featuring
**Ruth Stonehouse**
Directed by E. H. Calvert

## "THE WHITE SISTER"

In 6 acts. By F. Marion Crawford
Featuring
**VIOLA ALLEN**
**and Richard C. Travers**
Directed by Fred. E. Wright

## "GRAUSTARK"

In 6 acts. By George Barr McCutcheon
Directed by Fred. E. Wright

***BOOK THROUGH THE V. L. S. E., Inc.***

Trademark Reg.
U. S. Pat. 1907

**Essanay**
"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago

The Universal Presents CARTER DE HAVE

in that Great Story of

# The College

BROADWAY
UNIVERSAL
FEATURES

CARTER
DE HAVEN
*and*
FLORA PARKER
DE HAVEN

In the Latest Broadway
Universal Feature

## "The College Orphan"

**How a college boarding house orphan and a discredited student bring honor to the college and achieve love and success for themselves.**

# & FLORA PARKER DE HAVEN

# College Life

# Orphan

## CAST OF CHARACTERS

| | |
|---|---|
| JACK BENNETT, Jr. | CARTER DE HAVEN |
| HIS MOTHER | MISS EDWARDS |
| HIS FATHER | LOUIS MORRISON |
| IRMA BRENTWOOD, His Fiance | OLGA DEVOE |
| BRUCE HOWARD, Upper Classman, His Rival | VAL PAUL |
| IRMA'S FATHER | ROBERT SINGER |
| DAISY WOODS, An Orphan | FLORA PARKER DE HAVEN |
| MRS. BLANDING, Landlady | LULE WARRENTON |
| "SOCRATES," College Character | DOC. CRANE |

Frat Boys, Servants, College Fellows, Chorus Girls, College Officials, etc., etc.

| | |
|---|---|
| SCENARIO BY | L. V. JEFFERSON |
| PRODUCED BY | WM. DOWLAN |
| LOCATIONS BY | SCOTTY DUNLAP |
| COSTUMES BY | CARTER DE HAVEN |
| EXTRAORDINARY PROPS BY | FRANK KELLY |
| MUSIC ARRANGED BY | M. WINKLER |
| PHOTOGRAPHED BY | KING GRAY |

TECHNICAL DIRECTING AND DESIGNING BY FRANK D. ORMSTON

***Picturized in Six Big Acts***

**Write or wire your Exchange for booking**

**UNIVERSAL FILM MANUFACTURING CO.**
**CARL LAEMMLE, President**
*"The Largest Film Manufacturing Concern in the Universe"*
**1600 BROADWAY, NEW YORK**

# Weekly Review of Features on the regular Universal Program

MOVING
UNIVERSAL
PICTURES

## The Greatest Program on Earth

BROADWAY
UNIVERSAL
FEATURES

The Eminent American Actor

## Wilton Lackaye in *"The Man of Shame"*

**Produced by Harry C. Myers**

**Fourteenth Prize Release**
**Broadway Universal Features**
**Released Oct. 11**

A strong program for the week of October 11th, starts off with the Fourteenth Broadway Universal Feature, presenting the distinguished American star and New York favorite, Wilton Lackaye, in an adaptation by M. B. Havey of the celebrated French novel, "Roger La Honte," by Jules Mary, entitled for screen purposes—"The Man of Shame." Mr. Lackaye's stage reputation, based on his tremendous vogue as Svengali in "Trilby," his characterization in "The Pit," and other notable successes, has made his name familiar throughout the land. In "The Man of Shame" he plays a difficult dual role, in which double exposure is used with startling effect. Mr. Lackaye is supported by Rosemary Theby as leading woman, and by Harry C. Myers, who directed the picture.

## *"The Kiss of Dishonor"* with Jane Novak and Ronald Bradbury

**Directed by Norval MacGregor**

**Prize Heart Interest Drama**
**Gold Seal—2 Reels**
**Released Oct. 12.**

On Tuesday, October 12th, we have the ever-welcome Jane Novak, whose work with Hobart Bosworth in "The Scarlet Sin" established her in prime favor. Playing opposite, is that vigorous young actor, Ronald Bradbury, in "The Kiss of Dishonor," a two-reel Gold Seal heart interest drama. Scenically the picture is artistic and beautiful; dramatically it is strong, with plenty of action and logical continuity. The heart interest is there, too, and with the punch that gets over.

## *"Under New Management"* with Gertrude Selby and Alice Howell

**Directed by H. Pathe Lehrman**

**Prize Novelty Comedy**
**L-Ko—2 Reels**
**Released Oct. 13.**

Wednesday's L-Ko, October 13, is a novelty. It is called "Under New Management," and most of the fun is supplied by **comediennes** instead of comedians. Gertrude Selby, sweeter than ever, is first, a flirty stenographer; later disguised as a boy, she is made love to by the wife of her former employer and the complications speed the action up to the limit. It is very much out of the ordinary and will get the laughs.

## *"The Girl of the Dance Hall"* with Agnes Vernon

**Directed by Leon Kent**

**Prize**
**Emotional Drama**
**Laemmle—3 Reels**
**Released Oct. 14.**

Agnes Vernon is doing splendid work, as shown by her latest release, "The Girl of the Dance Hall," a three-reel Laemmle drama. In this strong picture she is rescued from life in a mining town dance hall and marries a well-to-do city man. Frequently threatened with exposure of her past life by a former associate, Miss Vernon in the title role carries some big emotional scenes in a most convincing fashion. This picture is strong enough to boost hard, as it will make a strong impression on all who see it. Released Thursday, October 14.

## J. Warren Kerrigan in *"A Kentucky Idyl"*

**Directed by Jacques Jaccard**

**Prize**
**Idyllic Drama**
**Victor—2 Reels**
**Released Oct. 15.**

J. Warren Kerrigan appears to advantage in the two-reel Victor drama of Friday, October 15, which bears the attractive title, "A Kentucky Idyl." As the local bad man, Bill Cameron, proprietor of a dance hall and saloon—"Cameron's Place," in the Kentucky mountains, the ever-popular Kerrigan's wonderful physique is a strong asset, and he plays a dominant role with his customary vigor. The story deals with the coming to the mountain settlement of a missionary and his pretty daughter, Helen Leslie, with whom Kerrigan, as Bill Cameron, falls in love to the extent that he closes his place and makes its frequenters attend the church services. His love is not returned, however, and he returns to his former sweetheart, though Cameron's Place is closed for good. Under the direction of Jacques Jaccard this picture is good; with a clean, wholesome story, and some very realistic and convincing settings.

## *"The Yellow Star"* by Randall Parrish. With Marie Walcamp and Frank Newburg

**Directed by J. P. McGowan**

**Prize**
**Secret Service Drama**
**101-Bison—3 Reels**
**Released Oct. 16.**

J. P. McGowan, late of the Lasky Studios, contributes a strong three-reeler, "The Yellow Star," written by the popular author, Randall Parish, author of a number of "best seller" novels. It is released under the 101-Bison brand for October 16. Under his capable direction Marie Walcamp and Frank Newburg do some excellent work and the result is a very fine picture. The story concerns a band of crooks who are engaged in smuggling Chinamen into the United States. Newburg as a secret service officer, is detailed to round up the gang, which, after numerous thrilling scenes, and with the help of the resourceful Marie, he does to the great satisfaction of all who have seen the picture. The photography is fine and the dock scenes at San Francisco; the den of the "Yellow Star" gang; Marie's escape after being thrown down a trap door to the waters of the bay, are all real thrills that will grip any audience. You can boost this as much as you like. The picture will make good.

## *"A Mother's Atonement"* with Cleo Madison and Arthur Shirley

**Directed by Joseph DeGrasse**

**Prize**
**Dual Role Drama**
**Rex—3 Reels**
**Released Oct. 17.**

Fine double exposure work marks the Rex release of Sunday, October 17, "A Mother's Atonement," reel emotional drama featuring Cleo Madison and Arthur Shirley. Cleo appears as a mother and her daughter. In one strong situation the mother induces the daughter to drink her first glass of wine, not knowing her identity. You will be greatly pleased with Miss Madison's characterizations in this scene in particular. As the mother she appears to be a handsome woman of the world, somewhat blase and hardened, but still beautiful. As the daughter she is simply "sweet sixteen" and the contrast is remarkable. The photography and the settings of this picture are noteworthy, and the whole of its prominent place on the program. Directed by Joseph DeGrasse.

# *Wait for Marguerite*

—and she's well worth waiting for, is filmdom's daintiest star

## Marguerite Courtot

who is coming to you in a series of single reel dramas, each complete in itself, entitled

## The Ventures *of* Marguerite

Released in Regular Service, every Friday, commencing

**October 22d**

*—here's an advertising innovation*

One, Three and Six-sheet, 4-color Lithographs for each of these Single-reel Productions

TRADE KALEM MARK

## KALEM COMPANY

235-39 West 23rd St., New York, N. Y.

H. B. WALTHALL

G. M. ANDERSON

# ASK THE EXHIBITOR WHO USES ESSANAY

You will be told that Essanay photoplays are intensely fascinating, clean and uplifting; that they fill the theatre with the highest class of patrons, who appreciate a good play and bring their families back again.

HENRY B. WALTHALL, EDNA MAYO, G. M. ANDERSON, CHARLES CHAPLIN, RICHARD C. TRAVERS, WARDA HOWARD, MARGUERITE CLAYTON, BRYANT WASHBURN are among Essanay's great players who insure plays of consistent merit.

MARGUERITE CLAYTON

WARDA HOWARD

**"Tides That Meet"**
3-Act Drama—Oct. 4
By Clinton Dangerfield
A soul-stirring photoplay
With Bryant Washburn and Ann Kirk

**"The Fable of the Statesman Who Didn't Make Good"**
Comedy—Oct. 6
By George Ade
Directed by Richard Foster Baker

**"Broncho Billy, Sheepman"**
Drama—Oct. 8
Featuring G. M. Anderson

**"The Old Sin"**
3-Act Drama—Oct. 5
By H. Tipton Steck
A thrilling story of a great love
With John Lorenz and June Keith

**"Snakeville's Weak Women"**
Comedy—Oct. 7
A western photoplay full of riotous mirth.

**"Suppressed Evidence"**
2-Act Drama—Oct. 9
Featuring G. M. Anderson

***Released through the General Film Company***

A 50-foot scene strip of "In the Palace of the King," "The Man Trail," "A Bunch of Keys," "The Blindness of Virtue," "The White Sister," "The Slim Princess," or "Graustark" is the best way to advertise these photoplays in your theatre. $2.50. Essanay Publicity Dept., or at the V. L. S. E. branch offices.

Special 6-sheet muslin Chaplin Posters ..........$1.75 } Essanay
25-foot strips of Essanay stars .......... 1.50 } Publicity Dept.

Life sized Chaplin cut-outs for lobby stands. $2.50 at the General Film Co. offices.

BRYANT WASHBURN

CHARLES CHAPLIN

Trademark Reg.
U. S. Pat. 1907

**Essanay**
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 ARGYLE STREET, CHICAGO
George K. Spoor, President

# "In the Palace of the King"
## A Thrilling Love Romance

Knights of old and ladies fair step out of the realm of dreams to appear in reality in Essanay's six act photoplay, "In the Palace of the King."

F. Marion Crawford wove a thrilling love romance around the reign of King Philip II of Spain.

Five thousand persons, including 1,000 horsemen, 1,000 foot soldiers, hundreds of peasants, royal personages, courtiers and officers, take part in this great spectacular photoplay.

It is the story of a great love between Don John, half brother of the King, and Dolores, daughter of a Spanish general. Royal plots and court intrigues separate the lovers and nearly cause the death of Don John. But love is triumphant.

The all star cast includes E. J. Ratcliffe, the noted stage star; Richard C. Travers, Essanay leading man; Arleen Hackett, leading woman for William Faversham; Lewis Edgard, Ernest Maupain, Nell Craig, Lillian Drew, Sydney Ainsworth and Thomas Commerford. Directed by Fred E. Wright.

**Essanay**

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

**George K. Spoor, President**

Trademark Reg
U. S. Pat. 1907

PARAMOUNT

FAMOUS PLAYERS—CHARLES FROHMAN CO.
PRESENTS
THE SCREEN'S FOREMOST EMOTIONAL ARTISTE,

# PAULINE FREDERICK

*BERNARD'S CHILD DRIVES VENGEANCE FROM ZAZA'S HEART.*

IN A SUPERB PHOTO-PRODUCTION OF THE DRAMATIC SENSATION OF THE CENTURY

# "ZAZA"

*By*
*Berton and Simon,*

IN FIVE PARTS

RELEASED OCT 4th.

*PRODUCED BY THE*

# FAMOUS PLAYERS

**ADOLPH ZUKOR**, President
**DANIEL FROHMAN**, Managing Director
**EDWIN · S · PORTER**. Treasurer and General Manager
**Canadian Distributors—Famous Players**

36 FAMOUS FEATURES A YEAR

PROGRAM

## The
# Famous Players Film Company

extends its thanks to the Motion Picture Press for its gratifying editorial comments concerning the manner in which we accepted the sudden disaster which recently befell us, and for its unlimited confidence in our spirit and resources, expressed as follows:

"The Famous Players are already in a position to assure the trade that no plan which had been formulated or contemplated before the outbreak of the fire will be in any way modified or impaired. The recuperative powers and efficient organization of the Famous Players Film Company could not be better demonstrated than by the rapidity with which actual production of films was resumed after the disastrous fire."—Motion Picture News.

"The blaze which completely gutted the Famous Players Film Company studio was the worst that has taken place in New York City since the beginning of the film industry. The Morning Telegraph extends its sincere sympathy to the concern that has suffered this loss. It is particularly unfortunate that it should have occurred at a time so near the completion of their big new studios outside of the city. That the Famous Players courageously and independently proceeded with its work of manufacturing film and has in no manner left a gap in the Paramount program of releases, would be a still greater occasion for surprise, if one were not prepared for it in a way, by a study of the picture trade as a whole, and the Famous Players Film Company in particular."—N. Y. Morning Telegraph.

"With characteristic energy the Famous Players Company has already taken steps to minimize the effects of Saturday's disastrous fire and the conflagration will not interfere with the orderly course of business. Nevertheless, the blow is by no means a small one, and the sympathy of film men is heartily accorded to Adolph Zukor, Daniel Frohman and Edwin S. Porter. But those acquainted with the spirit that animates the Famous Players organization need not be reassured that Saturday's disaster will not be allowed to halt in the slightest the vast expansion previously planned."—N. Y. Dramatic Mirror.

"The immediate result of the fire has been the rushing to a speedy conclusion of the plans in preparation prior to the fire for the erection of the studios and laboratories on the newly acquired tract of land at 225th Street, west of Broadway, overlooking the Hudson and Harlem Rivers, the recent purchase of which created a sensation in motion picture and real estate circles, as this is the largest plot of ground ever secured by a motion picture concern within New York City for construction purposes. These plans, which call for the erection of the largest and most comprehensively equipped motion picture studios in the country, are now in the hands of the contractors, who have been given instructions to rush the completion of the work with all the speed at their command.—Motion Picture Mail (Published by N. Y. Eve. Mail).

"So far as exhibitors of Famous Players films are concerned, they need not have been informed that there was a fire, as they are practically unaffected by it."—Motography.

# FILM COMPANY

Executive Offices
**507 FIFTH AVENUE**
**NEW YORK**

**Film Service, Ltd., Calgary—Montreal—Toronto**

36 FAMOUS FEATURES A YEAR

**PARAMOUNT**

Jesse L. Lasky
presents
America's Leading Masculine Star

# DONALD BRIAN

in an
exciting, modern
photoplay, based
on the widely
read novel:

# "THE VOICE IN THE FOG"

by
Harold MacGrath

Released through
Paramount Pictures
Corporation-
-September 27th

Canadian Distributors
Famous Player Film Co.(Ltd)
Montreal, Toronto, Calgary

LASKY

# JESSE L. LASKY

120 WEST 41 ST STREET
**JESSE L. LASKY Pres.** **SAMUEL GOLDFISH**

PROGRAM

## What They Say About

# LASKY

The Chicago Herald, one of the most respected and widest circulated newspapers in the United States, commented recently upon Lasky productions, as follows:—

> "Lasky carries with it the comfortable assurance of *work well done.* David Belasco's famous hobby of detail is the slogan of this branch of the Paramount Pictures Corporation. The Lasky Features have the *finesse* that connoisseurs of moving pictures appreciate but seldom find. This company has progressed in the short year of its organization in a manner that leaves those familiar with the situation *speechless with astonishment.*"

LASKY

leads the world
in perfect
photoplay productions.

LASKY

**FEATURE PLAY CO.**

NEW YORK CITY

Treas. and Gen. Mgr CECIL B. DE MILLE Dir. Gen.

# *Paramount*

**is the service you will eventually use.**

**Nothing in photoplays equals the productions of**

## Famous Players Film Co.
## Jesse L. Lasky Feature Play Co.
## Oliver Morosco Photoplay Co. and
## Pallas, Inc.

**whose pictures are released exclusively on**

## *Paramount Program*

Besides these superior films, the

## Paramount National Advertising

is telling thirty millions of people each month what kind of pictures Paramount releases. These readers are coming to Paramount theatres in constantly increasing numbers.

**Paramount is the only company that is building a permanent clientele for its exhibitors—**

**First—By affording the exhibitor service protection by reason of his exclusive contract; and**

**Second—By a systematic national advertising campaign.**

Let us help **you.** Write our exchange **today** about service.

*Paramount Pictures Corporation*
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

The Weather-man says

**Every day is a sunny day for the exhibitor who shows**

# NEAL OF THE NAVY

PRODUCED BY BALBOA

Complete in 14 chapters of two reels each

*Featuring*

**LILLIAN LORRAINE & Wm. COURTLEIGH jr.**

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

# PATHÉ PRESENTS SIM

ADAPTED FROM Wm J. LOCKE'S FAMOUS NOVEL·

Produced by Edw. JOSÉ

EDWIN ARDEN

Featu

**EDWIN**
**IRENE W**
**CRAUFU**
**&ALMA**

SIMON MEETS THE CAT QUEEN

The Third of
Famous Gold

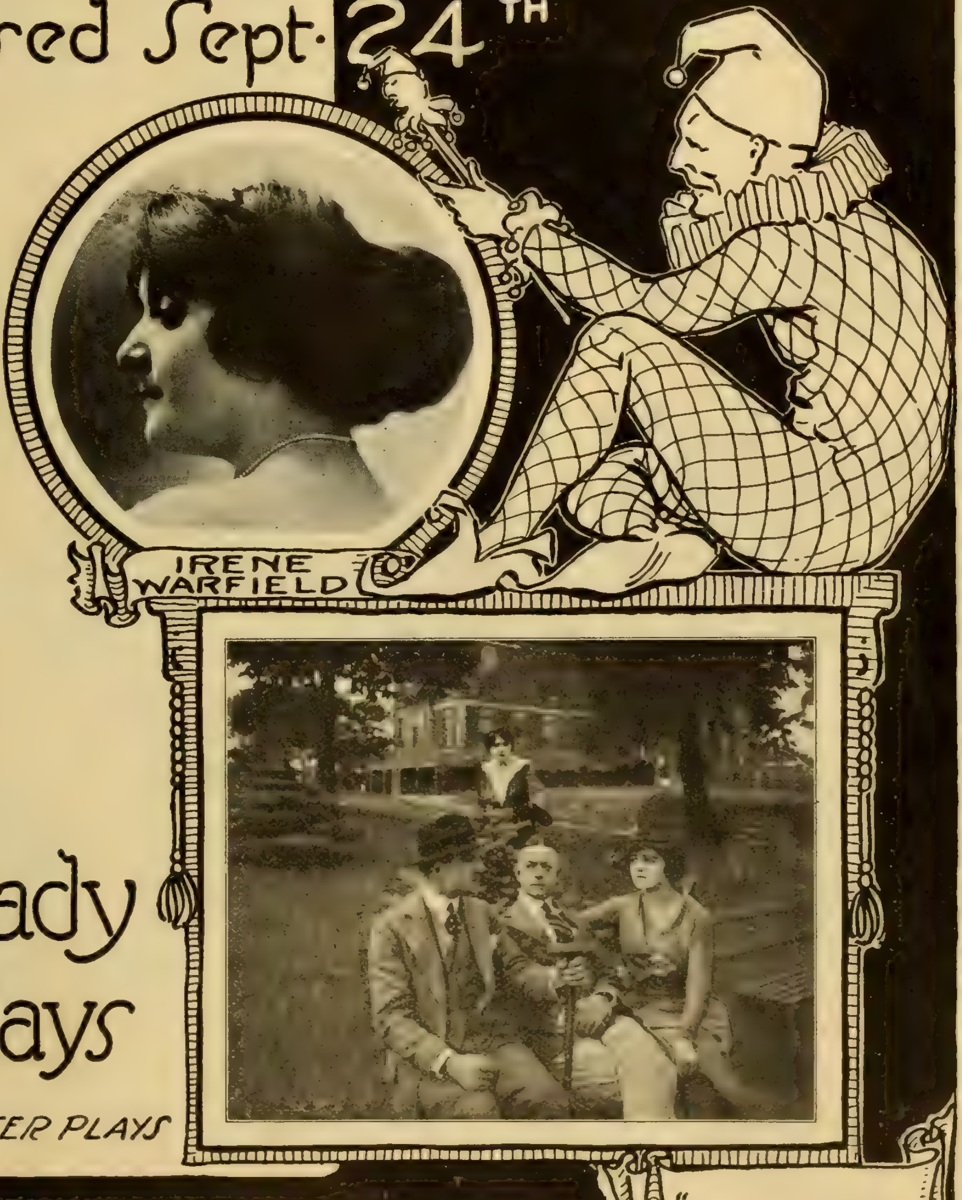
*SPECIAL MUSICAL PROGRAM FREE*

The PATHÉ
**EXECUTIVE**
**25 WEST 45th ST.**

# ON THE JESTER

## A FIVE PART DRAMA of SOLID EXCELLENCE

Released Sept. 24TH



"LOLA IS NOT IN OUR CLASS"

ring

ARDEN
ARFIELD
RD KENT
TELL

the already
Rooster Plays

*ON ALL GOLD ROOSTER PLAYS*

**EXCHANGE inc.**

**OFFICES**
**NEW YORK**

# WHO HAS NOT READ
# STORIES IN THE CO

**Millions of men, women and children**
**expense, secured the rights to**

# The New Adventures of

Have been filmed for PATHÉ by the Whartons, with Max Figman as "Blackie Daw"; Lolita Robertson as "Violet Warden"; and Burr McIntosh as "Wallingford"—A cast truly worthy of the stories!

The stories are by George Randolph Chester, the scenarios by Charles W. Goddard, and they are adapted by Geo. W. Seitz.

BOOK THIS EXTRAORDINARILY ATTRACTIVE SERIES NOW!

Released October Fourth

**The PATHÉ**

**EXECUTIVE**
**25 WEST 45th ST.**

# THE WALLINGFORD
# SMOPOLITAN MAGAZINE?

**have read them and Pathé has, at great**
**bring them to life on the screen**

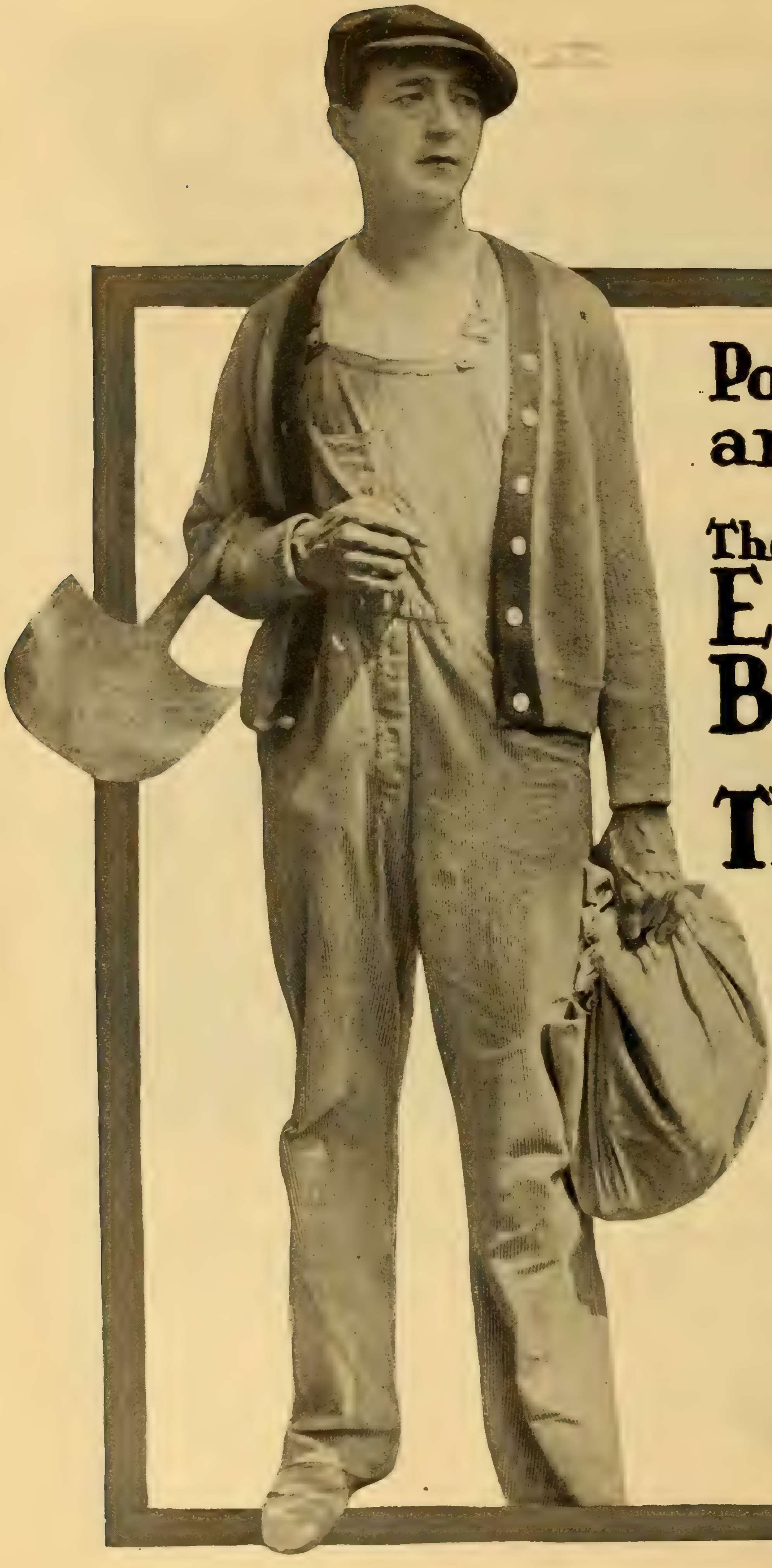
# J. RUFUS WALLINGFORD

Max Figman Lolita Robinson Burr McIntosh

All who have read these great stories will want to see the pictures and—the stories will be published simultaneously by the Hearst and other big newspapers all over the country.

**EXCHANGE inc.**

**OFFICES**
**NEW YORK**



**Popular Plays and Players**
present
The Distinguished

# Edmund Breese

in

# The Song of the Wage Slave

from the poem by
Robert W. Service

METRO PICTURES

THE SHOOTING OF DAN McGREW was the first of the Robert W. Service poems to be adapted for pictures. The SONG OF THE WAGE SLAVE is the second. It was made by the same producer and with the same star that made the first picture tremendously successful. The SONG OF THE WAGE SLAVE is a great big strong story, tense with vital action in every one of its five wonderful reels. This is a drama for the many.

**Released on the Metro Program October 4th**

METRO PICTURES

TWO MORE STARS IN REGULAR SERVICE

# WALTER HAMPDEN

STAR OF
*"THE SERVANT IN THE HOUSE" and "THE CITY"*

AND

# MARION LEONARD

*THE POPULAR SCREEN FAVORITE*

IN

# "THE DRAGON'S CLAW"

AN UNUSUALLY GRIPPING
PHOTODRAMA

RELEASED
SEPTEMBER 29TH

WRITTEN AND PRODUCED BY
STANNER E. V. TAYLOR

## STAR THREE REELERS

EVERY OTHER WEDNESDAY ON

**GENERAL FILM COMPANY**
**REGULAR PROGRAM**

**Knickerbocker Star Features**
NEW YORK

# EQUITABLE

*Each of the many stars and noted players engaged for appearance on the Equitable program, have proven their worth before the camera*

GAIL KANE
HELEN WARE
HENRY KOLKER
THOMAS A. WISE
ROBERT EDESON
JULIUS STEGER
GEORGE SOULE SPENCER
WILLIAM COURTLEIGH
ALEXANDRA CARLISLE
MARGARITA FISCHER
KATHRYN OSTERMAN
KATHARINE KAELRED
CYRIL SCOTT
LILY CAHILL
CLARA WHIPPLE
FLORENCE REED
LENORE ULRICH
MURIEL OSTRICHE

*Each tried and proven star works under the direction of a director who has accomplished big things.*

*Each director is under the indirect supervision of men who have earned their laurels in competition with other men.*

THERE CAN BE NO MISTAKES

*The possibility of inferior results is eliminated through the policy of using only TRIED and PROVEN material.*

SEPTEMBER

20-CLARA KIMBALL YOUNG AND WILTON LACKAYE IN "TRILBY"
27-JULIUS STEGER IN "THE MASTER OF THE HOUSE"

OCTOBER

3-HELEN WARE IN "THE PRICE"
10-THOMAS A. WISE IN "BLUE GRASS"

*A sublime diversity of subjects--powerful titles, supreme scenic investitures---perfect distribution*

RELEASED THROUGH WORLD FILM CORPORATION

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

# EQUITABLE

## THE GREATEST ACCOMPLISHMENT

IN FILMDOM'S HISTORY—*THE FOLLOWING HOUSES IN GREATER NEW YORK PLAYING EQUITABLE PICTURES THIS WEEK.*

LOEW'S MURRAY HILL
CLAREMONT
NEMO
M & S ODEON
LOEW'S CIRCLE
ELDORADO
M & S PALACE
1st AVE. THEATRE
REGENT
UNIVERSITY

EMPIRE (BRONX)
CLASSIC
AUDUBON (FOX)
LOEW'S NEW YORK
LOEW'S AVE. B
ART & STAR
EMPRESS & GRANT
McKINLEY SQUARE
M & S. DELANCEY
MANHATTAN

72nd ST. PLAYHOUSE
HEIGHTS
ARCADE
SAVOY
BUNNY
GARDEN
DRURY LANE
FULTON
REGENT
MORNINGSIDE

HARLEM 5th AVE.
ST. MARKS
77th ST.
CROTONA (FOX)
ACADEMY (FOX)
RIVERSIDE (FOX)
CRESCENT
MIRACLE
BRAECKER ODEON

## EQUITABLE

ATLAS
LOEW'S ORPHEUM
" GREELEY SQUARE
PHOTOPLAY
DUFFIELD
EDEN
TISHELER'S BROWNSVILLE
SAVOY
CARLTON

GLOBE
M & S NEW LAW
LOEW'S WEST END
ELECTRO
PALACE
MILLER'S
BEDFORD
DECATUR
WASHINGTON
FOX'S COMEDY

SUMNER
NEW KINGSTON
FOLLY
PARKSIDE
SUNSET
MONTAUK
LEE. AVE.
MARATHON
FARRAGUT HALL
HAPPY HOUR

HENDERSON'S
NORWOOD
UNIQUE
REGENT
COLUMBIA
STRAND
FLUSHING
JAMAICA (FOX'S)
POWELL
STAR

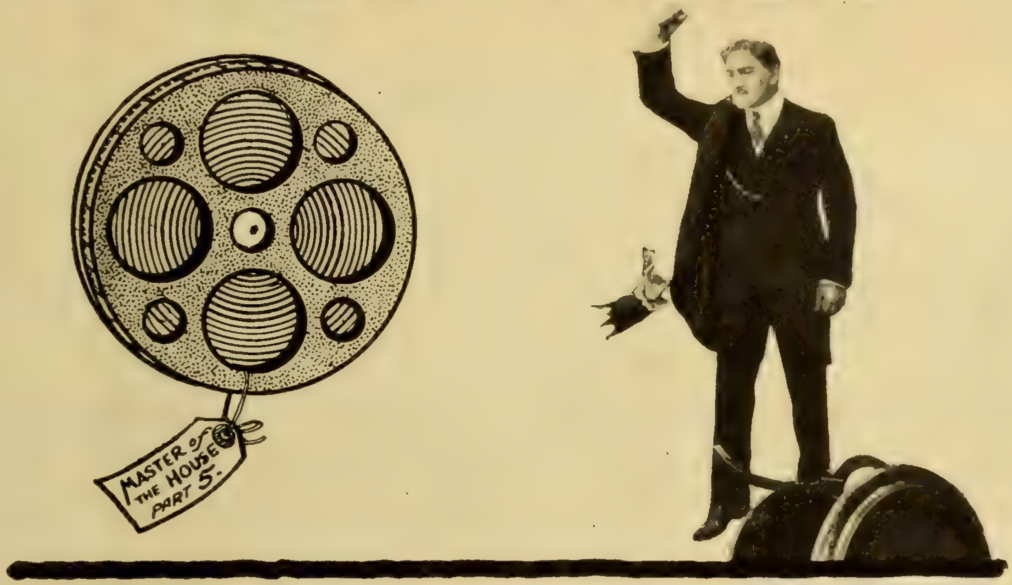
SUMMED UP IT MEANS THAT EVERY IMPORTANT THEATRE IN THE GREATEST CITY IN THE WORLD WHERE COMPETITION IS KEENEST IS PLAYING EQUITABLE PROGRAM

## EQUITABLE MOTION PICTURES CORPORATION

LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

# EQUITABLE

## Both of these are
## JULIUS STEGER


MASTER OF THE HOUSE PART 5.

THE REEL and THE REAL

# JULIUS STEGER

in

# "The MASTER of the HOUSE"

*Visualized from the play of the same name.*
Has made thousands weep and think—His wonderful grasp on the art of pantomine, the language of the soul; makes him more attractive on the screen than he was in the spoken drama.

The powerful play has been elaborated upon and will be presented in five acts of extraordinary photo-drama produced by **TRIUMPH FILM CORP.**

*Released* Sept. 27, *through*

## WORLD FILM CORPORATION

**EQUITABLE MOTION PICTURES CORPORATION**
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
**WORLD FILM CORPORATION**

# WORLD FILM

LEWIS J. SELZNICK

COMING

# Miss VIVIAN MARTIN

In the
Twentieth Century Idyll

# The LITTLE MADAMOISELLE

A SHUBERT FEATURE

*A typically attractive little French miss who speaks no-English is suddenly set down in a New England village where no French is spoken She is rescued by a young American who speaks French but who is "broke".*

*They start for Boston, walking by day and spending the nights where night overtakes them.*

*The interesting situations which arise are not difficult to imagine but they are situations which will hold an audience from the first to the last inch of the film.*

*Of course, the young couple were married when they reached Boston.*

HOME OFFICE 130 West 46th Street New York

# CORPORATION

Vice Pres. & Gen. Mgr.

## HOW TOLEDO GOT A RECORD AUDIENCE

*Two of the biggest merchants in this country, men who knew nothing of motion pictures except what they had learned from theatre seats, last week selected World Film features as the strongest drawing attraction they could find. The occasion was the biggest fashion show that Toledo, Ohio has ever known and the purpose was to display advance styles to the women of the community.*

*The managers advertised fine gowns from famous designers and fifteen beautiful models from New York to show them, and they featured in every bit of publicity that in connection with the Style Show they would present the famous World Film stars, Clara Kimball Young and Robert Warwick in two World Film photoplays.*

*The result ----- the biggest affair of the kind on record in the Middle West. The Toledo Times said: "The managers of the Style Show have been convinced that no other films could be more appreciated by a Toledo audience."*

*The fact that these two shrewd, hard-headed business men, top-notchers among the country's best, placed World Film features ahead of advance styles to attract women should mean much to every motion picture exhibitor.*

Phone BRYANT 4020 BRANCHES EVERYWHERE

MUTUAL PROGRAM

In the New
Eight Million Dollar
Mutual Program
(All Stars - All Features)
— NO EXTRA CHARGE

A THREE REEL
CLIPPER STAR FEATURE

THE
IDOL

*featuring*

Mr. E. FORREST TAYLOR
*and*
Miss HELENE ROSSON

Released Oct. 9th

*Produced by*
American Film Co. Inc.

# MVTUAL PROGRAM

MVTVAL FILM CORPORATION
*Announces*
The Celebrated Screen Star
*Miss*
***Neva Gerber***
*in*

# MOTHER'S BUSY WEEK

It's a BEAVTY Comedy
*Released Oct. 5th*

**In the New $8,000,000**
**MVTVAL PROGRAM**
**(All star - All features)**

*Produced by*
American Film Co. Inc.

# MUTUAL PROGRAM

MUTUAL FILM CORPORATION
*Announces*

## A FALSTAFF COMEDY

# A PERPLEXING PICKLE PUZZLE

featuring
**Mr. Claude Cooper**
and
**Mr. Arthur Cunningham**

Released Sept. 30th
On the Regular
MUTUAL PROGRAM
(all stars - all features)

Produced by Thanhouser

# MUTUAL MASTERPICTURES

MUTUAL FILM CORPORATION

*Announces*

A Heart-Stirring Masterpicture

# BRED in the BONE

featuring the talented screen star

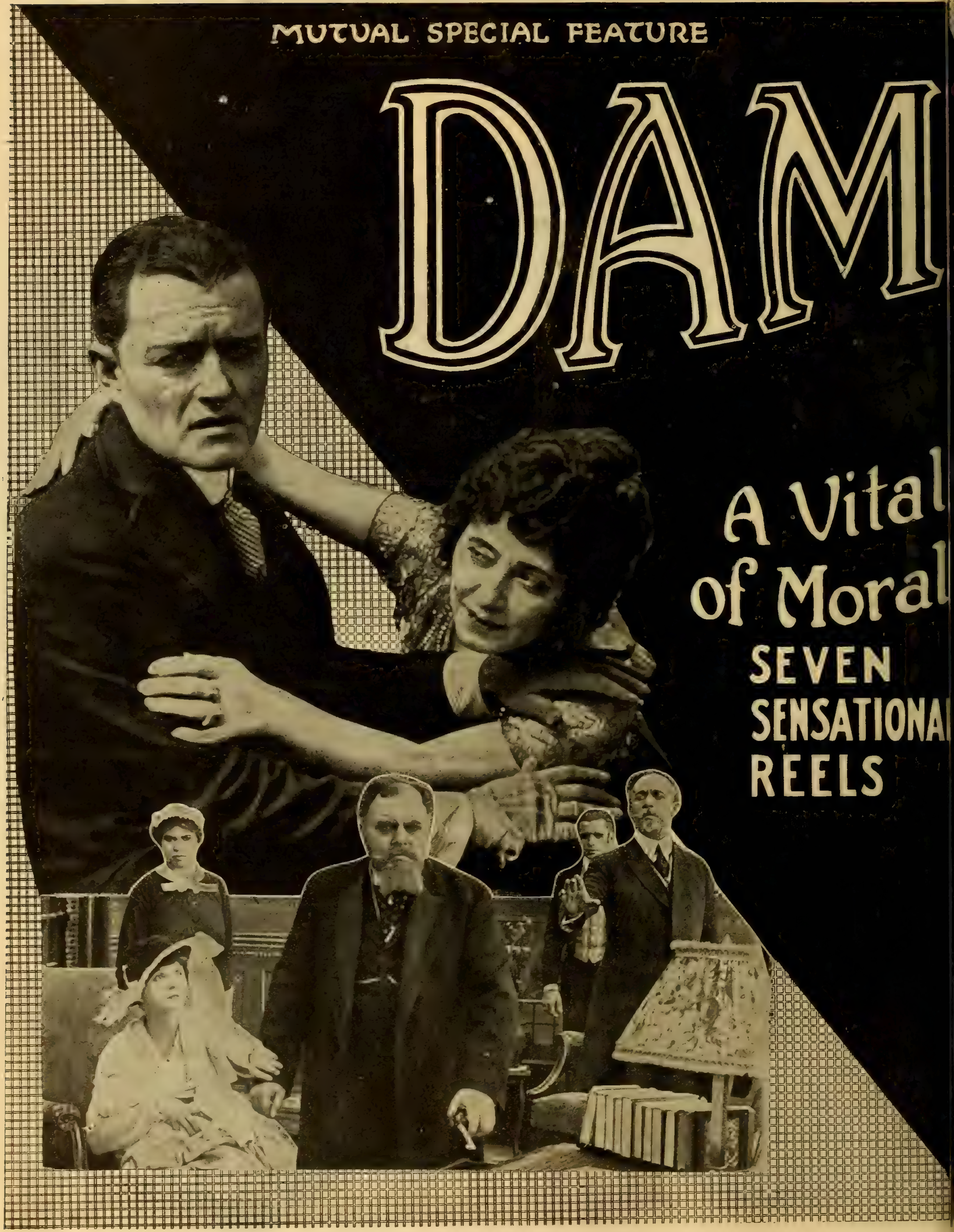
Miss

**Dorothy Gish**

*Released Oct. 7th*

Book Through Your Nearest Mutual Exchange

Produced by Reliance


MUTUAL SPECIAL FEATURE
DAM
A Vital
of Moral
SEVEN
SENSATIONA
REELS

MUTUAL SPECIAL FEATURE

# AGED GOODS

Drama
Uplift

*Enacted by
The Original Cast*

**RICHARD BENNETT**
and Co-Workers

*Produced by*
American Film Co. Inc.
*Samuel S. Hutchinson, President*

RELEASED OCT. 4TH
Through Mutual Exchanges

$100. DAILY
IS THE RENTAL FEE

WIRE RESERVATION TO YOUR
NEAREST MUTUAL EXCHANGE

## WHAT THEY SAY ABOUT "DAMAGED GOODS"

"Staged with a great attention to detail and with the delicate plot handled in a manner to produce the most telling effect, while at the same time skirting the borders of impropriety, 'Damaged Goods,' E. Brieux' drama of the wages of sin, is visualized in motion picture form."—Washington Post.

"The vice of men in the form of horrible disease is reflected in the suffering of good women."—Chicago Examiner.

"'Damaged Goods' is a true and pure delineation of a social disease and its far-reaching effects on public and personal health."—Child Hygiene Committee, Mothers' Congress.

"The play clearly portrays the ravages and influences of dreaded diseases and shows the great need for serious work to be done for their prevention."—Rev. Earle Wilfley.

"The sooner the community comes to realize the dangers that threaten the home, the unborn child and the race through unregulated or ill-regulated marriages the sooner will a remedy be applied."—Dr. W. C. Woodward, Health Officer, D. C.

"'Damaged Goods' is a tract, a pamphlet, a sermon—one of the most awakening and hard-hitting we have ever seen."—New York Globe.

"'Damaged Goods,' a drama which should be seen by all."—Congressman A. B. Rouse, of Kentucky.

"'Damaged Goods' as presented by Mr. Richard Bennett and his co-workers should be seen by all parents, young men and young girls. There are awful truths brought to light which should be heeded."—Miss Florence Guernsey, President, New York City Federation of Women's Clubs.

"The effect of the play is wholesome. In it, no vulgarity and no unnecessary facts are permitted to appear. It offers the strongest arguments against hypocrisy and makes a tremendous appeal for the decencies."—New York Telegraph.

"I think the effect produced on those who witnessed 'Damaged Goods' will be beneficial. It teaches and enforces a most needed lesson."—Congressman Joseph Graham of Illinois.

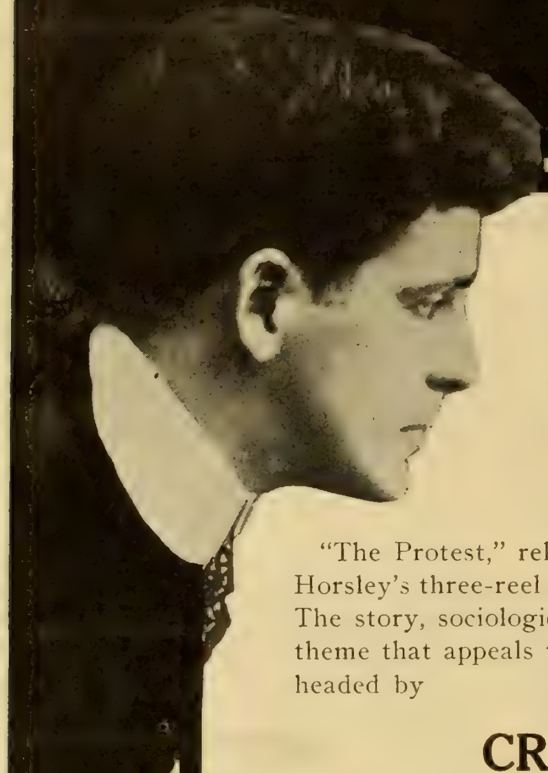
"I would wish to take a young boy and girl of mine to see this play—'Damaged Goods.' If they could get harm out of it, I confess I do not understand how. It puts the horrible truth in so living a way, with such clean, artistic force, that the mind is impressed as it could possibly be impressed in no other manner."—Editorial, Hearst's Magazine.

"The more we have of 'Damaged Goods' on the stage, the less 'Damaged Goods' we will have in actual life."—Congressman Thos. L. Reilly of Connecticut.

"I welcome this new, brave and forward step in dramatics and sociology. It is the reformer's trumpet blast to the present to give the future a square deal."—Dr. A. Simon, Rabbi, Washington Hebrew Congregation.

"Bennett is very effective in pictures. His acting is splendidly adapted to the screen for the reason that his facial expressions are particularly powerful. The supporting company is excellent and the play promises to be one of the moving picture successes of the year."—Washington Herald.

# MUTUAL PROGRAM



## Why Pay Extra Money

**when you can get features such as**

## "THE PROTEST"

**in the regular service?**

"The Protest," released September 29 is the first of David Horsley's three-reel features. It is in every sense a "feature." The story, sociological in nature, is finely dramatic and of a theme that appeals to all classes of theatre-goers. The cast, headed by

## CRANE WILBUR

a finished actor and a big drawing card, is of unusual excellence. The settings are chosen with fidelity to the trend of the story and the other technical phases have been skilfully handled.

It is a feature that every exhibitor can play to the delight of his patrons and for his own profit.

That's sufficient reason to book it.

**David Horsley Productions**

# MUTUAL PROGRAM

## A Troupe of Animal Photoplayers

—not merely a group of wild animals trained to perform a few stereotyped tricks—but lions, tigers, leopards, bears, pumas and many other species taught with extreme care to enact with human players the most ambitious scenes ever staged. Such are the

## BOSTOCK ANIMALS

the largest and most magnificent collection in the world which for many months has been primed for motion pictures and now appears in David Horsley's new brand of two reel subjects, the

## CENTAUR FEATURES

These pictures are a departure from beaten paths—they represent animal pictures in an advanced form. Every exhibitor is urged to book them—they are surely what your patrons want. Released every Thursday on the Mutual program, through which is distributed all

## David Horsley Productions

## MUTUAL PROGRAM

# Rialto Star Features

PRESENTS

and

Florenz Tempest IN Marion Sunshine

THE THREE ACT DRAMA

# Sunshine and Tempest

RELEASED OCT. 6th.

PRODUCED BY

## GAUMONT COMPANY

FLUSHING NEW YORK

# GAUMONT COMPANY

## RELEASES DURING WEEK OF SEPT 19th

## W·C·FIELDS in POOL SHARKS

CASINO STAR COMEDY

RELEASED
SEPT·19th.

## See America First and KEEPING UP WITH THE JONESES

Travel
and
Animated Cartoon
RELEASED SEPT·21st·

## IVY TROUTMAN IN THE HOUSE WITH NOBODY IN IT

RIALTO STAR FEATURES

THREE ACTS
RELEASED SEPT 22nd

## GEORGE SIDNEY in BIZZY IZZY

CASINO STAR COMEDY

RELEASED SEPT·24th·

MUTUAL PROGRAM

# A Revelation!

# The Triangle "Bullseye"

BY this time you have heard of the bang with which the initial Triangle Plays went over at the Knickerbocker Theatre last Thursday.

Shortly you will hear other similar concussions in the vicinity of Philadelphia, Chicago and Boston.

A year from now you will look back and date the most important development of photoplay presentment from these Triangle Model Theatre openings.

Griffith — Ince — Sennett have sub-consciously been building up the Triangle organization for years. It remained for the Triangle Film Corporation to give them the opportunity to go their limit.

Now it is done. The greatest directors, the greatest stars, the best photographers, have been brought together to produce the best plays!

It is simply a question of values everywhere.

You know now what "TRIANGLE" means, even if you've only *heard* from those who have *seen*. And Triangle Quality is only at the apex of the TRIANGLE—the beginning.

Watch the plan grow in effectiveness, in value, in results!

**TRIANGLE FILM CORPORATION**
**71 WEST 23rd ST. NEW YORK**

***Film Business On a Business Basis***

# ASSOCIATED *announces:*

A GREAT national publicity campaign involving the expenditure of thousands of dollars. Contrary to the established custom in motion picture advertising, we are going to send the public to you, Mr. Exhibitor, anxious for and demanding Associated Service.

We are not going to put the brunt of the plan up to you. We are not going to make you create the demand, but you can help create the demand if you will, and early get the benefit out of this big advertising campaign, being placed through one of the best advertising agencies in the country.

Associated service is going to mean the biggest program in the field.

## *Watch Us Grow*

## ASSOCIATED FILM SALES CORPORATION

ARTHUR BARD, General Manager
110 WEST 40th STREET, NEW YORK CITY

## *Film Business On a Business Basis*

# What Does This Trademark Mean to You, Mr. Exhibitor?

### Roster of Exchanges

NEW YORK CITY—Variety Films Corporation, 126-132 West 46th St.

WASHINGTON, D. C.—Electric Theatre Supply Co.

ATLANTA, GA.—C. E. Buchanan, 65 Walton St.

PHILADELPHIA, PA.—Electric Theatre Supply Co., 13th and Vine Sts.

SAN FRANCISCO, CAL.—Kulla & Cohen.

SALT LAKE CITY, UTAH—Exhibitors Film Exchange, Judge Bldg.

LOS ANGELES, CAL.—Kulla & Cohen.

TOLEDO, OHIO—Detroit-Kriterion Film Service, Inc., 428 Huron St.

CHICAGO, ILL.—Union Film Company, 164-166 W. Washington St.

BUFFALO, N. Y.—Variety Films Corporation.

DETROIT, MICH. — Detroit-Kriterion Film Service, 183 Jefferson Ave.

BOSTON, MASS.—Exchange to be announced next week.

BALTIMORE, MD.—Electric Theatre Supply Co.

SEATTLE, WASH.—Kulla & Cohen.

PITTSBURGH, PA.—H. B. Miller, 1014 Empire Bldg.

CLEVELAND, OHIO—Exchange to be announced next week.

COLUMBUS, OHIO—Asso. Film Co., 212 N. High St.

It means—the re-establishing and rebuilding of the entire motion picture structure, placing the exhibitor foremost in every activity.

An Association of independent producers co-operating their business problems and reducing overhead to a minimum—lowering prices of film and bettering quality of film.

An organization owning no exchange offices; elimination of salaries, rents, and other organization expenses of middlemen.

A twelve reel program which makes the right foundation for an exhibitor's stock, eliminating the necessity of shelving regular pictures for any other good picture desired.

One Hundred Twenty Thousand feet of film always in reserve.

Every picture passed by jury of Associated Manufacturers and by independent exchange owners.

***Watch Us Grow***

### *Fourth Week's Releases*

***October 4th, 1915***

2 Reel Drama—Alhambra
Piercing the Veil

2 Reel Drama—Santa Barbara
Good Out of Evil

2 Reel Drama—Ramona
Love's Probation

2 Reel Drama—Navajo
The Wolf's Den

1 Reel Drama—Federal
Woman's Past

1 Reel Comedy—Empire
Getting the Goods on Father

1 Reel Comedy—Banner
An Innocent Kidnapper

1 Reel Drama—Deer
Song of the Sea

**Special Note:**—"HER ATONEMENT" with LILLIAN WIGGINS, the great five-part feature releases on the regular program of Associated or on state right basis. Inquiries are in order.

## ASSOCIATED FILM SALES CORPORATION

**ARTHUR BARD, General Manager**

**110 WEST 40th STREET, NEW YORK CITY**

# Mrs. Fiske

## *In The Edison Masterpiece*

# VANITY FAIR

7 PARTS

# For release through The Kleine-Edison Feature Service October 6th!

Her "Becky" ranks with Edwin Forest's "Lear;" Joseph Jefferson's "Rip Van Winkle," and Richard Mansfield's "Cyrano de Bergerac."

"Vanity Fair" is a drama of the better kind. Mrs. Fiske's name is a box-office magnet of unquestioned potency. Together they constitute a film classic.

# GEORGE KLEINE

**General Offices: 11 East 14th Street, New York**

NEW YORK
226 W. 42nd Street

DALLAS
238 Saner Bldg.

KANSAS CITY
209 Ozark Bldg.

MINNEAPOLIS
708 First Ave., N.

SEATTLE
204 Orpheum Theatre Bldg.

CHICAGO
166 N. State St.

DENVER
405 Railroad Bldg.

NEW ORLEANS
103 Nola Bldg.

PHILADELPHIA
1309 Vine Street

SAN FRANCISCO
234 Eddy Street

ATLANTA
71 Walton Street

BOSTON
14 Piedmont Street

LOS ANGELES
514 W. 8th Street

PITTSBURGH
123 Fourth Avenue

TORONTO
96 Bay Street

# ON THE "G.F." PROGRAM

# EVERY MONDAY

**Those delightful two-reel subjects**
**Featuring**

# MISS ETHEL GRANDIN

Gain increased popularity with each release. Everybody likes pretty Ethel Grandin.

And her appealing, winsome personality finds its highest expression in

# THE FASHION SHOP

**For release Monday, October 4th. Written especially for her**

"The Fashion Shop" is a "true-to-life" story, beautifully told, surcharged with that ingredient of all successful dramas which keeps you keyed to the pitch from start to finish.

Many of the interiors of "The Fashion Shop" were made in Madame Heller's celebrated Fifth Avenue modiste shop—enchanting views of the latest gowns, of course,—a feature sure to reach your feminine patronage.

***Don't Fail to Book It***

## THROUGH THE GENERAL FILM COMPANY

**A two-reel subject every Monday!**

# GEORGE KLEINE

Thomas A Edison

PRESENTS

*The remarkable girl actress*

## Leonie Flugrath, and Herbert Prior

In a 3 Act Feature of Heart Interest

# "THE UNWILLING THIEF"

*By Mary Imlay Taylor, Noted Author*

THERE are little girls and little girls in motion pictures, but there are mighty few—if any—who have had the dramatic career of the little girl who stars in this feature—Leonie Flugrath.

Unlike the many, too, little Miss Flugrath has both beauty and a charming personality which wins all picture patrons. But linked with this, and binding them all into genuine dramatic excellence, is that this school girl actress is filled to the brim, so to speak, with theatrical experience.

Shortly from a country-wide tour in the title role of one of Broadway's greatest successes, this little lady makes much of her appearance in this sympathetic feature where she suggests the lily in a swamp of crime.

Stolen in babyhood, still possessing instinctively the refinement of her parents, she is brutally forced in a life of crime—to thievery. The film is fast with action of thrills, and is compellingly sympathetic.

Herbert Prior, as the father, gives the convincing support always to be expected from him. Direction, Langdon West. Friday, October 8th.

**"Black Eyes," by Lee Arthur,** dramatist, is full of laughs of genuine heartiness—the escapades of man and wife. Featuring Ray McKee and Jean Dumar. 1000 feet. Direction, Will Louis. Wednesday, Oct. 6th.

**"The Manufacture of Coin"** satisfies the natural curiosity of how our every day coins are made in Uncle Sam's wonderful workshop. By permission of the U. S. Treasury Department. Saturday, October 9th.

TRADE MARK
Thomas A Edison
Incorporated
Orange, N. J.

General Film Company's
Regular Service

# LUBIN

D.L. DON

*This is*

# D·L·DON

*the new*

# LUBIN COMEDIAN

*who makes his Lubin Debut in*

# "LOVE AND SWORDS"

RELEASED OCTOBER 5

*Staged by*
EDWARD McKIM

## "THINK MOTHERS"

ONE ACT DRAMA
WITH
MARY CHARLESON,
THURSTON HALL & JACK STANDING
RELEASED
MONDAY 4 OCTOBER

## "JIM WEST: GAMBLER"

THREE ACT DRAMA
WITH
L. C. SHUMWAY & HELEN EDDY
RELEASED
WEDNESDAY 6 OCTOBER

## THE SON

WITH
OCTAVIA HANDWORTH
AND
JACK STANDING
ONE ACT DRAMA
RELEASED
FRIDAY
OCTOBER
8

## "THE TELEGRAPHER'S PERIL"

2 ACT DRAMA
WITH
ORMI HAWLEY
AND
EARLE METCALFE
RELEASED
THURSDAY
OCTOBER
7

## "THINK OF THE MONEY"

ONE ACT COMEDY
FEATURING
BILLIE REEVES
SUPPORTED BY
MAE HOTELY
RELEASED
SATURDAY
OCTOBER
9

GENERAL FILM
LUBIN
RELEASES

Siegmund Lubin

# THE GODDESS

THE YANKEE HABIT
OF TAKING A CHANCE
IS OFTEN FATAL TO SUCCESS.
MOST EXHIBITORS
TAKE A CHANCE
WHEN THEY SELECT
A SERIAL.

INVESTIGATE
THE AUTHOR,
THE PLOT,
THE CAST,
THE STAR
AND THE REPUTATION OF THE MANUFACTURER
BEFORE YOU BOOK ONE.

**THE GODDESS**

A CONTINUED PHOTOPLAY IN CHAPTERS,
IS BETTER THAN
ANY SERIAL
BECAUSE
THE AUTHOR,
THE PLOT,
THE CAST,
THE STARS
AND THE REPUTATION OF THE MANUFACTURER
ARE ALL THAT CAN BE DESIRED.

**THE VITAGRAPH COMPANY OF AMERICA**
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

EACH TIME A FEATURE, KNOWN AS BROADWAY STAR,
IS SHOWN, YOUR PATRONS FROM BOTH NEAR AND FAR.
WILL GATHER AT YOUR PLACE UPON THAT NIGHT,
TO SEE THOSE OF THE "VITA" AS THEY ARE.

THE CAST, THE ACTION AND THE PLOTS AS WELL
OF THE OCTOBER PLAYS, WE HAVE TO SELL,
ARE IN A CLASS THAT OTHERS STRIVE TO MEET,
A CLASS SUCH AS WILL BRING A CLIENTELE.

Vitagraphically yours,
BROADWAY STAR FEATURES.

"YOUTH"— MME. VALKYRIEN AND ANTONIO MORENO

"LILLIAN'S HUSBANDS"— LILLIAN WALKER AND DONALD HALL

"ANSELO LEE"— NAOMI CHILDERS AND ANTONIO MORENO

"TO CHERISH AND PROTECT"— HARRY MOREY

# HURRY!

***Go to the nearest General Film Exchange and look over this lot of releases. It's the best program on the market***

### "THE BUTTERFLY'S LESSON"

**Drama ........................MONDAY, SEPT. 27**

A social butterfly is taught a severe lesson against flirting. After a thrilling rescue, she promises never again to flirt, and marries her rescuer. CAROLYN BIRCH, LOUISE BEAUDET, LEO DELANEY and HARRY NORTHRUP are the cast.

### "THROUGH TROUBLED WATERS"

**Three-Part Drama. Broadway Star Feature**
**TUESDAY, SEPT. 28**

A famous playwright and his bride, from whom he had separated, are cast away upon a deserted island. A complete readjustment of conditions takes place. Love is reawakened and happiness follows. An all-star cast.

### "RAGS AND THE GIRL"

**Comedy-Drama .........WEDNESDAY, SEPT. 29**

Through an accident, a wealthy broker is reduced to the appearance of a beggar. He saves a modern Cinderella from a beating and falls in love with her. He has to fight for her, but all ends joyfully in their wedding. MAURICE COSTELLO supported by an all-star cast.

### "THE PLAGUE SPOT"

**Drama ....................THURSDAY, SEPT. 30**

A crook steals the child of a wealthy miser and holds it for ransom. Through the cleverness and daring of Dr. Farley, the rascal is outwitted, reduced to groveling fear and arrested. DONALD HALL, HARRY NORTHRUP and BILLY BILLINGS.

### "THE FOX-TROT FINESSE"

**Comedy ...........................FRIDAY, OCT. 1**

Mrs. Crosby drags her tired husband out to tango dances, but he foils her by pretending a lame foot. She finds it out and threatens to invite mother-in-law for a visit, so he chooses the lesser of the two evils. Featuring MR. AND MRS. SIDNEY DREW.

### "A QUEEN FOR AN HOUR"

**Two-Part Comedy ...........SATURDAY, OCT. 2**

Through remarkable resemblance of two girls, one a wealthy heiress, the other a daughter of a laundress, much fun, confusion and happiness ensue. EDITH STOREY as the Queen.

**SIX A WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE**

"THE REWARD"
**Drama ..............................Monday, October 4**
"BARRIERS OF PREJUDICE"
**Two-Part Drama ..................Tuesday, October 5**
"FITS AND CHILLS"
**Comedy .........................Wednesday, October 6**
"OLD GOOD FOR NOTHIN'"
**Comedy-Drama ...................Thursday, October 7**
"MISS STICKY-MOUFIE-KISS"
**Comedy ...............................Friday, October 8**
"YOUTH"
**Three-Part Drama. Broadway Star Feature**
**Saturday, October 9**

**Vitagraph One, Three and Six Sheet Posters**

## THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N. Y.
NEW YORK CHICAGO LONDON PARIS

# VIVIAN WESSELL

In the Extraordinary Three-Act "BROADWAY FAVORITES" Drama

# THE DANCING DOLL

Although Miss Wessell has appeared in a number of notable successes, it was her work in "The Only Girl," which enjoyed so long a run at the Thirty-ninth Street Theatre and at the Lyric Theatre last season, which established her firmly in the favor of Broadway theatre-goers. Miss Wessell, in addition to her protean ability, is a danseuse of amazing grace, and in this powerful subject will repeat on the screen the success she has scored upon the legitimate stage!

**Released in Regular Service, Monday, October 11th. Attention-compelling 1, 3 and 6-sheet, 4-color lithographs.**

## QUEERING CUPID

A Rip-Roaring Comedy

He was a gay dog, was Ferdinand Fizzle, and he loved to engage himself to many girls at the same time. But he meets his Waterloo. Indeed he does!

**Released Tuesday, October 12th. 1 and 3-sheet, 4-color lithographs for this comedy.**

## THE LAW at SILVER CAMP

A Powerful Two-Act Drama

"There ain't no law pertects a man who draws too slow!" said "Killer" Kerns. But his victim's daughter and the young surveyor show him his error.

**Released Friday, October 15th. Get the 1, 3 and 6-sheet, 4-color lithographs.**

## VOICES IN THE DARK

A Modern Two-Act Drama

Until she heard the story told by the voices in the dark, Ethel believed herself to be Granger's daughter. What the voices said is of intense interest.

**Released Wednesday, October 13th. Striking 1, 3 and 6-sheet, 4-color lithographs.**

## A TEST OF COURAGE

An Episode of the

Hazards of Helen Railroad Series

The burning of the switch tower, and Helen's escape from the blazing inferno, make this one of the most sensational episodes in the series.

**Released Saturday, October 16th. Special 1 and 3-sheet, 4-color lithographs.**

***These pictures obtainable at all General Film Company branch offices and Greater New York Film Rental Company***

# KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

| | |
|---|---|
| **J. P. Chalmers, Sr.** | **President** |
| **J. F. Chalmers** | **Vice-President** |
| **E. J. Chalmers** | **Secretary and Treasurer** |
| **John Wylie** | **General Manager** |

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

| | |
|---|---|
| United States, Mexico, Hawaii, Porto Rico and Philippine Islands | $3.00 per year |
| Canada | 3.50 per year |
| Foreign Countries (Postpaid) | 4.00 per year |

All changes of address should give both old and new addresses in full and clearly written, and require two weeks.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

*(The Index for this issue will be found on page* 156)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, October 2, 1915

# Facts and Comments

FROM the office of "The Exhibition Censor, City Hall, Camden, New Jersey," we have received a year's subscription and this little line of comment: "I greatly enjoy the 'good things' you say about the censors, ha, ha, ha." Our friend seems to have a sense of humor, which would seem to disqualify him as a real 20 karat censor. With this delectable sense of humor and with THE MOVING PICTURE WORLD to guide him we entertain a fervent hope of his early conversion.

* * *

THE Ohio censors are again on the rampage. They have refused their sanction to a picture called "The Hypocrites." It was Pecksniff we believe who was most profoundly convinced that there were no Pecksniffs in the world. The action of the film inquisitors has called forth a vast amount of discussion of which we are glad. The more light we get on the subject the worse it is for censorship. The press is taking the matter up and an appeal will be taken from the decision of the censors. The result is a lot of free advertising for the film. If the fight is kept up the censors are sure to be defeated. The folly of the censors is generally cured by the common sense of the judges.

* * *

IT IS the habit of our press to indulge in sweeping generalities and in wholesale exaggerations whenever a so-called film fire is reported. The recent fire in the building where the Famous Players are located was at once attributed to the few films on storage there. As a matter of fact the fire originated in another part of the building. There is no justification whatever for the proposal to drive the studios and offices and exchanges out of the city into a sort of moving picture "ghetto." Even the board of fire underwriters have somewhat modified their extreme views of the inflammable character of films and reason is taking the place of fear, prejudice and exaggeration. Places where films are made, stored or shown do not in fact prove extra hazardous. Statistics prove this.

* * *

EVEN the serious papers prefer or seem to prefer a lot of picturesque misinformation to the plain facts of the motion picture industry. Within the last week we have been pained to see a quantity of this distressing flap-doodle encumber the columns of usually well-informed and well-conducted newspapers. The appeal to the weird and the freakish and the silly seems irresistible to many editorial minds.

* * *

OUR British contemporaries are amused over the claim of a London newspaper that many American-made films are released by so-called German-Americans. The London paper does not hesitate to imply that some of the money from these films goes into the Kaiser's war-chest. Our British contemporaries ridicule this stupidity in the proper manner and successfully uphold the standard of sanity. As far as we know there are no hyphenated Americans in the film business.

* * *

FILM shows at the front are becoming "quite the rage" in France. We infer that much from the columns of the Cine-Journal which tells of an entertainment furnished to a few regiments of soldiers "somewhere in the North of France." The films were provided by the Gaumont Company. We say with our French contemporary: "Bravo pour cette heureuse initiative."

* * *

FOLLOWING our time-honored policy of giving the fullest value to our readers, we have arranged for the publication of a series of articles on "Modern Theater Construction," by Mr. Edward Barnard Kinsila. Mr. Kinsila has achieved an enviable reputation in his chosen field as the architect of the famous Nollendorf Theater in Berlin, Germany. This theater is unrivalled for safety, comfort, elegance and all the latest improvements. In the course of his articles he will touch on all the important aspects of the subject of construction and no manager can fail to be benefited by watching the articles. Every article will be illustrated, enhancing thereby the practical value. We advise our readers who do not keep a file of the paper to be sure and save these articles for future reference.

# Woman in Domestic Drama[*]

By Louis Reeves Harrison.

LAST to be created of all beings on earth, the culmination of creative impulse, herself the source of human life and character, woman has been called the everlasting riddle of the world, yet there are three ways through the intricate and interesting complications of her labyrinth, all leading to the cul-de-sac of her heart. One starts from the child's point of view. Very early in life a child has an occasional sense of wretched isolation, when all the world seems unfriendly, and learns that there is only one sure refuge, that of a mother's intuitive sympathy. That maternal sentiment often spreads over an entire family with warm affection, but from the second point of view, that of a husband, a woman's sympathy is narrow, affecting only her next of kin, so rarely is her conduct truly philanthropic. She seems incapable of reaching out beyond those with whom she is in contact to larger and grander actions of benevolence.

That SYMPATHY is exhibited to a very limited degree among animals and savages, that it finds its noblest expression among the highest types of manhood, that it finds false standards among people of limited education, all these facts indicate that keen sympathies are so closely associated with superior intelligence that one may very easily determine the other. From the affection which starts in parental family instinct may rise through education and control of egotism a larger social instinct and a broader spirituality which embraces humankind, which seeks to lift the fallen and do justice to unfortunates of limited opportunity, WHETHER IN A MAN OR IN A WOMAN. Splendid sentiments may become derangements and a menace to society unless well regulated by a rational mind, **irrespective of sex.**

The peculiar, erratic and sometimes depraved exhibitions of woman's sympathies cease to be a mystery to the husband who nourishes them with skill, and the cause of them is clearly discernible from the third, or parental, point of view. The apparent antithesis between the rational and the sympathetic in an average woman is cleared away when she is regarded as a child. There must be a certain amount of youth in her heart to enable her to understand children and shape their plastic minds, hence she is often moved by impulses which are beyond the grasp of a husband who longs to idealize her, which she does not wholly understand herself. These wayward impulses may spring from a purely childish hunger for demonstrative kindness and appreciation in the best women, with a consequent resentment and indignation when they are denied. Lack of response to the little tendrils of affection she holds out may even rouse the green-eyed monster in her breast, for she intuitively guesses that man is polygamous.

Misunderstandings in married life are all-too-easily solved by authors who do not get at the MOTIVES of a wife, especially when she constitutes the hypotheneuse of an "eternal triangle." To nominate her merely "capricious" and let it go at that is to ignore the real issue, the basis of a new and better understanding. Nearly all women have the social instinct and the moral instinct, the better class of them are products of developed social and moral desires. An author must dig deeper than mere caprice to get at the cause of marital disagreement, remembering that woman, because of her dependence, her closer adherence to social forms and exactions, her natal purity of heart, rarely gives up the co-operative habits of married life without a motive arising from a torrent of feeling sweeping her soul.

Lack of psychology in the pictured domestic drama deadens interest in the story. Why do wives wrangle over trivialities and foment discord to the destruction of their own happiness? A quaint philosopher claims that married women are divided into four classes, 1, the primitive, those actuated by small cunning when not brutalized by bad temper, 2, those who are honest and harshly frank, 3, those who are deceitfully tactful for selfish purposes, and 4, those who are naturally sweet through the impulses of a kind heart and gracious through an endowment of cultivation. There is nothing on earth so hard to subdue by forceful methods as the will of a powerful and vigorous male, yet he will strain hard in the harness and put forth all his strength to pull more than his share of the load when he is given an easy rein and quietly encouraged in the fiercest part of his struggle. He is ever engaged in a battle all his own between the lower and higher impulses of his nature, and the peculiar constitution of his mind becomes apparent to the wife whose tender sympathies are supported by the high faith and keen vision of intelligence.

Whatever the story, that of the devoted wife who fails to inspire her husband in his work, that of the innocent wife driven to false ideals by the cruelty of her mate, that of a disreputable woman's atonement, that of drifting apart through lack of congeniality, whether the end be adjustment or disaster, the mere facts become commonplace without an analysis of motive behind the action, and this means an analysis of sex and character. That one or another type of primitive woman is so constantly pictured on the screen, presenting little or no resistance to the pleadings of some wandering and predatory male inanity, is because the term "primitive" adequately describes the authors.

Throughout the wide realm of domestic drama, in nearly all of its varied forms, including those dealing with such barriers to marriage as difference in social station and parental opposition, no solution is offered to problems deeply concerning our supposed civilization. Is not society responsible for false theories of life for woman? Are we not imposing restrictions on women which make it unfair for us to expect her to do much for our boasted civilization?

There are many difficulties of presenting the rational cure for lack of congeniality between husband and wife. They are usually happy, "as well as could be expected," when his passion and her affection are tempered by intelligence and guided into the Golden Age by mutual respect and faith. Physically mated and mentally congenial, what greater happiness can be found on earth for both than a union of heart, mind and purpose? None of us can expect to escape the struggles and disasters of experience—they form a part of the great drama of human existence—but the battling power of man's will, sinking to brutish ferocity in times of war, may be converted to higher uses when woman acquires a vigor of body and spirit, losing none of her feminine charm, to stand on the same ground, always his equal, often his superior. To love her will then be a form of worship which will deprive us of materials for the domestic drama.

---

[*] Copyright, 1915, Louis Reeves Harrison.

# An Appeal to Exhibitors of New York

By W. Stephen Bush.

THE voters of this state will be asked to pass on the new constitution at the election on November 2nd of this year. The overwhelming majority of the newspapers in the state condemn the new constitution and advise the voters to reject it as reactionary and undemocratic.

The motion picture interests have a special reason to join in the chorus of condemnation and to use every reasonable effort to bring about its defeat at the polls. A committee representing the motion picture industry in all its branches appeared before the "Bill of Rights" committee of the convention urging that the freedom of the press be extended to the screen. These men who urged the freedom of the screen received very scant consideration from the Bill of Rights Committee. The chairman of the committee showed his attitude on the question by saying that he thought "the press ought to be curbed a little." An amendment enfranchising the motion picture and freeing it from censorship for at least twenty years was introduced but the Bill of Rights Committee smothered it without much serious consideration.

An industry employing hundreds of thousands of men and furnishing legitimate entertainment to millions more was left without legal protection to become once more the prey of the politician and the sport of the self-constituted reformer. The favorite amusement of the people is still at the mercy of all kinds of censors, who not only endanger the property rights of the producers, the exchangemen and the exhibitors, but who interfere with the reasonable enjoyment of the public.

Let us now demonstrate the power of the screen. Let every exhibitor contribute his share toward the defeat of this "Looking Backward" constitution by urging his patrons to vote against it. Texts for slides will be sent to you free of charge upon application. **The present occasion gives the exhibitor a chance to gain the good will of his audience and to create a proper public sentiment against censorship by accompanying the slide with a good public speaker, who will give the whole question in a nut shell between reels.** Every one of your patrons having seen the slides and having heard the speaker will be able to form his own conclusions on the injustice that has been done and is still being done to the motion picture industry.

A short time ago the public of Philadelphia was invited to listen to a short talk against censorship in the course of an evening's entertainment. The response was everwhelming, the public crowded the theater and showed by its attitude that the old American love of liberty is still alive and that the plain people of the land detest and abhor any kind of censorship.

Such a variation in your entertainment will at once stamp your house as one of quality, it will gain prestige for you and your pictures and it will create a wide and vigorous anti-censorship sentiment.

**The Moving Picture World will furnish you with the slides and with the speaker,** who will be either the writer of these lines or some other competent man. **The Moving Picture World** as the representative journal of the industry believes in DOING THINGS for the exhibitor and for the industry at large. We believe in real, practical service. Our service is offered to you **absolutely free of charge.** No assessment of any kind will be levied either upon the exhibitor, or the producer or exchangeman. Our only object and ambition is to render a service to the industry.

We suggest to the exhibitors in any one locality to co-operate in this matter. If they will meet and all agree to display the slides and to have the speaker appear in their theaters they can all be accommodated, as it will be easy enough for the speaker to deliver his talk at several theaters in the same city and in the course of the same evening. The proper schedule can be arranged by a meeting of the different exhibitors. They will lose but little time and suffer but little inconvenience while they will render an invaluable service both to themselves and to the good cause.

**The campaign will open on October 1st.** We ask all exhibitors in the city and state to write at once, to let us know whether they care to avail themselves of this opportunity to gain a new hold on their patrons and to popularize the motion picture. Remember that in the coming session of the legislature a number of bills will be introduced to hamper the motion picture interests. We are in a position to know that **a strong effort will be made to pass a law prohibiting Sunday exhibitions.** The Court of Appeals has said that at present Sunday exhibitions are legal but that the legislature may pass a law forbidding them in the future. Censorship too will be attempted again. Now you have a wonderful opportunity of giving your patrons a lot of interesting information about motion pictures, arranged in attractive form and presented by a competent speaker. Don't you think that will help when these hostile bills come up in January? Heretofore much of this hostile legislation had a measure of public sentiment behind it and often bad bills were introduced at the request of the so-called reform element. With a proper illustration of the subject legislators will get letters from their constituents saying something in favor of the motion picture and protesting against adverse legislation. The talk will run for about five minutes or as much longer as each exhibitor may think advisable.

Let us show the public, that the men engaged in this business are reputable and responsible, that the motion picture deserves the same privileges as the press, that all censorship is foolish and un-American and let us show above all other things that the motion picture interests are not defenceless but that we have the power to strike back at the politicians, who refuse to this great industry the consideration to which it is entitled.

Exhibitors in other states have given proof of their power to assert and to defend their rights. Slowly but surely it is dawning upon the politicians of that state that the motion picture interests cannot be trifled with. They are helping to keep the pot boiling and we in New York must imitate their example. Do you realize that the motion picture side of the censorship question has never been fully put before the public? They have so far heard the one side only, i. e., the side of the enemies of the picture. They have listened to the ill-informed critics of the motion picture who, with batlike vision, can only see the evil. Your audience is friendly toward the motion pictures and it loves to hear about them. The patrons will give any speaker an interested and patient hearing. It is the most natural thing in the world for them to take an interest in all matters that so vitally concern their favorite amusement. This is a chance to win their confidence more than ever and to keep alive their interest.

LET US HEAR FROM YOU AT ONCE.

# Schools of Motion Picture Art

### An Appreciative Study of Modern Dramatic Kinematography Both Here and Abroad.

By W. Stephen Bush.

ARTICLE II.

## David W. Griffith.

IN POINT of brilliancy, in psychological depth and in the power of condensation, David W. Griffith stands in a class by himself. The sun of his genius poured its rays upon the motion picture in the early formative period and has left its impress on the art to this day. Indeed, like the immortal Tuscan, he has fashioned the language of the screen which before him in spite of its inexhaustible richness was but fragmentary and indistinct; a "patois" rather than a language. He was the first to speak the language of the screen. Many and various have been his imitators and here and there one succeeds in aping some of his mannerisms, but the crown of Griffith has never fitted any brow but the master's.

The rise of Griffith came at a time when the identity of player and director was unknown to the general public. People in those days used to speak of the "Biograph girl," they were even then deeply interested in the personality of the men and women who made motion pictures and eagerly absorbed a lot of floating gossip about them, but the personal pronoun had on the whole been left out of the motion picture literature. The organization with which Griffith was connected and which, thanks largely to his genius, long overshadowed all its competitors was ultra-conservative in all matters touching publicity. The ruling spirits of the organization underestimated rather than overestimated the value of publicity. In spite of all this handicap the fame of Griffith flashed forth on the horizon of the new art. The art of Griffith was, in the fullest sense of the word, compelling. In the midst of the overwhelming demand for Biographs with which every licensed exchange was visited not long after the formation of the Motion Picture Patents Company there arose the question: What manner of man is this director, whose pictures are always sure of filling our houses?

### Griffith's Early Masterpieces.

If some disaster like Pompeii were to overtake us, leaving only dead relics for the judgment of posterity, and if I were asked to what samples of our art I would most willingly and most confidently entrust the fame of the screen, I would not hesitate in choosing as the choicest specimens of our art the pictures that Griffith directed in 1908, 1909 and 1910.

The first manifestation of a new genius is a most fascinating sight. Before Griffith's coming the motion picture rested its claim to popular favor largely on the charm of novelty and we could only hope that in this new and wonderful discovery there might be the roots and possibilities of a new art. Griffith converted the hope into sober certainty. He established himself at one bound as a master of visualization. His was no "middle flight," for he attempted big things at the very start.

### A Wizard of Visualization Who Knew No "Middle Flight."

Intuition is but another proof of genius, and Griffith had no other guide but intuition. He really journeyed into an undiscovered world. No one in all the range of dramatic literature has ever surpassed him in his intuitive knowledge of the human heart. I find in his best productions traces of all the great schools of dramatic art and I find in addition thereto the masterful control of a new visualizing power, i. e., the screen. From the primitive emotions to the most complex and mysterious he dominates the register with the force and ease of a true virtuoso. It is true perhaps that he has at times erred on the side of pessimism and that he has most likely in the stress of "releasing on schedule" descended to "tricks." As to the first criticism it cannot be denied that pessimism is quite often the concomitant of genius. However, these touches of pessimism are never vitiating, they never degenerate into the cynical. Indeed, in a man of lesser fame and smaller achievement such a slight fault might escape notice entirely.

### Some Outstanding Marks of the Griffith School.

We all stood in silent admiration, than which there is no finer tribute, when Griffith first waved his magic wand. Later, as we began to analyze, we discovered two outstanding characteristics—marvelous daring and a new use of humor and pathos. Let me cite an example of his daring. What author would on first impressions be more repellant to the searcher for good filming materials than Robert Browning, whose veins of poetry and whose touches of the dramatic are buried in the hard and heavy ore of philosophy. Even the most profound admirer of Browning will not claim dramatic distinction for the great poet. The genius of Griffith took two particularly difficult subjects, both essentially narrative in form and substance, and fusing them in the crucible of his own genius he drew from them two of the finest productions in the whole range of film literature. Now the man who can visualize Browning for the man in the street makes pleasing and definite proof of the full scope and the higher destiny of the motion picture. It is not, however, only in comprehension and adaptation that Griffith has accomplished triumphs which look like a guarantee of the great future of our art. His own original creations constitute not the least title to his mastership. What theme could have been more daring than the story of "The Baby's Shoe."

### Here Was Daring Wonderfully Joined to Delicacy.

It is not too much to say when trying to characterize in one sentence the outstanding merit of the Griffith school that to Griffith the screen seems to be like wax. It records the slightest and daintiest touch with unfailing fidelity. There are thoughts and ideas and moods that elude the effort of the written no less than the spoken word. Many such movements of the human soul may be held, expressed and recorded in paintings and to a very much lesser degree in statuary. Griffith has proved that they may be seized and their meaning conveyed to others by means of the screen. Frequent manifestations of this rare ability accounted in no small measure for the unbounded popularity and the almost hypnotic power of the old Biograph single reels directed by Griffith.

In the scene of "King John," where Hubert is tempted to murder the young prince, the tempter repeatedly hesitates to employ words. He is most anxious to convey his meaning to Hubert and longs to do so "without the sound of harmful words, using conceit alone." He finally succeeds in conveying his idea, using but few words and depending on his manner far more than on his words. The scene reminds one of many a scene in a Griffith play, where words seem and are superfluous. The phrase, "using conceit alone," is the most apposite I can think of.

### Griffith's New Uses of Humor.

The second characteristic is all Griffith's. I am speaking of his kind of humor and the use he makes of it in the building of his plays. He flies in the face of every dramatic convention and thereby makes convention look cheap, something which only a great mind can do and one who possesses originality. In real life humor, pathos and tragedy are often found in one and the same incident and really inseparable. Convention has been busy many centuries, separating, classifying, dividing along lines often artificial and arbitrary. The genius of Griffith laughed at all such conventions and he dares giving us humor, pathos and tragedy closely bound up together just as in life's realities. There is nothing more dreadful than what some directors call "comedy relief." It is a hideous expression to begin with. A good deal of the so-called comedy relief is dragged in with a derrick and about as welcome to the audience as a sudden leak from the ceiling. To open the vial of humor at the right moment and to pour not a drachm more than what the situation demands or will bear is the work of a master-hand and bunglers are "warned off the premises." Griffith is a creative master-hand in the mixture of humor with pathos and tragedy. Who can forget the scene of the two tow-headed chubby little ones crawling from under the bed and gazing at the audience at the tensest moment of "The Battle?" Griffith's art abounds in these things. To emphasize and filter the humor of the common-place has always been characteristically American. To this extent Mr. Griffith is in his choice and placement of humor somewhat indebted to the genius of his native land.

### Transforming the "Commonplace."

Speaking of the "Commonplace," is there really such a thing to the true dramatist? Griffith has used the commonplace as no other director of picture plays. He saw what was universal, what was truly and widely human, what was humorous and pathetic and tragic behind the commonplace; and he made the world at large see it and appreciate it. There is not in all the plays of Griffith as much as a trace of sermonizing tendencies, and yet all his serious plays are sermons without words. He is a wizard in painting contrasts and he delights in showing the common humanity which underlies all our contrasts of class and wealth and knowledge and which rises superior to them all. Emerson called Shakespeare "a mere master of revels to mankind" because he did not moralize. This reproach Griffith too must endure. He never moralizes. He lets the spectator do the moralizing and the drawing of the lessons. Most of us, I think, will thank Griffith for staying out of the pulpit and sticking to the job of the dramatist.

**No "Moral Parades" or "Horrible Examples."**

It never occurred to him to subordinate the story to the moral and to parade "horrible examples in films." The story must force its moral home without any obtrusion. Griffith never attempted, and I think could not attempt if he tried, to cloak over a mass of filth with the thin pretense of teaching a lesson. As a New York judge said in forbidding the exhibition of "white slave" films: "It is not necessary to prove the beauties and advantages of sanitation by exposing the sewers to general view." It may be true that at times he skirted along the border of the morbid, but to revel in it for the sake of the panderer's profit was and is altogether abhorrent to his artistic genius. Here and there, especially among his later works, one will find touches of Ibsen, but he never has shown the Zolaesque delight in the analysis of decay. The soul struggling in the midst of contending influences is his favorite theme, but never does he seek to deface the image of God. There runs through all his plays the echo of that sublime sentiment: "A good man in all the vagueness of impulse well knows the right way." No clouds of despair, no fog of pessimism ever hangs upon his plays, but yield to the influences of that "planet which shows to every wanderer the true path." The sunshine wins. His respect for the dignity of man and his belief in a higher destiny are not the least among the subtle forces which have made the name of Griffith honored beyond others in this new art.

**The Tools He Created and Worked With.**

Griffith far more than any other director moulded the actors to his will, and doing so made them yield the best and the most there was in them. True, he had a cast the like of which we have never seen before or since. All of them shared in the fame of Griffith and on the strength of this reflected fame made bids for greater popularity and wider fields of action. Some measure of success has come to all of them, but none ever improved upon the work they had done for Griffith. I do not say this in derogation of their merits, for we all know that in this famous cast there were beauty, ability and talent far above the average. When I now call attention to the fact that away from Griffith they never rose above the level he had found for them it is only because I want to prove the extraordinary power of Griffith in ruling and balancing his histrionic forces.

No man or woman has ever come forth from the Griffith school without lasting benefit. When acting for the screen was entirely a new thing bad habits were painfully common. Among them were camera consciousness and mimic exaggeration. Of these cardinal vices the Griffith school thoroughly cured every one of its pupils. The same school likewise instilled a wonderful penetration of screen needs into all its actors. Thus it may be said that no man ever worked with better tools than Griffith. It must be added that he in most cases selected and in every case improved his own tools.

**Weak in Allegory, Though Powerful in Staging Spectacles.**

I have said that his intimate because intuitive knowledge of the heart distinguishes Griffith above most, if not all, of the directors. On the other hand, there are few who have surpassed him in the handling of groups and in the staging of spectacles. To paraphrase the Latin poet: "Nothing that pertains to the screen is strange to him." To be just, I must modify this last encomium to this extent: Like every other American director, Mr. Griffith has been least successful in attempts at allegory. He more than other of our American directors has perceived the value and the possibilities of good allegory on the screen. Ours, however, is not the soil for allegory. The classic atmosphere of Italy cannot be duplicated here or anywhere with the exception of Greece. Italy and Greece to this day live in the atmosphere of the ancient mythology which is the alpha and omega of all allegory. Allegory must have poise, dignity, impressiveness; it must sustain the sublime tone and the lofty spirit. The touch of modern sentiment is fatal. We have but one allegorical work in all our literature. It grieves me to this day to think how this was murdered on the screen. There have been rare flashes in Griffith's allegorical attempts, but on the whole he has not been felicitous.

Much has been said of the photographic excellence which distinguished the Griffith school from its earliest date. It is said that he has a chosen cameraman who understands his master thoroughly. To this chosen cameraman a word of praise is surely due. He has helped to establish one of the outstanding marks of merit of the Griffith school.

**What Will the Future Bring?**

The powers of Griffith are in their prime. The sources of his inspiration flow freely and generously. His keen glance still sweeps over the whole range of human history and human experience. Great and rare visions still throng about him. If he listens to naught but the voice of his genius and if he disdains in the future as he has disdained in the past an unholy alliance between art and commercialism, the world has a right to expect new and glorious creations in the future. No man living is able at this hour to foresee the ultimate goal of the screeen; none can fathom its finality. One thing is sure: None has seen further than Griffith. He may be destined to surpass all that he has achieved up to this time; such at least is the sincere hope and belief of the writer.

## Joe Farnham

JOSEPH WHITE FARNHAM, advertising man, publicity expert, press agent, before and after-dinner speaker, and master of things pertaining to the better way manufacturing of better motion pictures, has again harkened to the call of the little wanderlust midgets who tug at the coattails of "we of the photoplays."

Joe Farnham.

Just returned from the battlefields of France, where he has spent the past four months with the motion picture camera in the interest of the Carnegie Peace Endowment, Mr. Farnham (or, as he was baptised by the farseeing minister, Joe) this time departed these whereabouts on Monday of this week to join the staff of the Lubin Manufacturing Company in the Brotherly Love City. He will sit at the especially-built desk of wide and generous dimensions from which will be controlled the advertising, press, publicity and selling campaigns of the Lubin Company, and which will be in constant touch with the inner office presided over by Vice-President Ferdinand Singhi and Treasurer Ira Lowery.

Joe's wide and varied experience in the motion picture field is a most valuable acquisition by Lubin. His rise has been a most interesting one, beginning from a time about six years ago, when writing as "Gordon Trent" on a New York newspaper, he first endeared himself and jumped into popular favor. Then came his association with the Film Supply Company of America as assistant to General Manager Raver, followed by the return, because of flattering offers, to the newspaper field where again he made an enviable record under the nom-de-plume, "The Big Fellow." At the organization of the All Star Feature Corporation, Joe once more joined hands with Harry R. Raver and became director of advertising and sales for that corporation and general assistant to President Raver, later succeeding Mr. Raver to the office of general manager and director of the All Star.

Mr. Farnham goes to Philadelphia with the heartiest well wishes of his host of friends, while Lubin receives a compliment for its choice. It's a good combination.

### UNIVERSAL CHANGES TITLE OF FEATURE.

The title of the Universal Broadway Feature, "The Intrigue," has been changed to "The College Orphan." A mention of this multiple-reel picture was published on page 2205 of last week's issue.

# Board of Trade Completes Organization

### Board of Officers, Executive Committee and Standing Committees Are Elected.

THE organization of the Motion Picture Board of Trade, the start of which was reported exclusively in the columns of the Moving Picture World, was completed on Tuesday, September 20, when the Board of Directors met at the new offices, 18 East 41st street. The following officers were elected:

President, J. Stuart Blackton; manufacturers' vice-president, Carl Laemmle; supply vice-president, Nicholas Power; exchanges vice-president, John R. Freuler; exhibitors' vice-president, F. J. Rembusch, Shelbyville, Ind.; publication vice-president, W. Stephen Bush; miscellaneous vice-president, W. R. Rothacker; secretary, E. A. McManus; treasurer, Joseph W. Engel.

Then followed the election of standing committees, which resulted as follows:

Executive Committee—Walter N. Irwin, W. A. Johnston, Nicholas Power, P. A. Powers, E. A. McManus, J. A. Binder (ex officio).

Membership Committee—Carl Laemmle, J. Stuart Blackton, R. A. Rowland, S. L. Rothapfel, Siegmund Lubin, John R. Freuler, J. W. Binder (ex officio).

Auditing Committee—Fred Hawley, L. W. Atwater, Carl H. Pierce, J. W. Binder (ex officio).

Finance Committee—J. Stuart Blackton, Robt. H. Cochrane, Schuyler Colfax, Ferdinand W. Singhi, John R. Freuler, Joseph W. Engel, J. W. Binder (ex officio).

Arbitration Committee—Samuel M. Field, Walter W. Irwin, E. A. McManus, Paul Gulick, Will C. Smith, Arthur James, J. W. Binder (ex officio).

Publicity Committee—Arthur James, Chester Beecroft, Paul Gulick, Sam Spedon, Carl H. Pierce, Arthur Leslie, W. A. Johnston, W. Stephen Bush, Chas. R. Condon, J. W. Binder (ex officio).

J. W. Binder was elected executive secretary of the Board of Trade and William M. Seabury was chosen general counsel. Mr. Seabury is a brother of Samuel Seabury, of the Court of Appeals. Mr. Binder reported to the board that nearly ten thousand dollars had so far been paid into the treasury as initiation fees and annual dues. He said that he hoped for a substantial increase in membership, adding that he had received applications for membership by mail and telegraph from all parts of the country.

---

## ASSOCIATED PLANS ADVERTISING CAMPAIGN.

A most important step, and unquestionably the best step toward acquainting the picture fans throughout the country with the quality and merits of its productions, was taken by the Associated Film Sales Corporation last week when they completed the details of a huge nation-wide newspaper advertising campaign that will carry the announcements of their activities into every important daily newspaper in America. Lee-Jones, Inc., a well-known Chicago Advertising Agency, will launch this campaign for the Associated early next month. At the present time it is intended to go into about six hundred newspapers.

Another arrangement of great value was consummated by the Associated when they extracted a promise from Myron C. Fagan, editor-in-chief of the National Newspaper Publishers' Drama Service Bureau that he would personally review their productions every week. Mr. Fagan is the official New York dramatic critic for many of America's most important newspapers, and this promise on his part carries with it an assurance that his criticisms of Associated pictures will be seen in very nearly every newspaper in the country.

Mr. Fagan is very well known to the theatrical and motion picture industry and it is hardly necessary to say that his criticisms will be based strictly on merit.

---

## ED-AU CLUB MEETING.

The Ed-Au Club will meet Tuesday evening, October 5, at Brown's. All members are requested to be present at this meeting as business of importance comes up which will be of interest to each member. Candidates for membership will kindly send application to the secretary before the above date. The applicant must be something more than an amateur writer to gain admission, and is requested to send in the names of some of their script produced, or names of persons who will vouch for their qualification.

MARY LOUISE FARLEY, Secretary.
607 West 136th street, N. Y.

# At Leading Picture Theaters

### Programs for the Week at New York's Best Motion Picture Houses.

### Donald Brian at the Strand.

AT the Strand theater Donald Brian is seen for the first time as a moving picture star in "The Voice in the Fog," a photo-dramatization of the novel of the same name, written by Harold MacGrath, author of "The Goose Girl" and "The Puppet Crown." Mr. Brian will be remembered as Prince Danilo in "The Merry Widow," the role which made him famous throughout the country. "The Voice in the Fog" was produced by Jesse L. Lasky, who has given the star an excellent supporting cast. The story is as follows: Thomas Webb, a haberdasher clerk, is left a title, the famous Moncton pendant and $1,200 in cash. He celebrates his good fortune with Mason, a gentlemanly adventurer, who lives in the same lodgings. Mason is really a crook and, after getting Webb drunk, wins from him the $1,200, and secures the right to use Webb's title of Lord Moncton for three months. Webb meets Miss Kitty Killigrew an American heiress and falls in love with her. Kitty induces her father to buy for her the only existing copy of the famous Moncton pendant to wear at the Embassy Ball. Mason's man entices Kitty away from the ball, and Mason, reaching through the cab window jerks the pendant from her neck. The only clew Kitty has to the robber is a scarred wrist being thrust through the cab window. Suspicion points to Webb as the thief, but Kitty remembers the scar on the arm of the thief. Webb has no scar. Mason tries to escape, but is captured and his scar shown. Kitty turns to Webb and is about to return the real pendant, which she has put about her neck thinking it her own, when Webb tells her to keep it, as he wants it kept in the family.

Other film attractions on the bill are some beautiful and interesting travel and educational studies; the Topical Review, containing the latest news pictures from this country and abroad, a newly arrived lot of interesting and realistic European war pictures, and a new comedy.

The musical program is an exceptionally attractive one. The soloists are: Martha De Lachmann, soprano; Alfred De Manby, late baritone with the Royal Opera, Covent Garden, London, and Autumn Hall, the gifted violinist.

### Elsie Janis at the Broadway.

Elsie Janis in "'Twas Ever Thus," a clever photo comedy of the art of love making, from prehistoric time to the present day, is being presented by Bosworth, Inc. at the Broadway theater this week. Miss Janis impersonates three entirely different girls: a bare-limbed belle of the Cave Dweller epoch, a refined daughter of the Boston aristocracy of Colonial days, and an up-to-the-minute New York novelist of the present day. Her athletic vigor as the first character, her grace with the difficult crinoline as the second, and her style and charm as the third, make the comedy a novel and pleasing entertainment.

New South American travel pictures, Pathe News, cartoons and selected comedies complete the program.

---

"The Birth of a Nation," at the Liberty and "The Battle Cry of Peace," at the Vitagraph theater, are both playing to capacity at every performance.

## APPLEGATE A REGULAR HEAVY.

Roy Applegate has been pronounced an ideal "heavy" by Isadore Bernstein, general director of the Equitable company, where Mr. Applegate is the heavy in the stock company, and he has been put under contract for a long term to appear in Equitable pictures. Mr. Applegate is in reality a "heavy"—weighing 190 pounds and measuring 6 feet 2 in his stocking feet. As a villain, he is most effective on the screen. The fact that he is able to create so decided an impression is all the more proof that he is an excellent actor, for in real life he is most quiet and retiring.

Mr. Applegate will be seen in "Life's Crucible," "The Bludgeon" and "The Fisher Girl," the last of which is now being produced.

---

## CHANGES IN KLEINE ORGANIZATION.

Harry Scott, that genial and popular Kleine representative who has successively handled the Cleveland and Dallas offices, is now in charge of the Kleine Branch at Philadelphia. Mr. H. A. Bugie, formerly of Philadelphia, is transferred to Cincinnati, where it is planned to open a new Kleine office to care for the ever-increasing volume of business from that territory.

# Freuler Working Out Plans

**General Manager Graham Talks on Aims of President of Mutual Film Corporation.**

SPEAKING on Tuesday about the aims of President John R. Freuler, of the Mutual Film Corporation, General Manager John C. Graham said one of the first movements made by the new official had been to bring every branch and sub-branch manager into closer touch with the home office. Secondly it had been the object of the management to put into the program the drawing power needed by the film regardless of its length. President Freuler in the working out of his plans has drawn on his experience both as an exhibitor and as an exchangeman. Through the two and a half score Mutual agencies he intends to reach every community large enough to support a motion picture theatre.

John R. Freuler.

"The personality of Mr. Freuler is going to be felt in every Mutual branch," said Mr. Graham. "The program is going to be handled as he feels it should be handled; it will not be controlled by men of different minds, who inject their own ideas. We have done away with district managers. All authority has been centered right in the home office. The man who runs a sub-branch in remote Texas will be just as close to us as the man in Buffalo so far as knowing what is going on in this office is concerned. We are going to issue to our managers a series of confidential letters which will give to them information in regard to the future movements of the company one week in advance of its appearance in the trade press. In this way managers will be the first in their jurisdiction to have knowledge of what the Mutual is doing; they will not be placed in the position of having outsiders in touch with New York impart it to them.

"Instead of district managers we have appointed a corps of efficiency men who work direct from our office. These men do not have autocratic rule over a certain group of offices where they can do as they like. They do go to the different branches to study conditions, to inspect, and to give constructive advice, whether it be in regard to poster shipments or film supply or what. That means better service. The efficiency men go into a branch with an open mind, without prejudice, and they and the managers are allowed time in which to work out their ideas.

"In the arrangement of the program our first thought has been as to its composition and then to the machinery that would guarantee the exhibitor getting the kind of film he wants. We don't consider that because a reel of film is 120 days old and it has passed from a buying office to a sub-branch it cannot be handled just as systematically in every way as it was when a first-run subject. We have seventy-two offices in the United States and Canada, and the perfection of the machinery means that we can get to every crossroads, to every man who wants to run a show even one day a week.

"We are not trying to play up any separate or exclusive feature to the detriment of our regular service, and the class of stuff we have put in proves it. Our manufacturers can place more money in quality of production, because we do not have to maintain a complete and separate overhead expense. We house everything under the Mutual home, and we point out to the exhibitor that he can run our features and our regular program also. We are putting into the regular program all the time the special drawing power stuff that enables a man to show it in front of his theater and along with it we carry one long feature a week to suit the class of houses that can pay for it. We can cover every known condition. Since Mr. Freuler has come in we have established seven additional sub-branches, giving us access to territory we could not hope to reach with facility from our buying offices."

# Barney Gilmore

BARNEY GILMORE, the widely known stage star was, only a few years ago, among the popular and idolized comedy drama artists of the time. Mr. Gilmore was certainly a handsome man both on and off the stage and this quality alone had much to do with his popularity and placed him in the class commonly known as "matinee idols." Prior to his dramatic achievements Mr. Gilmore was well known on the vaudeville stage being, at the time, a member of the team Gilmore and Leonard, singing and conversation comedians but it was Mr. Gilmore's splendid singing voice that really carried the act. About twelve years ago Mr. Gilmore placed himself under the management of Stair and Havlin, at the time the leading promoters of popular stage plays. The first production Mr. Gilmore appeared in under the Stair and Havlin management was "Dublin Dan" in "The Gentleman from Ireland," after which followed each succeeding season, "Hogan's Ally," "McSorley's Infatuation" and "Kidnapped in New York." The later play he appeared in for five consecutive seasons with great success both to himself and his management. At the conclusion of the season 1913 Mr. Gilmore arranged for himself a comedy dramatic sketch and played the U-B-O time making his singing the principal element in the sketch notwithstanding he had two men and two women, besides himself in the sketch. During the idle period of last summer Mr. Gilmore became interested in the moving pictures and engaged to produce some of his stage plays he had appeared in and some he had not yet produced. Early the current season he signed with The Sterling Camera and Film Company to appear in two film productions, the first being a five-part New York detective story titled "The Game of Three" which was released September first and which the trade paper reviewers write in highly favorable terms as being unusually interesting and entertaining and photographically remarkable. The second production was Mr. Gilmore's own manuscript of his popular stage play "Kidnapped in New York" which is in five parts and will be released by the Sterling Camera and Film Company about October fifteenth.

Barney Gilmore.

### CRAUFURD KENT IN PATHE GOLD ROOSTER PLAYS.

Craufurd Kent, who is appearing in the Pathe Gold Rooster Plays which are produced by Edward Jose, is another of those clean-cut, soft-spoken, gentlemanly young English actors that have been adopted by the New York theatrical public and made their own.

He was born in London and appeared there with success in "The Geisha" and various Gilbert and Sullivan operas. He was with the "Miss Gibbs" company and first came to the United States with that production. Later he was for three years with "The Pink Lady" and went with that company to London. An engagement with "Adele" followed, and he again returned to London with this production.

It is interesting to note that dramatic criticism in London was to the effect that "Mr. Kent's pronounced American accent hampers him in playing English parts!" The mother did not recognize her own child, in other words.

Mr. Kent had an important part in "Simon the Jester," an is now at work in "Nedra," both of them Edward Jose productions.

### FILMING "A BUTTERFLY ON THE WHEEL."

Maurice Tourneur, who has directed so many distinguished features for the World Film Corporation, is at work on "A Butterfly on the Wheel." Heading the cast is Mr. Holbrook Blinn, who as a sterling actor, is known throughout the world. He has already proved himself one of the best screen actors in three of the World Film releases, namely, "The Boss," "The Ivory Snuff Box" and "The Family Cupboard." Vivian Martin will portray the feminine lead. Mr. John Hines, the inimitable comedian of the World Film forces, will have a prominent part and Miss June Elvidge will portray the second feminine lead.

## World Film and Equitable Celebrate

### Luncheon at the Astor Marks a Successful Year for the Parent Organization and an Auspicious Start for Its Offspring.

LEWIS J. SELZNICK, vice-president and general manager of the World Film Corporation, and Felix F. Feist, general manager of the Equitable Motion Pictures Corporation, were the hosts at a luncheon given at the Hotel Astor on September 20, in recognition of the first anniversary of the World Film as a factor in the feature market, and to celebrate the auspicious beginning of the Equitable corporation. William A. Brady and Joseph L. Rhinock, directors of World Film, were among the guests that included representatives of all of the motion picture journals.

Under the general title of "Phantastic Parade of Phood," Harry Reichenbach and Jacob Wilk had devised a clever menu card, starting in reel one with Melon a la Trilby, following in reel two with Filet of Sea Bass Marguery en Selznick; chicken du Broulatour, Spuds el Spiegel, and so on to the conclusion, each course was given an appropriately filmish designation.

After the luncheon, Milton C. Work, chairman of the World Film executive committee, introduced Mr. Selznick, who in a brief address outlined the remarkable growth of the organization which just a year ago entered the field of feature photoplay producers. He referred to the valuable support given by Mr. Brady, the Shuberts and other allied concerns and expressed gratification at the manner in which exhibitors had received the first release of the Equitable. He intimated that in a few weeks the World Film would be prepared to make an announcement of great interest to the trade.

Toastmaster Work next introduced Mr. Brady, who spoke of the future of pictures with perfect confidence. He said that wherever he went he found conditions to be practically the same—all in favor of the screen at the expense of the stage. He said that when theatrical men still declared that pictures were a passing fad, certain to die out, he was inclined to laugh at them and think how little they appreciated the actual situation. Mr. Rhinock, who is asociated with the Shuberts as well as the World Film, referred to Mr. Selznick in the highest terms, as a man of remarkable capacity and energy and unquestionable fairness in all of his business dealings.

In presenting Mr. Feist, Toastmaster Work said that Mr. Selznick had insisted that the great need of a company such as the Equitable was just the right man in the office of general manger. Mr. Feist was introduced as the one man in all the country eminently fitted for the position. The general manager spoke modestly of the ideals of the new producing corporation and said that rather than promise too much he was ready to be judged by results. Mr. Reichenbach closed the speechmaking with a few characteristic remarks, at once frank and humorous.

Those present were Lewis J. Selznick, William A. Brady, B. N. Busch, Henry F. MacNamara, Felix F. Feist, Milton C. Work, Joseph L. Rhinock, M. Selznick, Jacob Wilk, H. Winik, Henry J. Brock, W. F. Newman, G. W. Newgrass, Harry Reichenbach, G. W. Lederer, M. E. Hoffman, James L. Hoff, Harry C. Drum, Harry Ennis, Joshua Lowe, A. S. Aronson, Fred J. Beecroft, Fred L. Stine, Tracy Lewis, P. B. Newman, Peter Milne, Stuart N. Lake, John W. Semler, Charles R. Condon, Lynde Denig and C. O. Kracke.

---

### EDISON COMPANY BACK FROM VIRGINIA.

Harry Beaumont, Edison director, and company, have just returned from Norfolk, Va., whither they voyaged to take the scenes on board ship, going and coming, for the director's new feature, "The Land of Adventure," which concerns the amusing and dramatic experiences of young Americans in Central American republics. The picture, which was written by Mr. Beaumont himself, promises several novel effects which have already characterized the work so far of this actor turned director. Edward Earle will carry the burden of the play; others on the trip, cast, are Margaret Prussing, William Fables, Jean Dumar, James Harris, Johnnie Walker and Guido Colluci. An amusing incident of the trip was the near tragedy caused by a Southerner, his wits dulled with soothing wine. In one scene, a gun is thrust through the door of the smoking room and waved from side to side in threatening way. The Southerner awoke from his seat couch, saw the gun and, thinking it real danger, pulled his own and blazed away, dangerously close to Edward Earle and Margaret Prussing before he could be repressed.

## Essanay Forecast

### Summary of Offerings for the Last Quarter of the Current Year—Many Interesting Subjects.

GEORGE K. SPOOR, president of the Essanay Film Manufacturing Company, announces that the company has arranged for an usual number of strong releases for the next three months, or the balance of the year 1915. Essanay will release 181 reels in October, November and December. There will be produced 58 reels in October, 61 in September and 62 in December. The photoplays will include works by the greatest writers of the period as well as dramatizations of the old masters. Such authors as Edgar Allan Poe, F. Marion Crawford, Henry Oyen, Clinton Dangerfield, George Ade and H. S. Sheldon are among those whose creations will be put into photoplay form.

Among the best of the multiple reel photoplays which will be released are "In the Palace of the King," by F. Marion Crawford, and in which E. J. Ratcliffe, Richard C. Travers and Arleen Hackett star; "The Raven," by Edgar Allan Poe, in which Henry B. Walthall takes the lead; "Tides That Meet," by Clinton Dangerfield, Bryant Washburn leading; "The Family Divided," taken from H. S. Sheldon's play, "The House Divided," featuring Edna Mayo and Bryant Washburn; "The Village Homestead," by Joseph Byron Totten and featuring Darwin Karr; "The Old Sin," by H. Tipton Steck, presenting John Lorenz and June Keith, and "The Great Deceit," written by Edward T. Lowe, Jr., and featuring Warda Howard and John Lorenz.

There also will be forthcoming the George Ade Fables in Slang, the Dreamy Dud cartoons and scenic pictures, the western dramas by G. M. Anderson, the western comedies as well as Essanay-Chaplin photocomedies.

A new series of cartoons also will be introduced under the title of Essanay's Canimated Nooz Pictorial. This series, drawn by Wallace A. Carlson, author of the Dreamy Dud pictures, will be a burlesque on current topics of the day. They will be five hundred feet in length and coupled with five hundred feet of scenic. These are scenes taken in the Rockies of the Canadian Northwest.

There are a score of directors now at work, six more having been added to the company roll. Because of the magnitude of many of its productions, particularly "In the Palace of the King," for which both Chicago studios were utilized as well as a large out-door temporary palace, eight assistants working all the time to aid Director Fred E. Wright, other directors were kept busy taking out-of-door scenes and then working during the night on the indoor settings.

The new Essanay studio, which will be 350 feet long and 175 feet wide, with a floor space of 61,250 square feet, is being pushed as rapidly as possible in order to give plenty of room for the production of plays. This is the largest indoor studio, lighted by artificial lamps, ever built, and it will accommodate a dozen directors working at the same time.

---

### FRITZ ORLAMOND.

#### New Technical Director of Gaumont Studios.

Announcement was made recently that Fritz Orlamond had been appointed chief technical director of the Gaumont Company, that is releasing its entire output exclusively through the Mutual Film Corporation. Mr. Orlamond, during the year that he has been affiliated with the Gaumont Company, has made a pleasing record for himself and has won a host of friends throughout the various branches of the industry.

His first work at the studios was in the comedy star company, in which he played and directed with a master hand. Following this work he became an important member of the stock company in its heavy dramas. During this work, his masterly understanding of the technique of the studio caused him to be appointed assistant to the director. He has continued in this capacity for some time, until the complete reorganization of the Gaumont forces.

With the addition of several directors and producing companies, it was found necessary to have one man in general charge of the studio, and Mr. Orlamond was appointed. This appointment finds great gratification among the actors, all of whom have the greatest confidence and regard for the new member of the Gaumont staff.

---

### OF INTEREST TO NEW YORK EXHIBITORS.

Exhibitors in the city and state of New York should read what The Moving Picture World wants to do for them and with them. Read the article, "Appeal to New York Exhibitors," on the editorial page.

# W. H. Swanson Returns to New York

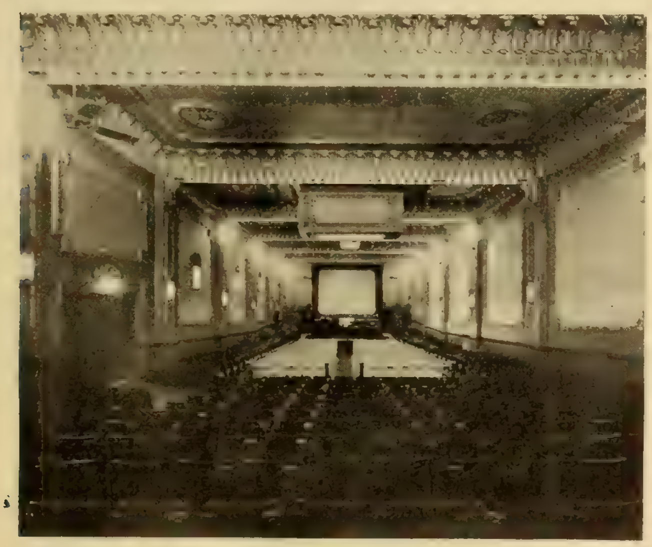
## Former Exchange Man and Film Manufacturer Has Been Acquiring Western Theaters—Talks on Conditions.

AFTER an absence from New York of several months William H. Swanson recently returned to the city. A World man met him on Broadway Monday in excellent health and spirits. He had last seen him in Los Angeles, where the old-time exchange man and film manufacturer was busy compounding a wonderful drink for a couple of friends—and then, after the declaration that he was on the wagon, regretting his inability to join them. He smiled as he watched the two doing some rapid thinking; plainly discretion was battling with valor in an effort to drive them up on the wagon with him.

Mr. Swanson has had a rather strenuous "vacation," altogether. He admitted that he now controlled a baker's dozen of large theaters in the west, but when asked if he was all through declined to make any promises as to the future. The houses that are now under the Swanson banner are the American, Rex and Liberty, Salt Lake; Majestic, Grand Junction, Col.; Rex, Greeley, Col.; Grand, Pueblo, Col.; Rex, Leadville, Col.; Rex, Raton, Col.; Plaza and Theatorium, Denver; Rex, Albuquerque, N. M.; Teatro, Phoenix, Arizona, and the new $200,000 Rex of Butte, Mont. None of these houses has a seating capacity of less than 1,000, running up to 3,100 for the American of Salt Lake.

William H. Swanson.

The big exhibitor says he is putting all his houses on a New York basis or on the basis of the best theaters in any large city. For instance, he is putting a uniformed man in front of each house. In the American he is making an addition to the organ that will cost $20,000. In the two other Salt Lake theaters he is installing ten-thousand-dollar Fotoplayers. In the Rex of Greeley and the Majestic of Grand Junction five-thousand-dollar Fotoplayers are being put in. Other large sums are being expended on the chain of houses.


Interior, Liberty Theater, Salt Lake City, Utah.

The new Rex in Butte will seat not less than 2,000 persons. It will be built of steel and concrete, and will contain the latest improvements. It will be situated in the business center, on West Park street. While the plans have not been entirely worked out, it has been decided that the upper stories will be devoted to purposes other than those of the theater.

"How do I find conditions in the West?" replied Mr. Swanson to a question. "Well, I'll tell you, the cost of good film is getting to be a serious problem. The manufacturers of features are paying all kinds of money to their producers and players. That has to come out of the exhibitors. Just take a look at this statement of film cost for some of these houses. Here's one instance where, in my effort to give patrons the best, I have increased our former bills four and five fold. There seems to be an impression among some exchange heads that there must be practically the same returns in the smaller cities of the west as are obtained in the big centers of the east. I have found a sentiment that there is a waste in the cost of distribution for which the exhibitors have to pay.

"Then you must add to your film cost the expense of advertising as well. Here's a copy of one issue of one newspaper in the west. The advertising rates are a dollar an inch. You can see fifty-six inches devoted to my houses. Then the cost of a twenty-four sheet is $2.40, the posting is $1.20 more, aside from the expressage. It takes many of these properly to bill a show, and the cost mounts up. I believe the cost of features is one of the big questions facing exhibitors."

Mr. Swanson said he expected to remain in New York for several weeks.

# Alexandra Carlisle With Equitable

ONE of the strangest contracts ever entered into by a stage celebrity and an engaging corporation was that consummated this week between the Equitable Motion Picture Corporation and the famous legitimate stage beauty—Alexandra Carlisle.

Miss Carlisle, who attained fame in England seven years ago, stepped into prominence in this country by reason of her unusual beauty and ability in "The Marriage Game" and recently as leading woman opposite John Drew in the Empire theater production of "Rosemary." Miss Carlisle, through her contractual engagements with Equitable, makes her debut on the screen under the guidance of Director Marshall Farnum, in Russell Edward Smith's scenarioization of Kate Jordan's novel, "Creeping Tides."

Alexandra Carlisle.

In the contract with Equitable, Miss Carlisle, who, by option, following her first effort if desirable to Equitable, becomes an exclusive Equitable star, demanded the insertion of a most curious clause. It reads thus:

"The Equitable Motion Pictures Corporation hereby grants to said Alexandra Carlisle the right to refuse to appear in any role, characterizing evil women, or indiscreet females. If the part apportioned her calls for the portrayal of an adventuress, evil creature, woman of the world or unfaithful wife, said Alexandra Carlisle will have the right to refuse to portray said role."

This clause is the first of its kind to appear in a motion picture contract and bears out the statement of Miss Carlisle's manager that within the past two months she refused to appear in the star parts of "The Woman Thou Gavest Me," for Klaw and Erlanger, in which she portrayed the role of the mother of an illegitimate child, and in "The Married Mistress," for William Elliott, both of which plays held unbounded opportunities for the delightful actress.

### STOPPED PRIVATE SHOWING OF "HYPOCRITES."

The proposed private showing of the Bosworth, Inc., feature, "Hypocrites," which was to have been held at the Majestic theater, Columbus, Ohio, on Saturday morning, September 18, was summarily suppressed by Attorney General Turner, of the state of Ohio, who explained that he could not, under the law, permit the exhibition of the picture to take place. The show was called off accordingly.

# "Zaza" Uninjured by Heat

### Negative of Big Famous Players' Production Found Intact When Studio Vault Is Opened Following Fire.

WHEN the officials of the Famous Players Film Company opened the vault in the Twenty-sixth street studio three days after the fire which practically had destroyed the big plant they were delighted to discover that the negative of "Zaza" had escaped any mark of the intense heat to which it had been subjected. It was the only one of the eleven subjects in the vault that had been so fortunate. The feature, which will be released on October 4, features Pauline Frederick. On its making the company had expended an unusually large sum.

**Scene from "Zaza," the Only One of Eleven Completed Features Wholly Saved from Famous Players Fire.**

Miss Frederick, who had been distressed at the possibility of the destruction of the work to which she had given so much of her energy and skill, was correspondingly elated when she learned of its safety. "When we began the filming of the play for the first time I worked myself into a nervous tension that enabled me to put all my force into the role," said the actress. "With this tension gone, it practically would have been impossible for me to put the same spirit into a repetition of 'Zaza' as I did the first time."

When it was discovered that some of the scenes in "The White Pearl," in which Marie Doro was starred, had been injured in the fire, Messrs. Porter and Ford immediately began the work of replacing them. Mary Pickford also started work on an elaborate production of John Luther Long's "Madame Butterfly." Under the direction of Sidney Olcott the subject will be staged in America's most picturesque Japanese gardens. Hazel Dawn is busy on "The Masqueraders," by Henry Arthur Jones; Marguerite Clark on "Still Waters," and John Barrymore is being starred in "The Red Widow."

All the companies will remain at work in the east, the interiors being taken at the Yonkers' studio. It is expected that the new plant at 225th street will be completed by January 15. Its construction will be hastened by employment of double shifts.

---

## PLIMPTON TO RELEASE THROUGH AUTHORS.

The Authors' Film Company, Inc., which has been so successful in its new method of express distribution with Walker Whiteside's "The Melting Pot" feature, announces that contracts have been signed with Horace G. Plimpton, formerly general director for the Edison Company, who has just formed what will be known as Plimpton Epic Pictures, Inc., whereby it will manufacture big features with big stars exclusively for the Authors' Film Co., Inc., and its express distribution. These will be released only through this firm.

---

## FRANK FILM RULED OUT.

Justice Cohalan, of the New York Supreme Court, has denied the petition for an injunction to restrain Commissioner Bell, of New York City, interfering with the exhibition of the so-called Frank pictures, the showing of which was prevented by the Commissioner some weeks ago. The court said in his brief opinion in the matter, that it was his view that no good purpose could be served by the production of the picture, and that the Commissioner of Licenses acted reasonably and properly within his powers in suppressing them.

# Hoffman Returns From Long Trip

### Manager of Universal Exchanges Reports Many Exhibitors Turning from Features to Regular Program.

AFTER a trip, during which he visited every Universal exchange in the United States and Canada, M. H. Hoffman, manager of exchanges, has returned to his desk. The object of Mr. Hoffman's trip was to study conditions of the exchanges and to get acquainted with the seventy-two exchangemen who are responsible for the enormous output of this great organization. He met every one of his men.

The manager says he was especially interested in the bookings of the features and was greatly surprised at the large number of houses which are refusing to run features, preferring to stick to the regular program, with an occasional feature. "The features have lost their importance because of their being released daily by some of the concerns," says Mr. Hoffman. "The Universal is content to release one feature a week on the regular program, and this has met with success all over the country.

**M. H. Hoffman.**

"An exhibitor with a house that has a seating capacity of only three or four hundred—or even six hundred—who thinks that he can keep up with every big feature, every day, is thinking a lot of trash. He discovers eventually that he has to return to the program and the business his house will stand. The sooner the exhibitor learns what his business needs the quicker the moving picture industry will be standardized. During my trip I was greatly surprised by the manner in which some exhibitors conduct their business. I showed some of them how to advertise effectually, and have made arrangements with the exchanges to employ expert publicity men whose duties will be to assist both the exchangemen and the exhibitor, without any charge to the exhibitor.

"I found some of our exchanges had expanded so much that they needed more room, more facilities and more help. The exchanges in Detroit, St. Louis, Denver, Indianapolis and Toronto have had to move into larger quarters. Certain parts of the country, west and south, I found exchanges were in need of more film to handle the business, so I established additional buying offices in those places."

## SELIG SUES MUTUAL.

The Selig Polyscope Company, through Nathan Burkan, its attorney, on Tuesday filed in the county clerk's office a summons and complaint in a suit for $25,000 damages and an injunction against the Mutual Film Corporation and the American Film Company, Incorporated.

The plaintiff alleges that it has the exclusive right of dramatization for motion picture purpose of Meredith Nicholson's novel, "The House of a Thousand Candles," and that the film of the motion picture production was released by it on August 23. In the meantime, so it is alleged, the defendants made arrangements to produce and distribute the play entitled, "The House of a Thousand Scandals." The plaintiffs claim that the use of the latter title is a manifest infringement on their rights and ask for damages as aforesaid and an injunction restraining the defendants from using it further.

---

## WAR PICTURES IN BOSTON.

The German War pictures, "The Battle and Fall of Pryzmysl," which will be distributed in the New England states by Samuel Grant, manager of the Olympia Film Company, Scollay Square, Olympia Building, Boston, opened a two-weeks' engagement at Tremont Temple, Boston, on Monday, September 20, to capacity business. Joe DiPisa is handling the publicity.

---

## EXHIBITORS OF NEW YORK TAKE NOTICE!

Exhibitors in the city and state of New York should read what The Moving Picture World proposes to do for them and with them. Read the article, "Appeal to New York Exhibitors," on the editorial page.

# A Progressive Supply House

## Picture Theater Equipment Company's New York Store Contains Everything for the Theater but the Film.

IT was an interesting half hour a Moving Picture World man spent with H. T. Edwards at the headquarters of the Picture Theater Equipment Company, 19 West Twenty-third street, New York. Mr. Edwards' most complete establishment seems to be the last word in equipment for the exhibitor who wants for his theater the best that is to be had. The Picture Theater Equipment Company has grown fast because it has grown with the industry whose needs it has aimed to supply. It has done more—it has sought to anticipate those needs, to put before the theater owner, and in thoroughly workable form, those "long-felt wants" the necessity for which he discovers in his everyday experience of catering to the public. Mr. Edwards has built up his business by reason of adhering to certain standards, and one of his principal rules has been the injunction to all customers: "If it isn't right, don't hesitate, send it back—we will make it right."

Interior View, New York Store.

PICTURE THEATRE EQUIPMENT CO.
COMPLETELY
19
MACHINES & SUPPLIES
PICTURE THEATRE E
PTE
MOTION PICTURE MAC

Front View, New York Store, P. T. E. Co.

"We sell here everything in the motion picture line with the exception of film," said Mr. Edwards. "If desired, we will build the theater, but of course as a rule we equip the house, supplying every known sort of apparatus. We ship not only all over this country, but anywhere." Besides the New York quarters Mr. Edwards now has a large store at 158 Pearl street, Buffalo, which is busy supplying the many exhibitors in its territory.

The show window of the Picture Theater Equipment Company attracts much attention from the passing throngs. Prominently displayed is the new Power's 6B. There is a pyramid of carbons, showing the various sizes. Then, too, there are a safety fireproof rewind made by Williams, Brown & Earle, Inc.; a W. & S. vending machine, a spotlight, many lenses and general supplies.

Inside the store are found projection machines of Power, Simplex, Motiograph, Edison and Standard makes. There are picture frames and stands, plain and ornamental. Of these latter, two are of striking design, and handsomely carved. In size they are for one-sheet and three-sheet. A Wotton Rexolux, made by the Electric Products Company, of Cleveland, is prominent. There is a revolving stand for programs and announcements. Rheostats of all makes are seen, as well as the Fort Wayne Compensarc, Power's Inductor, Edison transformers, double dissolvers and ticket choppers, film containers for operating room, ozonators, carrying cases, film cleaners and pads, rewinders, including the safety device; Model B gas outfits, metal signs, attractively enameled in colors; carbons, Electra, Bio and Arco B; carrying cases, fire extinguishers, and an unusually large assortment of lenses.

The Exhibitor's Box Office Record is of Mr. Edwards' design and is most comprehensive. It is loose-leafed and enables an owner to tell just where he stands at any time of the year. There are theater tickets seemingly without end. Mr. Edwards makes a specialty of machine oils, if it may be said he makes a specialty of any one sort of equipment. He has a brand of his own for which there is a wide sale. There are screens and all parts of all machines, and many types of theater chairs. One of the novelties is the Motion Picture-scope, a complete projection outfit comprised in an asbestos-lined suitcase. This is having a wide sale among traveling men, who by hooking on to an incandescent wire can put on a perfect picture.

It's a fine store at 19 West Twenty-third. One of the factors contributing to making it so is the atmosphere of neatness. Everything in the establishment is continually under the polishing cloth—and everything shines.

---

## WALTER HAMPDEN, KNICKERBOCKER STAR.

Knickerbocker Star Features will be responsible for the screen debut of another Broadway star with the release of their three-reel feature, "The Dragon's Claw," in which Mr. Walter Hampden takes the leading part.

Early in life Hampden left New York to begin his theatrical career in England in a repertory company, under F. R. Vincent's management, which has fed the English stage with its best actors. In 1904 he took London by storm when he made his great debut at the Adelphi theater in "The Prayer of the Sword." While there he also played in Hall Caine's "The Prodigal Son" and "The Bondman."

But Hampden was anxious to return to America, his native land, and in 1907 brought over with him "The Servant in the House," which he persuaded Henry Miller to put on. In this he won an enviable reputation on the American stage and the theater-going public from coast to coast remember his wonderful interpretation of Manson in this production.

His acting in "The Master Builder" at the Bijou theater in New York with Madame Nazimova along with other plays with her brought him more popularity. This was followed by a short season with Viola Allen, when he was featured in Clyde Fitch's last play, "The City." After a successful season in the lead of the curious Chinese drama, "The Yellow Jacket," Hampden has joined the Knickerbocker forces, adding one more to the list of Broadway celebrities who have harkened to the call of the camera.

---

## PATHE SCENARIO MAN WRITES A SONG.

Douglas Bronston, of the Pathe scenario department, is a versatile genius. He wrote a song for "Neal of the Navy," the big serial success, that was so good Pathe has had it published by Berlin, Watterson & Snyder. The song, like the serial, is making good.

# More Horsley Players

### Producer of Centaur Pictures Engages Three New Stars and a Director.

DAVID HORSLEY continues to add the names of stars to his already long list. For the past month each week has brought an announcement from him of new acquisitions to his producing staff, and this week is no exception. The latest to enter into contracts with him are Mabel Van Buren, Donald Bowles, Grace Gibson and Marvell Spencer, all photoplayers, and Carl M. LeVinness, the director.

Miss Mabel Van Buren comes to Mr. Horsley from the Jesse L. Lasky studios, where she had been engaged for some time playing leading parts in the Lasky features released on the Paramount program. While all of her characterizations were of a high standard of excellence perhaps her greatest picture success was scored in the role of "The Girl," in "The Girl of the Golden West." In this release she attained great dramatic heights, playing the difficult part with so thorough an understanding and finish that critics proclaimed her unsurpassable in the character.

Besides "the girl" she played leading feminine roles in other Lasky productions, among them "The Woman," in which she portrayed the title part.

**Donald Bowles.**

Miss Van Buren's leading man is Donald Bowles, a great stock favorite in Los Angeles, where he appeared with the Burbank theater organization. He has had much experience on the speaking stage. He began his career when he was seventeen with the Herald Square theater company, New York, which comprised Amelia Bingham, Blanche Walsh, Edward Abeles, Aubrey Boucicault, Edgar Davenport, Frank Mordaunt and Lucius Henderson, and was then playing a revival of the big success, "Diplomacy."

From New York Mr. Bowles went to Chicago to become leading man for Minnie Dupree, who was starred in Gen. Chas. King's "Fort Frayne." Then Edwin Thanhouser, the film magnate of today, but then guilding spirit of the Thanhouser Stock Company in Milwaukee, engaged him for his company.

After playing ninety weeks with the Thanhouser Company, Mr. Bowles "split" a season with the Havlin Stock in St. Louis and Her Majesty's Stock Company in Montreal. Next he joined the Jas. O'Neil Company in Buffalo and came to the Pacific Coast with them.

**Marvell Spencer.**

After the San Francisco fire, Mr. Bowles went into vaudeville and played over the Orpheum Circuit in a sketch called "Thou Shalt Not Judge." Then Mr. Oliver Morosco engaged him for his Burbank Theater Stock Company in Los Angeles. Here Mr. Bowles remained for four years and it is this company which he leaves to join Mr. Horsley.

Miss Grace Gibson, another of Mr. Horsley's new players, is considered one of the most beautiful actresses in motion pictures. She was formerly with the Vitagraph Company, but later went into vaudeville, which she leaves to return to pictures, this time through the medium of Mr. Horsley's company.

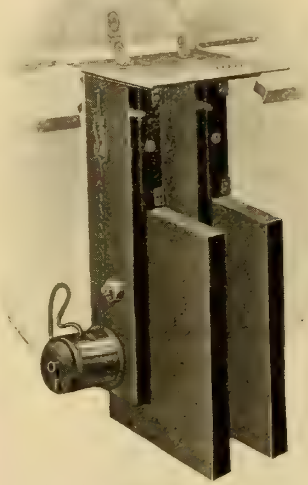
Miss Marvell Spencer, the fourth of this week's acquisitions, was formerly with the Eclair Company. She played the leads in "The Beginning of the End," and was featured with George Larkins in "Red Tape," "The Unpardonable Sin," etc. Miss Spencer is of the ingenue type and shines particularly in characters that require winsomeness and prettiness.

Carl M. LeVenniss, the latest director to join Mr. Horsley's organization, is an old Reliance man. Mr. LeVenniss started in with Thanhouser at New Rochelle and then went to the Reliance studio in New York. When D. W. Griffith took charge of the Reliance Mr. LeVenniss was one of the few directors to remain. Later Mr. LeVenniss joined the Eclair Co., with whom he remained until his connection with Mr. Horsley.

# Innovation in Theater Equipment

### Automatic Ticket Selling and Cash Register Company's 1916 Model Now Ready for Delivery.

THE 1916 model of the Automatic Ticket Selling and Cash Register is now ready for delivery. At the offices of the company, 1476 Broadway, New York City, there is being demonstrated one of the twin type of ticket selling devices, which shows the improvements that have been made in the 1916 machine. These appear to be more in the nature of refinements rather than a departure from the style of the preceding model. One of the principal innovations is the automatic control by means of a key which operates a switch. This key turns on the power and at the same time locks the magazine, putting the tickets and the clock recording their sale beyond the possibility of tampering. In the cut shown herewith, from a picture of the twin model, the motor is seen at the lower left-hand corner. The lock into which fits the controlling key, is in the outside center.


**Twin Model Automatic.**

The present machine is the development of four years. The first device was operated by a foot lever. Last year came the electrical control, substituting the pressure of a key for the more laborious operation involved in the manipulation of the earlier models. "Tickets are delivered conveniently to the public and satisfactorily to the proprietor," said Sales Manager E. S. Bowman to a World man. "The manager has perfect control of his business at all times. There is no chance for a leakage. We are making machines up to the quadruple type, which means that a manager may sell four classes of tickets in series up to five. Each magazine carries four thousand, or if necessary, five thousand tickets. These are accessible only to the one holding the key.

"If a manager prefers he may have his tickets numbered serially. This will enable him, by using those inscribed "Good only on date sold," to protect himself against counterfeiting or other evils. Others who wish to conceal as closely as possible the amount of business being done use no numbers."

Mr. Bowman pointed out, as illustrating the belief in the efficiency and economy of the machines of his company by larger interests, that the two score Marcus Loew houses and the fifteen theaters of the Strand Company, are using automatic equipment. "Our reports indicate that the exhibitors who as yet control but one house are just as well satisfied as are the executives of circuits," added Mr. Bowman.

The factory of the Automatic Ticket Selling and Cash Register Company is in St. Louis. Besides the office in New York the company is represented in St. Louis, Pittsburgh and Chicago. The officers are Samuel Bowman, president; Herbert W. Cost, treasurer; S. H. De Roy, vice president; E. S. Bowman, sales manager. The vice president and sales manager are in active charge of the business.

# Art in Motion Picture Advertising

### Pathe Exchange, Inc., Furnishes in Last Week's Issue a Strong Example of Up-to-Date Publicity.

ONE of the most artistic advertisements that has ever decorated a number of the Moving Picture World was the nineteen-page insert of the Pathe Exchange, Inc., in the issue of September 25. That number, by the way, which is the final one of Volume 25, contained in all 212 pages, with two exceptions the largest issue of this publication to that date. The exceptions were the Pacific Coast Number, of July 10, this year, and the convention number of 1914.

The Pathe insert contained on its initial page a portrait of General Manager Gasnier and a list of the serials that the company has produced, with such notable successes: "The Perils of Pauline," "The Exploits of Elaine," "The New Exploits of Elaine," "The Romance of Elaine," "Who Pays?" and "Neal of the Navy," with, coming, "The New Adventures of J. Rufus Wallingford." Two pages are devoted to announcing the first Gold Rooster Play, "The Galloper," featuring Clifton Crawford, supported by Fania Marinoff. Two pages are devoted to the second Gold Rooster Play, "Via Wireless," featuring Gail Kane and Bruce McRae. The same space is given over to Heinie and Louie Comedies.

Then there are pages exploiting "Neal of the Navy," the Pathe News, Pathe-Bray Cartoons, the Balboa Amusement Producing Company, makers of "Neal of the Navy;" the Arnold Daly Series, produced by Arnold Daly, the first of which will be "An Affair of Three Nations;" the Frohman Amusement Corporation, which announces as its October release through Pathe "John Glayde's Honor;" Edward Jose tells of the three Pathe subjects he has prepared—"The Beloved Vagabond," "Simon the Jester," and "The Closing Net;" Donald MacKenzie tells of "The Spender" and "Mary's Lamb," to follow "The Galloper;" Mittenthal Film Company, Inc., announce their one-part comedies under the Starlight Brand; Wharton, Inc., of Ithaca, N. Y., call attention to past performances with three Elaine serials and announce the new Wallingford, featuring Max Figman, Lolita Robertson and Burr McIntosh; George Fitzmaurice announces "At Bay," to follow "Via Wireless;" and there is a description of the Feature Film Corporation, of which Edward Jose is director and producer.

The advertisement is dignified in tone as well as artistic in conception and execution; and it is a striking example of that advance in the art of advertising in the motion picture industry which is so marked these days.

## BLOCK ISLAND'S MOTION PICTURE SHOW.

As a summer resort, Block Island, a particularly interesting bit of terra firma which lies some miles east of Long Island and south of Rhode Island, of which state it is a part, is better known to New Englanders. Steamers from Providence, R. I., and New London, Conn., make regular trips and frequent excursions to this resort, supplemented by almost daily steamers from New York, so that, during the summer vacation season several thousand resorters gather at its commodious hotels. The native population numbers but little more than fourteen hundred souls, most of whom gain a livelihood from the fishing industry. With so few in its permanent population there is but little incentive for promoters of amusements to establish on Block Island any kind of a paying business, hence it is therefore about ten months in the year Block Island possesses "no place to go," except fishing.

EMPIRE THEATRE

Fountain Square, Block Island, R. I.

Notwithstanding these unfavorable conditions a pictureman, taking his annual vacation after a rather hard season managing a picture show in Providence, noticed that the several thousand visitors, of which he was one, really had "no place to go" and took a chance in establishing a picture show in what might have been an old warehouse. It was some venture, for the season lasted but six weeks, but he took the chance and equipped his house with about seven hundred seats, a Powers machine, which he brought over from Providence, and went to it. The result of the first season encouraged him to try it again. Now the Empire theater on one corner of the Public Square at the Old Harbor is in flourishing condition—for at least six weeks—and is the one and only professional amusement enterprise of Block Island. Its proprietors are Messrs. Spitz & Stedman, well known and successful exhibitors of Providence. They run an excellent program of licensed pictures at the Empire, for an admission of 10 to 15 cents during the week and 15 to 25 cents on Saturday evenings. Two shows were given each evening and the house was usually crowded.

## Saul Schiavone

Saul Schiavone.

SAUL SCHIAVONE says he does not like the war; he is now a full-fledged American, and a married man with a baby daughter. So all the charms and glamor of shining armour, coincident with joining the Italian colors, has been totally discounted in favor of lending his artistic talents to all that is artistic in the varied life of a property man and the ever-increasing demands of mother.

Since his entree into the film world, he has made rapid strides, starting with Gaumont under Mr. Levering, the director, where he stayed for quite a long time. He has been successfully connected with several leading film producers.

He and his two cousins left Italy as mere boys, and struggling without any help, they have made good in every sense. One being the artist for one of America's leading film corporations, while the second has had his oils hung in the National Gallery, and invited to all the galleries of America. Schiavone, until two years ago, well known in New England for church paintings and color designs, has now the high place Italians have always been given for all that stands for art and the beautiful in design.

Schiavone is making a tour of our leading studios to get a glimpse of what others are doing, and will then come back and try to go one better.

## MOSS TO SCREEN "BOOTS AND SADDLES" AND "THE UNDERTOW."

"Boots and Saddles" and "The Undertow," which Eugene Walters wrote, and which were given stage productions several seasons ago, are to be filmed by the B. S. Moss Motion Picture Corporation, who have secured the screen rights.

The author, Mr. Walters, will be remembered for having given to the stage such triumphs as "Paid in Full," "The Easiest Way" and "Fine Feathers."

The screening of both productions will take place in the identical locales in which the original dramas were supposed to have been enacted.

## DR. DUMBA IN HEARST-SELIG WEEKLY.

In the Hearst-Selig News Pictorial to be released September 16, Dr. Constantin T. Dumba, Austrian Ambassador, is seen visiting the State Department to explain charges brought against him. The scenes showing the Ambassador are unusually interesting and timely. President Wilson, together with Secretary of State Lansing, is also seen attending a baseball game in an endeavor to ease his mind from the present unusual cares of state. There are also some interesting and educational war scenes filmed along the Serbian battle line.

# Lubin Stages Big Scenes in Newport

**Summer Colony of the "Four Hundred" Greatly Entertained by Company of Picture Players Producing "The Peril."**

"THE PERIL" in the making drew a number of people to the upper Point shore, Newport, R. I., the other day, where Lubin street is in temporary existence. Many were in automobiles, and so the collection for the American ambulance fund in France received a good start, with expectations of an inflation tonight, when the more spectacular scenes are scheduled. The private grounds were patrolled by guards from the Training Station, while a corps of citizens' money-takers were on duty. The immediate field for the participants in the picture was substantially roped off and patrolled by another guard. Within this field a horse belonging to the illuminating company indulged in a brief runaway during one of the battles, since it had not been trained to such a commotion.

First came the flight from the street in the attacked village, in which local actors formed the populace who dashed from one end of the street to the other to escape the oncoming invasion. There was action all right, and then came fighting, during which more or less wrecking of the more fragile parts of the structures resulted.

More battle scenes followed in which the troops drove the sailors to a retreat. There were several companies of naval apprentices, some in "whites" and some attired as infantry in khaki and campaign hats. This scene opened with the army massed at the far end of the street and the church as a background, while lying in the street were the killed and wounded of the previous fighting. The soldiers steadily advanced, driving the sailors from the street and from the buildings, where they were taking shelter. Some of the sailors even tumbled from the windows to make the scene more realistic. While the fighting was going on there was a continuous discharge of rifles, the boys having all the ammunition they could dispose of and the din was deafening.

This was as things appeared in the street at the south end of which were four picture cameras and several hand cameras all making records. The men were grinding away at the cranks while the other workers were pulling slides and taking exposures as fast as they could, intent on securing views of what was transpiring.

The main part of the happening was not photographed. General Director Terwilliger stood near the cameras, armed with a megaphone, while his assistants, picture men and naval officers, were about in the wings, as if they were prompting the action of the men in the street and all working to inspire realism in the scene.

In the afternoon another section of the picture was taken, but the location was shifted, being this time at the Training Station, where another fight of inhabitants was posed. In the evening at eight more fighting bombs were exploded, the buildings becoming more wrecked every moment, fire breaking out and thus it wrought before one's eyes the waste which comes from the invasion of an enemy in time of war.

---

## NEW V-L-S-E SALESMEN.

Two new members have been added to the ever-expanding sales force of the V-L-S-E, Inc. Thev are P. B. Elliot, who will be attached to the Cincinnati office, and E. B. Shaw, who joins the Cleveland branch. Mr. Elliot recently resigned as manager of the Boston branch of the World Film Corporation. Previous to that, he was connected with their New York and Indianapolis exchanges. He obtained his first picture experience with the Empress Feature Film Company, and the Union Feature Film Company in the Hoosier state. In going to Cincinnati, Mr. Elliot resumes his association with R. S. Shrader, the manager of that branch, with whom he worked when both were World Film men. Mr. Shaw, who is to be stationed at Cleveland, has for some time been connected with the Mutual Film Corporation, in the Buffalo office.

---

## DIRECTOR CAPELLANI'S BROTHER ARRIVES FROM FRANCE.

Charles Capellani, one of the leading members of the Comedie Francaise Paris Stock Company, a brother of Director Capellani of the World Film forces, has just arrived from France on the French liner Chicago. M. Capellani is to be associated with the French theater in the city during the coming season. He appeared in the French version of "Kismet," playing the part of Haji, the beggar, which was done in this country by Otis Skinner. M. Capellani is accompanied by his mother, who is making her first visit to this country.

# Two Sides of Selznick

By Harry L. Reichenbach.

THERE are two Lewis Selznicks. There is L. J. (Equitable) Selznick, then there is Lewis J. (World Film) Selznick. The undiscovered side of Lewis Selznick is the Equitable side. This because Mr. Selznick has been allowing Equitable to move along, with Feist and Spiegel at the helm, he remaining discreetly in the background—but spiritually and physically present at each and every intimate move.

Lewis J. (Equitable) Selznick, is thinking new thought. The Lewis J. (World Film) Selznick is another personality. It is no Dr. Jekyll-Mr. Hyde case. There is no Mr. Hyde. But there is a great and glowing depth to Selznick that World Film did not bring out during its year in public life.

This depth is the thoughts and actions of Selznick with his newest creation—"Equitable."

Lewis J. Selznick (forgetting he was ever connected in any way with World Film, for the nonce) spends his nights at the offices of Equitable. There, when other executives are snoring the snore of hard-earned repose, Selznick, Feist and Spiegel, dream out the early future of their mighty enterprise. Enough innovations have been instituted by this trio to establish any concern in the hearts of its clients:

1—Traveling press agents who work gratis with the exhibitor at his own theater.

2—Communication with three million daily paper readers by the medium of an expensive rotogravure supplement which will be issued October 9 with five hundred first-class city newspapers.

3—Direct representation with local dailies, procuring for them special advertising rates in their own cities, arranging a closer communion between exhibitor and editor and furnishing high-grade stereotyped material for quick insertion, on a plane equal to the highest class traveling attractions.

4—Eliminating absolutely the profit on accessories so that the exhibitor is encouraged to spread himself in exploitation.

5—Avoiding the engaging of new and untried material for the screen productions. Gathering of tried stars and known support, so that poorly screening personalities will not appear.

6—Placing of social mentors in Equitable studios to aid and instruct directors to procure proper types, period articles, scenic environments in keeping with the time and locale of plays.

7—Engaging of noted artists for the sketching, from imagination, climacteric moments from the play, for advertising material.

8—Establishing location departments at the parent office to procure, with the least effort and greatest effect, locations for the six working companies of Equitable, so that a repetition or duplication of scenes is practically impossible owing to the general head supervising and inspecting each individual location chosen.

9—Establishing a central employment agency for the hiring of supernumeraries so as to eliminate the grafting and irresponsible agent and unlicensed parasite who preys on the weaker employees.

10—The establishing of a sharing basis and participation in the profits plan that should urge every responsible employee to greater efforts.

11—Instituting a policy of stocking up well ahead with features ere one is sent over the program, in order to avoid the necessity of releasing a mediocre production owing to lack of productions on hand. Equitable is eight weeks ahead at all times.

These are actual developments in the short life of Equitable, and Lewis J. (Equitable) Selznick has borne his share of creative labor.

It was Selznick who procured "Trilby." It was Selznick who sat up, evening after evening, overseeing features—laying out the program with Feist and Spiegel, and who, by reason of his greater experience, was so potent a spirit in deriving, from the first ten Equitable pictures, an unusual and satisfactory diversity of stories, stars and titles as to appeal sufficiently to send his newest enterprise off to an overwhelming start.

---

## McCRAY MOTORS TO NEW YORK.

Frank C. McCray, of the firm of McCray & McCray, dealers in motion picture supplies and feature subjects at Fairmont, W. Va., arrived in New York Monday, September 20, with a party consisting of his father and mother, a brother and nephew, who came by automobile all the way from Fairmont. Mr. McCray declares business to be in good condition in his region and is looking over the New York market for things that are new and attractive in his line.

# The Motion Picture Exhibitor

## MASSACHUSETTS LEAGUE MEETING.

### Will Discuss Plans to Prevent Adverse Legislation—Large Attendance Desired.

By Edwin H. McCloskey.

A MEETING of the Motion Picture Exhibitors' League of Massachusetts will be held in Rathbone Hall, Washington street, Boston, on Wednesday afternoon, September 29. The purpose of the meeting will be to plan for an active campaign against the enactment of any detrimental censorship bills in the legislature during the coming session. The meeting will be addressed by Granville P. MacFarland, personal representative of William R. Hearst, in Boston. Mr. MacFarland has been interested in the fight against censorship and during the fight of the past year ably supported the motion picture interests in both the news and editorial columns of the Boston American.

Mr. MacFarland has outlined a campaign which, with the co-operation of every exhibitor, ought to prove successful.

As election time is fast drawing near, it behooves every exhibitor in Massachusetts to do his utmost to work for the defeat of those legislators who were hostile to the moving picture business last year. Each exhibitor knows how the man from his district voted.

The legislators fear the power of the screen as well as the newspapers. They proved this when they displayed uneasiness at one of the committee hearings last season. One senator asked if it were true that the moving picture interests would project the pictures of hostile senators on the screens of their theaters and urge their defeat.

The screen is the most powerful of all mediums. The average person is more easily interested, instructed and convinced by pictorial arguments than by circulars or stump speakers. The exhibitors should realize the power that they control. They should learn the attitude of the candidates from their district on censorship. If one is hostile, it is not necessary to urge his defeat outright, but project the favorable candidate's slide and urge his election for the betterment of the community.

Last year, it was necessary to wage a bitter fight against censorship at the eleventh hour. Do not let matters be delayed this year. Every exhibitor should join in this fight. The work of last year was left to a few, while the proponents of the censorship bills turned out strong. Remember at one meeting over two hundred women alone were present and were recorded in favor of the censorship bill. At this meeting were there two hundred exhibitors present to voice their sentiments? Sorry to say there were not twenty-five.

If you expect to defeat censorship you will have to show your strength to the members of the legislature.

The censorship fight will be more bitter this year than ever before. The majority of the exhibitors fail to realize the hardships of censorship. This is expecially true of the majority of the smaller theater owners. They claim that the bill will not affect them. They really believe that the manufacturer will be the only one to suffer. Indeed, this is not true. The manufacturer will be the one who will not suffer and the small exhibitors will be hit hard. If the manufacturer cannot have all his products booked in Massachusetts, he will raise his prices and therefore will increase the overhead expense of operating the theater. He must make his profit.

During the fight last year, very few, if any, of the small exhibitors came out against the censorship bills. The work was all done by the exchangemen and the large exhibitors. President Ernest Horstmann, of the Exhibitors' League, was the leader in the fight, and if the bill had ever become a law, his concern would suffer the least. As head of the league he is working for the interests of all exhibitors and should receive at least the good wishes and co-operation of each and every one.

Members of the league are most lax in the payment of their dues. If they cannot help in the fight personally they might at least contribute the just assessments. It is not a hardship for any man to pay the small tax that is asked. Let every exhibitor in the state be present at the meeting on Wednesday and do his mite in this campaign against the greatest evil of the business, censorship.

## NEW ASSOCIATION RESUMES LEAGUE'S WORK.

By Abraham Nelson.

THE Portland, Ore., down-town exhibitors held an informal meeting on Sept. 14 to discuss general business conditions and the change in prices which some managers intimate will go into effect soon. The Portland Amusement Company, controlling the Globe, American and Casino theaters, the People's Amusement Company, controlling the Star and People's theaters, and the Sunset, Majestic, Columbia, Circle and New Grand were represented.

The Portland Exhibitors' League, in the sense of being a working association, has been dissolved for some time and the managers of the downtown houses have affiliated themselves with the managers of the larger theaters and vaudeville houses, the Theatrical Managers' Association also being dissolved. The officers of the new association are Milton Seaman, of the Baker theater, president, and I. Leeser Cohan, of the Portland Amusement Company, secretary.

The Portland Protective Association was originally organized by the employers of union music, hotel and grill-room proprietors included, and at the termination of the musicians' disagreement, the success of the organization prompted the amusement men to continue it in the place of the Exhibitors' League and the Theatrical Managers' Association.

## NATIONAL PRESIDENT HERRINGTON IN NEW YORK.

### Both He and President Ochs, of the New York League, Approve of The Moving Picture World's Campaign Against the New Constitution.

NATIONAL President Frederick J. Herrington called at the office of The Moving Picture World upon his arrival in the city on Tuesday, September 20. Mr. Herrington has been very active in attending to the duties of his office ever since his election and has a strong grip on the situation.

"I am going to peg away," he said to a representative of The Moving Picture World, "until we have an organization such as we ought to have. I realize it's no easy task, but perseverance will accomplish a good deal. I want to have New York in the National League stronger than ever before, and that's why I am here."

Mr. Herrington later had a conference with the president of the New York organization, Lee A. Ochs. The plans of the national president and Mr. Ochs will be made known later.

Both Mr. Ochs and Mr. Herrington heartily approve of the campaign which The Moving Picture World is making against the adoption of the proposed new constitution. The details of the plan will be found on the editorial page of this issue. Mr. Ochs thinks that the campaign is well conceived and he hopes that the exhibitors all over the state will avail themselves of the offer which The Moving Picture World is making to the exhibitors. Mr. Ochs has himself appeared before legislative committees and he is well qualified to judge of the need and the probable results of a campaign such as is proposed by The Moving Picture World.

"It is well," said Mr. Ochs, "to let the politicians know that the motion picture interests are capable of striking back whenever their plain rights are invaded. We have been altogether too patient and too submissive in the past. I anticipate a good deal of hostile legislation in the coming session at Albany and if we moving picture men assist in defeating this new constitution at the polls I think it is more than likely that the men in Albany will sit up and take notice."

## Meeting of Philadelphia Exhibitors

### President Herrington Urges Discussion of Several Matters Requiring Immediate Decision.

All exhibitors residing in Philadelphia and the surrounding country are invited to attend a meeting to be held under the auspices of the Motion Picture Exhibitors' League at their headquarters, 1339 Vine street, Philadelphia, on Sunday, September 26, at 2 p. m. Many subjects of vital importance for the exhibitor will come up for discussion. The national president, F. J. Herrington, who is personally known to so many of the Philadelphia exhibitors, will be present at the meeting and will make an address. President Herrington is making a strong and conscientious effort to strengthen exhibitors' organizations everywhere, and he expects to be welcomed by a generous gathering of Philadelphia men.

### NO OHIO LEAGUE CONVENTION AT CLEVELAND.

An announcement published in the last issue of the Moving Picture World that a convention of the Ohio State League would be held in Cleveland on October 19 and 20, brings a prompt denial from President Max Stern, of the Ohio branch, to the effect that the regular convention of the Ohio League will not be held until January, time and place yet to be determined. President Stearn says that he has no knowledge of any meeting to be held in Cleveland. Ohio exhibitors should be governed accordingly.

### MILWAUKEE EXHIBITORS' ASSOCIATION ELECTS.

The Motion Picture Association of Milwaukee elected John H. Silliman, president of the Liberty theater, president. Other officers chosen were Phillip O. Gross, vice-president; B. K. Fischer, secretary; Harry D. Graham, treasurer; board of directors, Col. O. Preusser, Henry Trinz, Samuel Trinz and S. Grauman.

### FOR EXHIBITORS IN NEW YORK STATE.

Exhibitors in the city and state of New York should read what The Moving Picture World wants to do for them and with them. Turn to the editorial page and read "An Appeal to New York Exhibitors."

## Ethelmary Oakland

ONE of the most charming of the children in motion pictures is little Ethelmary Oakland, the blue-eyed, light-haired, little girl, who has a great big part to play, and plays it well, in the Charles K. Harris feature picture, "School Bells."

Ethelmary Oakland.

Ethelmary is only seven years old, but she has had one whole year of life on the stage behind her, young as she is. Her home was in the middle west. She was so pretty and so bright, that nearly everyone who met her mother would ask her mother why she did not train Ethelmary for the stage. Strangers would even stop on the street and ask the same question. So at length Ethelmary's mother decided that she would bring the child to New York to see what could be done. It was a simple matter, after having come to New York, and not long after their arrival, little Ethelmary was playing a real part with Madge Lessing in "Fads and Fancies." She played the role of "Belgium."

Ethelmary had appeared in several pictures before "School Bells." The most pretentious one, perhaps, was the feature written from the song by Charles K. Harris, "Always in the Way." She is having a scenario written especially for her by a well-known writer.

In "School Bells," Ethelmary plays the part of a little Dutch girl.

## Edythe Sterling

TO STEP out of leading roles in dramatic productions and into the dangerous business of working with the beasts of the jungle is an undertaking few present-day screen actresses would care to attempt. That, however, is what pretty Edythe Sterling, late of the Western Lubin Company, did when she signed as leading woman with Mr. Franz in the production of Universal animal releases.

Edythe Sterling.

Miss Sterling was born in Kansas City in 1894, and it was in that city that she received her education. She was stage struck, went on and made good, which means that the quality "work" had a great deal to do in between. Her first parts of any size came during a three-season engagement with Weber and Rush, followed by a season with Mabel Hite in "A Knight for a Day." At the close of this engagement she saw what looked to her like "the handwriting on the wall," for she joined the forces of the St. Louis Motion Picture Company. She left that concern to accept a better offer with the Frontier Company where her work in the production of western photodrama caused trade journal reviewers to assert that in this particular line at least she had no peer. Then came her experience with the western Lubin Company, followed by her entrance as a regular citizen of Universal City.

Before Miss Sterling began work upon the production "The Queen of Jungleland" she was told of the uncertainty of action on the part of the animals and of the chances she was taking. Although unfamiliar with the temperaments of the lions and tigers used in the pictures, Miss Sterling laughed and said she would be ready for "the cats" at any time.

### ACTIVITY AT THE LIBERTY PLANT.

The Liberty Motion Picture Company, Germantown, Philadelphia, has just completed the five-reeler entitled, "For Five Thousand Dollars a Year." The leading part in this photoplay is taken by Louis Huff, lately with the Lubin Manufacturing Company of Philadelphia. The story is said to be a strong domestic drama and is the work of Edward Tilton, who is likewise the author of "The Struggle," a play in which Mary Mannering made a splendid success some years ago and a picture portrayal of which is now being made by the Liberty Company.

"An American Gentleman," another production of the Liberty Motion Picture Company, with William Benelli in the leading role, has attained remarkable sucess, according to the Liberty officials.

Arrangements have been made for a long line of five-reel pictures by the Liberty Company, who at present are working two producing companies. Incidentally, a few single and split reels are being made for the independent trade.

### QUICK WORK BY ANIMATED WEEKLY.

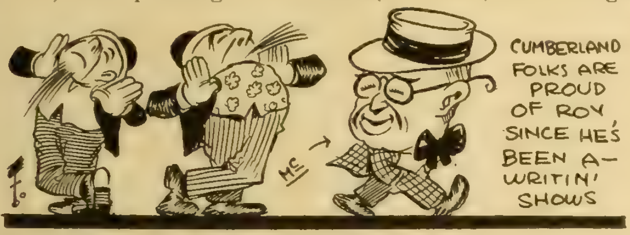
By reason of Wednesday being the release day of the Animated Weekly, Jack Cohen, Animated director, by quick work was able to put over a scoop on his contemporaries. The explosion in Seventh avenue, New York, under the temporary street, wherein a street car and several vehicles were dumped into the uncompleted subway and a number of persons killed, occurred at 8 o'clock. Mr. Cohen and three of his cameramen were just going on duty as they heard the reverberation. It was hardly fifteen minutes later before the quartet were on the job with cameras. They took 250 feet. That amount of film was abstracted from the issue of the Animated to be released on that day and the scenes of the explosion inserted.

The revised weekly was shown in the Strand on the evening of the day of the explosion.

## Real Stories from Reel Studios

By Thornton Fisher.

IT WAS my privilege to spend an evening recently in the quaint little town of Cumberland, Md. The natives of the little city, on that particular evening, were strutting about like a flock of pouter pigeons on parade. I asked a man if the latest census report had shown a fifty per cent. increase in local population, or what was it caused the apparent conceit of his fellow citizens. Whereupon I was gently but firmly led to the entrance of a moving picture theatre, and pointing to a blazing banner, with disgust coloring his tone, he replied, "Don't you never read the papers?" Right away I tumbled. The poster in front said: "To-day! 'The Diamond from the Sky.'" And everybody knows it was their own former townsman, little Roy McCardell, who wrote it. So I knew what was ailing Cumberland.


HE
CUMBERLAND FOLKS ARE PROUD OF ROY, SINCE HE'S BEEN A-WRITIN' SHOWS

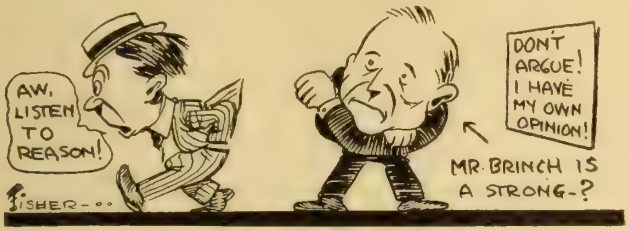
* * *

Also Roy dropped in to see us a few days ago, but he didn't have on that California suit and white shoes he's been wearing since old Dame Fortune's been hanging around. Roy has some great photos of himself in that suit.

* * *

If you are ever in Pittsburgh and someone invites you to the "Nick," go ahead. A "Nick" is synonymous with movie theater, and is short for nickelodeon.

* * *


AW, LISTEN TO REASON!
DON'T ARGUE! I HAVE MY OWN OPINION!
MR. BRINCH IS A STRONG-?
FISHER

Chief Auditor Brench of Mutual is a strong ——-German. Fill in pro or anti to suit yourself. We can't spill it, but don't argue either way with Mr. Brench and you'll be on the safe side.

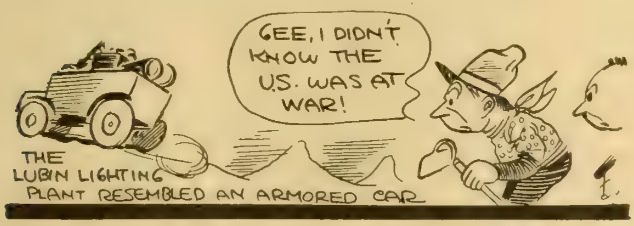
* * *

Lenore Ulrich admits she was half scared to death while on horseback during one of her scenes in a recent picture. Huh! An honest confession, etc.

* * *

Edwin Thanhouser, that hustling gentleman of New Rochelle, somewhere in New York, will add a busy little body to his staff of directors soon—Eugene Nowland being the man. Mr. Nowland is now completing "Vanity Fair" for Edison.

* * *


GEE, I DIDN'T KNOW THE U.S. WAS AT WAR!
THE LUBIN LIGHTING PLANT RESEMBLED AN ARMORED CAR

Lubin's portable lighting plant which was used in Grand Canyon, Arizona, resembled an armored auto battery going to the front.

* * *

And now comes "Pop," the cartoonist of the Associated Newspapers, into the movies. Now we know why it is so hard to find our fellow artists at the old drawing boards. We know three cartoonists who are not in the movies. They've been dead seven years.

* * *

The General Film releases in story form for Thursday, September 9, are: He received "The Broken Wrist" in "A Quiet Little Game," and tried "Romance as a Remedy," and now he's "Neath Calvary's Shadows." Gleaned from the Moving Picture World's Calendar of Daily Program Releases.

## Beatrice Van

BEATRICE VAN, engaged by President S. S. Hutchinson, of the American Film Company, as the feminine lead of the newly organized "Beauty" company No. 2, now releasing twice a week on the Mutual's new $8,000,000 program, makes her initial bow to Mutual audiences in "When His Dough Was Cake," released Sept. 11.

Beatrice Van.

This talented young blond beauty of the screen possesses exceptional ability as a film star, and enjoys the distinction of having been selected by so shrewd a judge of screen players as President Hutchinson, from a list of a score or more of well-known favorites placed before him.

Miss Van is not only talented, vivacious, beautiful, but she possesses an unlimited assortment of humor, and the ability to adapt herself to any role, regardless of how ludicrous it may seem. In following releases screened by the second Beauty company, Miss Van will continue to share honors with John Sheehan and John Steppling, who appear in her support in "When His Dough Was Cake," one of the most laughable comedies ever screened. Steppling will direct the staging of the second Beauty releases as well as play in them. As a dirctor, Steppling, judging by his work in "When His Dough Was Cake," will make just as much of a success as he has as a screen player.

### BUHLER LIKES TO DO THIS.

In "Evidence," the F. Ray Comstock feature, which will be released September 20 on the World Film Program, Richard Buhler, the well-known classical actor who made his second appearance in films in that picture, had an opportunity to gratify one of the longings of his heart.

"It is traditional that an actor always wants to play roles which no one but himself feels he is perfectly qualified to play," says the actor. "For so long I have played what are termed 'rugged' parts, or classical roles such as Ben-Hur, in which I wore robes and other garments which were anything but modern, that I have really longed for an opportunity to appear dressed as an ordinary. well-bred man. Secretly, I think I appear to greater advantage in a dress suit than in a robe. In 'Evidence' I was a regular, modern English lord, and I wore a dress suit through almost the entire picture. The directors of the company say that they are very much delighted with the pictures. Now I will tell my friends who say that I am only good in a robe 'I told you so.'"

Mr. Buhler is working with Lubin now in a series of pictures from the stories of Rex Beach.

### WHEN APPLEGATE MET ARMSTRONG.

Roy Applegate, who is playing the heavy lead opposite Kathryn Osterman in "The Bludgeon," which is being staged for the pictures at the Equitable studios, cherishes an unusual memory of Paul Armstrong, the playwright, and the author of "The Bludgeon," whose death occurred last week, after the picturization of his play had been in progress for several weeks. Mr. Applegate has an exceedingly difficult role to play, one taking a great deal of understanding and imagination. One day after he had completed a big scene, and stepped back exhausted out of the "set," a stranger reached out his hand and said, "That was great, old man. That's an unusually hard role to play, and I think you've got it just right." Mr. Applegate thanked the stranger, who continued to converse with him on various points of the play. At length the actor turned to the stranger and said, "You surely know a great deal about this play, don't you?" and the stranger answered, "I ought to, I am the author."

# "There's a Picture Company in Town"

By Hanford C. Judson.

ONE of the World men is fond of the writings of John Burroughs, the Catskill Mountain naturalist, so he chose Shandaken, which means Rushing Waters, for his vacation. There is only one big hotel in the neighborhood, but the village is known to the "profession," who regularly summer in a pretty row of bungalows on the eastern slope of Shandaken mountain.

Jerome, the youthful but quite up-to-date driver who copped our bag at the depot, informed us as soon as he had said "gedap," that "there's a picture company in town." That Eva Tanguay had just arrived he also informed us, as well as the amount of her weekly salary, but the "company" was the real event to him. We told him that we, too, were pretty closely interested in the picture business, and we were no longer declasse. He was even willing to hold a conversation with us. "They're goin' 'ter hold up the post office tomorrer. Gee, I wisht they'd let me ride a horse in the picture. Jim—he works for us—he used to be a cavalryman; he's goin' to be in it. I could do it too, better'n some of the guys in the pictures." Then he told us the plots of about a dozen films that he had seen and we weren't sorry to reach the steps of the Glenbrook.

"O, see, those men have ridden all the way from the West!" some one exclaimed in the breakfast room next morning. We looked out at two men on ponies passing along the road and at first we thought that was what it was, but as soon as we met Jerome we knew better. "They're takin' it now; they're up the road." About a mile up the road we found a company of the Federal Players at work with Wil Rex and his sister, Miss Hessie Johansen, directing "A Woman's Past." There were just a few sheriff's posse scenes and a touch of sentiment between the heroine (Margaret Harmon) and the young engineer (Al Ray) to be registered near a little mountain cabin. The location was perfect. Near a flat farm, pretty high up, it had big peaks and wooded mountain glens all around it, where almost any angle at all would make an impressive scene.

The big scene, as far as the town knew, was the hold-up at the village post office, which Dick Cowan, the picture's very bad man, was to rob and then kill the constable. All this soon took place in view of the inhabitants. Wil Rex needed two kids to fill out. Jerome, the one who, of all, most wanted to play in a real picture, was left out merely because he stood on the wrong side of the road, the side where the scene could be witnessed the best. Too bashful to ask, he was getting red in the face from the surging emotions in his breast. But we interceded with Mr. Rex and got Jerome a job. The other kids guyed him on blushing, but the story was realism itself to him; he didn't know he was acting and we will bet his work comes out well.

The spectators were not all from the beautiful but not too populous mountain village of Shandaken; for one came through the crowd whom we heard say, "Our studios at 93d street, where is yours?" And the performers found a fellow player in a spectator.

---

## British Notes

THE effect of one year of war upon the different industries of Great Britain has been productive of much speculative conjecture from the press and platform. But one certainty is that the moving picture business has suffered as little of the ill effects as any, and, so far as the financial status of the industry can be ascertained, its condition is as healthy as ever. Through the registrar of joint stock companies we have an accurate check upon the workings and extensions of limited liability undertakings; with private trading concerns the figures are not so reliable. Compared with the returns for last year, the situation is eminently satisfactory. The only two large companies to go under during the year were United Electric Theaters, Limited, and Standard Electric Theaters, Limited; but over a hundred smaller companies, representing nearly a million pounds registered capital, were similarly unfortunate, as compared with ninety companies with £800,000 capital in 1914. Only fifteen new companies engaged in kinematograph enterprise have been registered since January, with £65,000 capital, and a similar number increased in capital holding. The corresponding months of last year comprised part of the prewar boom and saw the incorporation of close upon three hundred new undertakings with an aggregate capitalization of two and a half million pounds. In both years only twenty-seven companies were wound up voluntarily by the shareholders, involving £277,000 in 1914 and £160,100 this year, but receivers were appointed in the current year to seven companies, representing £240,000, as against twelve companies last year, representing only £36,000. Non-compliance with the Companies' Acts has been responsible for something like sixty companies, with a capital of half a million pounds, being struck off the register, compared with forty-nine companies with the same amount of share capital during last year.

* * *

Who does supply the Sunday papers with their moving picture "intelligence"? Scare headlines, quite enough to break the peace of the Sabbath, yesterday informed one that "Charlie is so pestered in America that he contemplates flight to England." Other delectable fantasies of a wandering mind as tactless as they are factless have become irresistible bait to the score or more week-end journals which are biographing Chaplin by installments. These canards of the "Cackle King" themselves suggest origination from some central generating station, some secluded bureau either in London or New York, where an undiscovered genius of exaggeration with a particular penchant for Charlie is successfully commercializing his dreams; that is, without taking into account the multitude of anecdotes originally imported by one Noah, dished up in new guise and saddled on the back of Chaplin. In very truth there are more jokes in this country woven around Charlie than a certain European monarch, which is saying something. This is one of the best I have heard: When the eminent Russian vocalist, Chaliapine, performed recently in grand opera at Drury Lane, a well-known stage celebrity was asked, "Have you heard Chaliapine yet?" "No," was the reply, "but I saw him last night at the New Gallery." He has also introduced a new word to our vocabulary, although, frankly, until etymologists recover from the first shock, we are still wondering whether "Bally-Hoo" is Chaplin's accredited war whoop or a new kind of fruit.

* * *

Thanhouser Films, Limited, the European selling agents of the New Rochelle producing house, openly declare their intention of catering (with a few exceptions) for the free and open market exhibitor. This declaration of policy, in common with other firms strictly opposed to the new Pathe and Essanay modus operandi, was resolved consequent upon Mr. Edwin Thanhouser's decision to specialize in short subjects. The exceptions to this arrangement, I am informed, may not necessarily be multiple-reel productions. Short films of particular merit may be disposed of as exclusives. Meanwhile, the storm has intensified rather than subsided over the Essanay Company's ultimatum to the renter. Apart from the reception of any such principle in America, the crux of the difficulty that would upset it here is that too many renters are exhibitors and likewise too many exhibitors interested in renting exchanges. And now the Exhibitors' Association has taken up the gauntlet with the following resolution passed at an emergency meeting last week: "Resolved by this Association, having considered the Essanay announcement, is of opinion that the firm's proposals are inimical to the best interests of exhibitors and are an attempt to dictate to the trade and to close the open market, which should be resisted to the uttermost by every exhibitor. Exhibitors are most strongly urged to book Essanay films on the merits only of the film and on no account to book otherwise than through the usual channels." At some of the provincial centers the district committees of the Exhibitors' Association have adopted stronger and more drastic minutes than the one cited above. There is no hiding the fact that opinion throughout the trade generally is at a high pitch against the impending change. The main grumble is against the inclusion of all Essanay productions.

* * *

Dr. E. Distin-Maddick has been appointed by the Government director of kinema operations with the British forces in Flanders. The Kinematograph Manufacturers' Association are empowered to nominate the cameramen for service and under the auspices of the Association in consultation with the War Office to arrange for the circulation of those films passed for exhibition.

* * *

Motion pictures, or, for that matter, photographs of any kind, have hitherto been strictly prohibited in the immediate vicinity of Downing street, the official residence of the Premier and other Ministers of State; so when an American company set up a camera the other day in one of the rooms of the Foreign Office to take moving pictures of the Ministers as they arrived the surprise was not exactly a mild one. The particular occasion was the return of Lord Kitchener from the front. From the extraordinary facilities extended to the cameraman, both by the police and parliamentary authorities, the portrayal of these men of the moment should excel anything hitherto attempted on celluloid.

J. B. SUTCLIFFE.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## Now It's Official.

JIMQUIN, formerly known as James C. Quinn, of Los Angeles, has adopted the new spelling as his trademark, adding "of L. A." to the combination. Perhaps that is why he is dropping into poetry these days. But Mr. Quinn stands in need of correction when he says that "a limerick is poetry that isn't." We shudder at the Jimquin ignorance. A limerick is a definite form in which the first, second and fifth lines rhyme while the third and fourth are rhymed. Anyhow, it comes in a Jimquin style of folder which means that there is nothing but a catchline on the cover and plenty of meat inside. Here the only type on the covers is merely "A limerick." Inside he offers:

Here's it:

When the weather is hot'n,
The business is rotten,
Here's something you're taught'n
It's what you should know:
The glooms will be naught'n
The joys will be got'n
(If properly bought'n)
A *good* picture show.

Now, a limerick is poetry that ain't. But sometimes you can get a little kick in a limerick, where poetry, real or alleged, would *never, never get over.*

So it doesn't matter whether you're a poeter or just a plain limericker if you get the *push* in *your points.* The point to be remembered here is that a *good* picture show (*ISIS suggested*) is a splendid tonic when you feel *droopy.*

Another example gives on the cover:

TWO
DOLLARS
AND
FIVE
CENTS

That naturally interests and inside he dilates on the new Triangle admission while announcing that the Isis will remain a five cent house, but that the nickel represents only the price and not the quality; an excellent point to make.

As a rule the front page should be made to work and work hard, but now and then this style is good and if the middle pages are smartly written, the effect will be better than loading the front page with type. It is not as easy as it looks to get a good teaser line.

## A Suggestion.

If you have any large plant in your neighborhood, read this clipping twice through. It refers to the Rhode Opera House, Kenosha, Wis. You might make it refer to your own:

> In order to show appreciation of the loyalty of the hundreds of girls and women employed at the Chicago-Kenosha Hosiery Company the officials of this great company are giving a series of big theater parties. Last Saturday afternoon two hundred of the young women employed at the plant were entertained at the matinee at the Rhode Opera House and for three succeeding Saturdays the same number of women will be the guests of the company at the Paramount pictures at the Rhode. "We just want the girls to have a little fun at the expense of the company," was the comment of one of the officials who is promoting the Saturday afternoon theater parties.

The house also sends in a double column advertisement, not novel in any way, but making effective use of the space at command. The best point is that the house title is set into its own panel at the top of the larger box.

## Likes the T. T.

Walter Murphy of the Star, Two Harbors, Minn., sends in an adaptation of the Quinn time table and says it made big business for him. He uses the time table as part of a railroad hand bill of the sort they get out for excursions, anouncing a special excursion train of six sections. Take any excursion leaf, paraphrase it to fit the show and you have a good piece of advertising, but the time table idea, as such, is even better when used weekly as a regular feature. People come to expect it and to ask for them.

## Why?

The Colonial, Jackson, Mich., sends in its program (number 32, too) with the ads all dotted up with numbers. We wonder what it is. They use plenty of space for their own announcements and still have 25 outside advertisements, mostly one inch each. Each day gets a panel to itself. It would be better were the dated days set in slightly larger type and a more pronounced face. As a whole it does nicely and there is plenty of personal chat on the back page to help make business. That is why they are in their thirty-second issue and still going.

## Udells.

Here are two more clips from Dave Udell, of the Majestic, Paxton, Ill. Both lead down to the film announcements:

### "We Believe in Truth

the corner-stone of all honorable and successful business, and we pledge ourselves, each to one and one to all, to make this the foundation of our dealings. We believe in Truth, not only in the printed word but in every phase of business." (The declaration of principles of the Associated Advertising Clubs of the World.)

### AND SO DO WE

We believe in Truth and tell the Truth concerning our pictures and their value.

### Broad Minded People

can easily see the great good in pictures. "The lure of the city most of the time means nothing more than love of amusement. The motion picture provides substantially the same films for both country and city. The motion picture, indeed, does far more than merely amuse the rustic population. It enlightens them. It furnishes that contact with the outside world the continued absence of which very often leads to mental depression and mental flatness. Rustic solitude may be the delight of the philosopher, but farmers and villagers cannot thrive on it mentally as a steady diet," says the World.

### A Small City

will never become depopulated as long as there is a good picture show within its folds.

### AND BETTER STILL

The moving picture theater is in the lead when it comes to temperance work.

**The Longer You Live the Better Opinion You Will Have of Moving Pictures.**

We submit the following program for your approval tonight:

### YOURSELF

After all, the most important person in the world is YOURSELF.

You think more of YOURSELF than anyone else.

You know secrets about YOURSELF that no one else knows.

You know that YOURSELF could be the president of the U. S. if you wanted to, or the greatest preacher, lawyer, doctor, architect, railroad president, cook, dishwasher, ball player, suffragist or anything else—if you wanted.

### Now That Great Person

you know so much about cannot work too hard. The mind needs so much rest. The eye must see something else besides work. The whole body needs a rest from the general routine of everyday duties.

You must have that change or you are going to play out some of these days. What you need is good, wholesome amusement.

So why not be good to YOURSELF.

### The Play's the Thing

Shakespeare was right—"The Play's the Thing." What is more soothing for the nerves than a play—and more so the silent play—the photodrama, alias moving pictures.

### You Can't Fool Yourself

when you attend the Crystal Theater. Everything the heart desires and longs for is right there.

Our program is so well balanced no one thing becomes tiresome.

## Up In the Air.

The Majestic, Grand Junction, Colorado, has been doing some things lately. One stunt was to have a balloon ascension and to throw away three hundred free tickets, set loose by a slow burning fuse.

Another stunt was the presentation of a local play by local talent and its subsequent showing. But we would like to know what they mean when, after cataloguing the features, they close with:

> Then the wedding scene at the Congregational church in which Rev. John Hoking officiates. The whole reel is a scream from start to finish.

Some do not regard marriage as a scream, particularly after the honeymoon. They have a voting contest that is plugging along nicely, the prize being a trip to the fair at Universal City, and with really good sense they are booming educationals as strongly as they do the dramatic features.

### Another Chaplin.

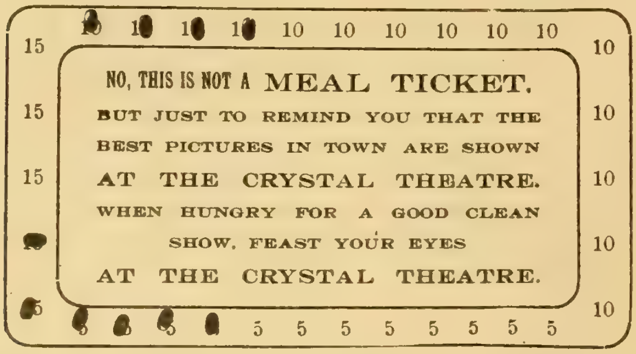
Victor Eubank, of the Essanay Company, sends us this photograph showing how A. W. Eiler, of the Bijou-Grand, Walla Walla, Wash., advertises Chaplin nights. Mr. Eiler writes that the announcement of Chaplin without the name is sufficient, so they have a permanent cut-out that is arranged to be tied off to the bow of the auto top on Mr. Eiler's car. That is run around town a couple of times and the crowd comes. But that Chaplin cut-out offers quite a little wind resistance and it should be possible to make a light frame that will hold two cut-outs, back to back on the bonnet. The value of the cut-out over the painted sign is that wherever it is seen it is known. The sign has to be close enough to be read. Mr. Eiler, by the way, is putting up a $60,000 house and writes that Chaplin is helping to pay for it.

### A Little Careless.

The Cameraphone, East Liberty, Pittsburgh, gets out a nice program, but the editor is getting a little careless. He reproduced clippings without seeing that they fit. One carries this line "and she gave me the famous wink which is reproduced in our illustration." That is all right, only there is no illustration. Another starts off with "Reine Davis, who makes her debut in motion pictures in this offering—" and "this" offering has not been announced, though a line later reference is made to her name—part of Sunday. It would take but slight correction on the printer's copy to get these little things straight.

### Not New, but Good.

Albert H. Estes, of the Crystal, Orangeburg, S. C., sends in a fake meal ticket which he says made business for him. He is passing it along because he thinks it new. The meal ticket idea is hardly a novelty, but it is good where patrons are mainly of a class interested in rebate meals. But the form might be improved. Mr. Estes card' is reproduced:


10 10 10 10 10 10 10 10 10
15
15
15
10
10
10
10
10
5 5 5 5 5 5 5 5

NO, THIS IS NOT A MEAL TICKET.

BUT JUST TO REMIND YOU THAT THE BEST PICTURES IN TOWN ARE SHOWN

AT THE CRYSTAL THEATRE.

WHEN HUNGRY FOR A GOOD CLEAN SHOW, FEAST YOUR EYES

AT THE CRYSTAL THEATRE.

It would be better to have set the top lines this way.

**This is not a**

**Meal Ticket**

Then give a little space and follow with the text. But it would have been better still to have worked some scheme whereby the fascination of having the ticket punched could be made available; perhaps a free admission for every five or ten punches, a souvenir for a certain number or a pack of photoplayer postcards when the full ticket has been punched, a hole being punched at each visit to the house. Then it becomes more than a temporary advertising novelty and works longer for the house. The patron is apt to carry it and show it as a joke, and each time it is shown it reaches some other possible patron.

### Better.

Lately we commented on an advertisement of Piper's Opera House, Virginia City, Nev., in which they occupied the space to no very great advantage. It is evident that not all of the work is that way. Daniel Connors (it is Connors' Actograph theater, when it is not the time-honored "Piper's") sends in another example. Here the top goes to a comment on the current bill and the underline is given to that form of advertisement in which the display lines form a part of a running story and an advertisement all their own. As well as it can be shown here, the advertisement runs:

**SUPPOSE**

you had a nice home, and you were living
happily with your husband and

**A WOMAN**

whom you thought your friend
came between you and your home and

**STOLE**

him away from you!
What would you do? Would you leave

**YOUR HUSBAND**

and forget him, or would you
suicide, or kill him, or would you

**KILL THAT WOMAN**

This is what you will have
decided for you next Thursday in

**"THE NAKED TRUTH"**

a big five-part Photoplay at the Opera House.

In his letter Mr. Connors hits one of the sore spots of the business when he writes:

> I was forced to keep away from the story on account of having had a number of cheap films with the same plot. This ad. is a little strong, but this is a town where they like spice and tragedy. Some time ago I advertised "Should a Woman Tell?" in the same strong "mysterious" way. I got them into the "Well, I'm-going-to-see-what-it-is, anyway," mood. I got the largest house of the season and the film got over. I believe it is fatal to tell the story of most any film. And now comes the question: Can they keep it up without rehashing what has been seen in the regular service film?

Virginia City may be the has-been that Charles Van Loan said it was recently, but Mr. Connors doesn't go with the town apparently. That is the big question of the time. Can they keep up stories?

### With a Supplement.

The Empire theater, Los Angeles, sends in a program for Monday to Thursday inclusive and a supplement for Friday and Saturday. It would have been better to have gotten out a six page folder if the stock could cut that way, but it is probable that they had to use the stock at hand, in which case a four page program would have been better than a four and a two.

We think they make a mistake in trusting to the story of the film. In most instances it is an error to tell the complete story and leave nothing to the imagination of the possible patron. Here each story is told in detail and nothing is added. A half dozen lines of eight point description of the *play* but not the *story* would have let the full week into the four page sheet and would still have left room for some house argument.

Another error is in using a five point face in a four and a quarter inch line. It is too long for type so small and the eye does not readily follow across the page. That size column would do for eight point, but for the smaller face it would have been better to have split and used two columns to the page. It is not a good plan, however, to use type so small. This department is set in six point, three and a half inches, which is about as wide as a line that size should be.

### All on the Front.

The Mary Anderson, Louisville, Ky., sends in number eight of its house organ. The best thing about it is a calendar on the front page that covers all of the feature releases for the two week period the issue is supposed to take care of. It repeats in display the advertisement of these subjects, but it puts it all where the man who is not apt to care will get a look if he looks at all. They take about two-thirds of a page for editorial house talk that is simply and sincerely written, and runs a column of notes as well.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00.

Moving Picture World, 17 Madison Ave., New York

# THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

## Repeating Scenes.

SEVERAL have asked about repeating scenes. They want to know if the scene must be written again and how it should be written. As a general thing a scene does not need to be repeated a second time. Let it be supposed that Jim asks Jane to marry him. This is a boy and girl affair and both wander off and marry. Jane weds a man for his money and does not get even that. Along about scene 46 she thinks of Jim and wishes that she had remained true to her childhood sweetheart. She recalls the pledging of their troth. Perhaps it is worked like this:

46—*Library*—Constant in drunken stupor in chair—Jane enters—goes to him—sees his condition—shudders—looks away from him—thinks. FADE.

47—*Fade in* scene three. FADE.

48—*Fade up No.* 46—Jane turns away—calls Butler—tells him to put Constant to bed—exits.

The director turns to scene three in the script and finds this:

3—*Rustic bridge*—Jim and Jane looking down into the water—Jim proposes—they exchange their first kiss.

In the scene plot, if one is supplied, he has already found:

Rustic Bridge—3—47, so when he makes the scene three he makes it again for scene forty-seven. He probably makes two negatives, one straight and one faded in and out. If there are several scenes in the bridge location it will be well; though not necessary, to add a reminder that this is the scene to be duplicated, so three is written:

3—*Rustic bridge*—Jim and Jane looking down into the water—Jim proposes—they exchange their first kiss.

(NOTE—This scene is faded in and out for vision in No. 46.)

Now the director is reminded to make two negatives at the moment he is making that particular scene. He will probably remember without being told, but it is just as well to give him the reminder.

Where but part of a scene is used the exact part is told. In this action it might be that in the vision it is enough merely to give the betrothal kiss so No. 47 is written:

47—*Fade in* only the betrothal kiss from scene three. FADE.

Now if a note is made it reads to the effect that "the kiss in this scene is used as a vision in No. 46," and the negative is faded at the proper place and not on the entire scene.

If Jim also thinks of his old sweetheart a second visioning back is done but only one negative of the vision will be made for the same negative can be used to get both visions as a rule, since the scenes are printed singly and a double number of vision prints will be made from the one negative.

## Be Friends With Your Plot.

Get friendly with your plot. If you like a story you can write a good plot of action from your scenario, but if you are not on friendly terms with the developments, you may make a story, but it will be hard work and the story will lack spontaneity. Sometimes you'll get a plot that seems fairly to beg you to write it. You sit down and drive away at it and the further you get along the better you like it. It is apt to be a better-than-unusual story. On the other hand, you may develop a good story through sheer hard work. It will go on the screen nicely, but it will not have that intangible something that comes only from work that is a labor of love.

Sometimes holding a scenario for growth will help it. You may be able to work it over into something that you like. Then it will write itself and you will have something worth while. As a rule you do not like a story because sub-consciously you know that it is not quite "right." It does not follow always that the stories you like are good. Sometimes you'll like a story that is all wrong, but if you do not like your layout of action, it is because some secret sense tells you it is not yet complete.

## One Good Reason.

"I can give you several good reasons why the synopsis alone idea should not be encouraged," offered a newly appointed script reader for a big concern. "The first is that if I had done synopses only, I should never have won this position I now occupy."

That is about as good a reason as can be advanced, for the man who knows synopsis but not action, does not know the greater part of his job. But the man went on:

"Since I have started to read, I have found a number of things of interest that bear out what you have always said. For example, I read in the synopsis of a certain happening. It is more or less a question as to whether the point can be gotten over. I turn to the action. Perhaps the author has not written the action properly, but I can, at least, get his point of view more clearly than I could from a line or even a paragraph in the synopsis. I can see precisely how he has visualized his idea. I get the story he is trying to tell and not the story I can get from the synopsis. They are not always the same, for what I may see as dead action may, through good handling, become excellent and vivid work.

"At best it is not easy to get the precise point of view of the author. Without action written in, it is often times impossible, and the more original the idea of the story, the more important it is that the action should supplement the synopsis."

The first reason is the best. No man ever won success who deals in synopsis only because he does not know his business and therefore is **not qualified to do editorial or constructive work.**

## Saving Words.

The Western Universal has a couple of word saving ideas. They do not use "Back to scene" when continuous action follows an insert, and they do not mark "cut-in" where a leader goes into the scene, contending that the typographical aspect of the cut-in leader is a sufficient indication that the leader is to be cut-in and not taken from its place and moved to before the scene. Another new idea and one we do not like so well, is the separation of each scene by means of a dotted line extending across the page. White space should make a sufficiently definite breaking. Each scene carries a marginal note that it is "same as" the first scene in that set or location.

## Inserts.

A private letter from a man in Los Angeles to a friend in the east carries a very simple definition of the difference between bust and insert. At the Universal studio "close-up" is used instead of bust and "insert" instead of "on screen." He writes:

> For example, a watch is an insert, but a wrist watch being worn is a close-up.

The wrist watch, if worn, goes with the player. The watch, by itself, can be made apart from the player.

## Freaks.

Some writers go to a lot of trouble to make their copy distinctive, but they get the effect in the wrong way. Some space so that the action runs only on the right hand half of the page, others double and triple space between lines and space five or six between scenes. Others run regular machine work but concentrate on covers, getting a most elaborate binding. These bindings are clearly home-made and instead of showing the experience of the author, they prove his inexperience. Some established authors bind their scripts, but they are too busy and their time is of too much value to be spent in making a cover out of an old shirt box and brown paper. They use loose leaf binders or some printed cover. Probably the most elaborately handled script is Emmett Campbell Hall's script for "The Road of Strife." This is a bound book with pages five by eight inches and nearly three inches thick. It was attractive in appearance, but not easy to work from.

The best means of attracting attention to one's copy is to follow the usual practice but to give the script the knowing air of competent preparation, and that comes only through practice. Freak indentations, elaborate designs in colored inks and all the rest of it will only serve to emphasize the author's ignorance of the business, because a script is not purchased because it is spaced thus and so, because it is indented at certain points or painted up. A script is purchased because it has an *idea* a company wants and because the idea is told in a way to let the director reproduce the story in clear action. Devote *all* of your inventiveness to your scripts. They will not even need covers. Later on, when you have arrived, play with covers if you will, and you'll be able to afford to do it right.

## Hundred Dollar Scripts.

"Will the hundred dollar a reel story ever arrive?" That is the burden of a recent wail. It is a wail because it is written by a man who thinks he can do better work IF the price is pushed up. He cannot—and he will not be among those present when the three figure checks start to come through, but he can take a mournful satisfaction, if he will, in the thought that the hundred dollar stories are getting closer all of the time. There are still few who regularly get a hundred dollars a reel, but either a hundred dollars a thousand feet will be the standard price presently or there will be no moving picture business. The public is more tired than manufacturers think of the stories we are getting, and to get better ones will require that men who can make a hundred or a hundred and fifty from a short story will have to be tempted into the picture end. Most of those who dropped in, dropped out again because they found the hundred dollar price too often a myth. They will have to be coaxed back presently, for something must soon be done.

If a real theatrical star cannot be a success in dramatic work unless he has a proper play, it is idiotic in the extreme to give him a four figure price for a picture, pay ten or fifteen hundred dollars for the rights to some novel and then pay perhaps a hundred or a hundred and fifty dollars to have it done into a play. Some already know that, others are finding it out. The Sheriff will tell the rest. Watch and see.

## Both Ways.

There must be a cause for every effect and also an effect for every cause. You cannot have a murder trial without a murder nor a murder without an after effect.

## A Hundred to One.

If you write one plot it may be bad. If you write a hundred you have the odds in your favor. Play the long shots.

## A Synopsis Kink.

When you write a synopsis remember that some editors read first of all for the censors and after that for story. If the story suggests that it will not get past the average local censorship, the script will not be read with a view to acceptance. If you have a story that deals with the prohibited factors, but in such a way that it will be likely to find acceptance, plan your synopsis in such a manner that the interest of the reader will be gained before the possibly prohibited material is reached. Do not, for an example, start off your story with the statement that "Jim, a young burglar," does certain things. Tell what Jim does, get interest and then, quite casually, explain that Jim used to be a burglar. Then the interest of the reader will lead him to more carefully consider the action to see if this fact will result in rejection or whether it may possibly get past. To put a big crime thought in the first line of the synopsis is no more foolish than to write that "this is a great story, but probably it will not pass the censors."

Even now, after all the hammering, there is far too little attention paid the synopsis. This is what, in ninety-nine cases in the hundred, makes the sale, in that it induces the editor to appraise the plot of action. If you cannot interest him in your synopsis, you never get an opportunity to interest him in the full plot in action, but having gained interest in the synopsis, you must be able to clinch the interest with the full exposition of the plot in action.

And it can be done in 250 words. It is done in 50 words for the Pennsylvania State Censorship, because that is all the space their application blank affords.

### Establishing Character.

We must decline to comply with the request of a correspondent who wants us to write about 500 feet of intricate auto chase that he may see how it is done, but we welcome real plot problems that are generally applicable, and one sensibly presented question deals with the establishment of character, the letter reciting:

> Last evening, at a meeting of the Chicago Press Writers' Club, of which I am a member, Mr. Frederick Ireland, President of the Emerald Film Company, affiliated with the American Standard Motion Picture Corporation of this city, gave an excellent talk on "Scenario Writing." We all expected to be crammed with a lot of technical knowledge, but were agreeably surprised to find that, as he said, "he has no method." The general gist of his talk was to allow our souls full sway, to give birth to *real people* in our stories, to try to bring out noble characters and ignoble characters in our situations, but *to bring out the character.* The situations and so forth are necessary, of course, but if we depict real, red-blooded human beings, if we follow logic, if we forget the technical details which the "Ten lessons for 10c" schools give us and try to develop real persons, we cannot help but succeed. Of course, I am in the swaddling clothes of moving picture writing, but I try to do just that thing, and I felt in a measure that he had stolen the idea from me! But we all have a bit of that egotism, don't we?
>
> I fear I have burdened you, for which, pardon! My question is simple. Should I waste (?) ten scenes or about two hundred or more feet, on establishing the character of my lead? My lead in this case is engineer on the Limited and is introduced by the leader:
>
> An honest man, close-buttoned to the chin,
> Soiled clothes without, but a clean soul within.
>
> These first scenes show how he aids an immigrant woman to find her place on the train as the Limited waits at the depot, the engine panting, ready to pull out. The woman has three children with her and he gives an apple to each. They are helpless in the hurry and scurry of boarding, and the engineer is moved to pity. That is the idea. I fear that I am taking up too great time to do this, but there is no way I can bring it out *in* the action of the plot, for the action of the plot is a *result* of his warm heart and "clean soul."

Ten scenes are too many for this action. Simple effects are strongest and best. The woman with her children are making inquiry of some stranger. The latter impatiently shrugs his shoulders and moves off. The engineer, standing beside his engine, lays down the oil can, steps up, picks up the two smaller children and leads out of the scene. In the second he enters with them and puts her aboard the right car, claiming a kiss from the kiddies as his reward. In scene three he gets back to the engine, gets his oil can, swings aboard and the train pulls out.

The advice given by Mr. Ireland is excellent, but do it briefly. If one developement does not answer, take something else that will be sufficiently brief, but remember that always there can be found some one or two scene actions that will throw a light on character without the labored effect of a dozen or more scenes.

### Experience.

A Southern woman writes: "I sent two dollars and fifty cents to a photoplaywright to reconstruct and market a script for me. In about a week I received a carbon and his promise to market the play. Waiting a year, I wrote him again and was told that the play was lost in the mails, but that he would like to handle others for me."

You can buy a lot of stamps for that much money, but perhaps the investment will save other disbursements of the same sort. The Writer's Magazine for August has a very illuminating article on literary agents—and these are more generally more businesslike than the photoplay sales agents. If the authors could only see from the editorial side the imbecilic fashion in which plays are offered by these agents, the entire troupe would go out of business within three months. We do not believe that any of them could even pay expenses on a sales commission of even 25 per cent., let alone show a profit. The profit comes from the reading fees, reconstructions and copying; none of which materially aid an author's chances, as the work is done.

### Confidence and Egotism.

Asks a reader: "How does one get confidence in his work? Egotism is, indeed, a blessing."

Egotism is not a blessing and it is not confidence, but an over-development of that quality.

Confidence is not complacent self-admiration. It arises from the knowledge that one's work is competently performed and competence is gained only through experience, a quality the writer seems still to lack. When you have done your ordained practise work you will know that your product is good and have confidence in it. Until that time egotism cannot possibly serve in its stead.

### A New Kick.

Here is a new one. A correspondent complains that blank return envelopes frequently carry a rubber stamped card of the returning office. She says this is annoying to the writer who has not made good. Very true, but the rubber stamp is put on that the envelope may be returned to the company if, for any reason, the address is incorrect because of a mistake of the writer, removal or absence from the city. It is a safeguard and not a studied insult and if the writer objects to the postman knowing she is not selling her stuff, she should arrange with some less sensitive friend to receive the mail.

### Multiple Numbering.

A correspondent writes that she has a copy of Technique of the Photoplay but thinks that perhaps there is some later information on numbering the scenes in a multiple reel play.

There is a growing tendency to avoid duplication of scene numbers and to run from scene one to the last scene of the last reel in consecutive order. When Technique was written the multiple reel was just beginning to come along and it was not possible to lay down an exact technique, because there was none existent, but the suggestions made then were along the lines of subsequent development and most of the trick schemes have been dropped in favor of the simplest form of numbering, which is from the first to the last, not using a fresh sheet for a new part, but breaking the parts merely by some lesser means such as writing "Part II" following the end of Part I with a few extra lines of spacing.

### Not His Fault.

The editor is not to blame because you have no typewriter, so do not complain if he refuses to read your pen written scripts. You would not offer to paint a man's house and expect him to suply the ladder and brushes.

### Adaptations.

The adaptation that is not carefully made can spoil the best play or story ever produced. Many production heads are beginning to find this out and prices are going up. It is foolish to pay four figures for a book right and only a hundred for the adaptation. Too much or too little of the story can spoil the work of the best author. The work must be done with both skill and sympathy.

### Equipment.

The more you know, the better equipped you are for writing. If you are possessed of only a limited number of facts, you can use these and none others in your stories. The more you know the wider your choice of ideas.

If you know nothing of medicine, you will make a botch of it when you try to write stories about physicians. You may write stories, but they will not be convincing because they will lack correct details. If you write of a lawyer who makes a will for an old man and then sells it to the young nephew to alter, you must know something of the law and legal practice. Frequently a nice point of law—but one that can be quickly and clearly explained—will provide a better climax than the stolen will. Anyone can write of stolen wills and few will sell their stories, but it takes a writer like Melville Davidson Post to make a nice legal point his climax and then prove it by citations from the authorities.

Broaden your field by increasing your knowledge.

### Classified Lists.

Nine times out of ten when an author wants to have some character injured, he uses an automobile. Ninety-nine times out of a hundred a lover's quarrel is precipitated by the man or the woman overseeing some perfectly innocent but apparently guilty flirtation.

Suppose that some rainy day you sit down at your machine and make out a little list of ways in which a person may be injured without the aid of an automobile. For example:

Gasoline waste in the sewer is exploded. A manhole cover is blown off.

A brick falls from a chimney or a tile from the roof.

He is hit by a batted ball from some vacant lot game.

A box falls from a passing truck.

A fallen live wire.

Build up on this list. Read the papers for odd accidents. Look up the vital statistics. Presently you will have a couple of hundred ways of getting a man injured or killed. Work the same way for quarrels and the other standard ingredients of plots. The work can be done when genius does not burn and perhaps even the thinking of ways and means will lead to the creation of good plots.

Technique of the Photoplay
(Second Edition)
By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.
One hundred and seventy-six pages of actual text.
Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.
In cloth, two dollars. Full leather, three dollars.
By mail postpaid. **Add ten cents if registration is desired.**
Address all Orders to
**THE MOVING PICTURE WORLD**
17 Madison Avenue, New York City

# Projection Department

Conducted by **F. H. RICHARDSON**

### Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed, or recommended editorially until the excellence of such articles have been demonstrated to its editor.

### Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps, (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

### Question No. 104.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

> *Suppose you had a 4½ inch diameter plano-convex lens next the arc. How close could you advance the arc before encountering the critical angle, and where would its first effect be felt? Is there any possibility of encountering it at any other point than at the rear surface of the rear condensing lens? Does placing the shorter focal length lens of two plano-convex lenses in front tend to bring about loss through critical angle?*

### Roll of Honor on Question No. 98.

The Roll of Honor on Question 98 consists of Joseph H. M. Smith, Fort Worth, Texas; John Solar, Watertown, New York; Manuel Nosti, Tampa, Florida; J. R. Andrews, Burlington, Vermont; Minneapolis, Minnesota, and C. A. Dann, Toronto, Canada. The reply of Minneapolis has been selected for publication.

### Reply to Question No. 98.

By Minneapolis, Minn.

The Question:

What is chromatic aberration? What is its cause and its effect on the screen? How may chromatic aberration be lessened or eliminated? Give us your idea of what course a light ray takes through the lens system. Illustrate by sketch.

The Answer:

Chromatic aberration is based on the fact that light is made up of rays or waves of different colors and that these colors are not all affected alike by the action of a lens. That is to say, rays of certain colors are refracted more than rays of other colors when passed through a lens.

When light is passed through a true prism it is completely separated into its various component colors. The heavier the angle at which light strikes the surface of a lens the more nearly the action of the prism is approximated, and hence chromatic aberration is greatest at the outer edge of a lens receiving diverging rays. The ring of colored light around the spot of the cooling plate of the projector is due to chromatic aberration.

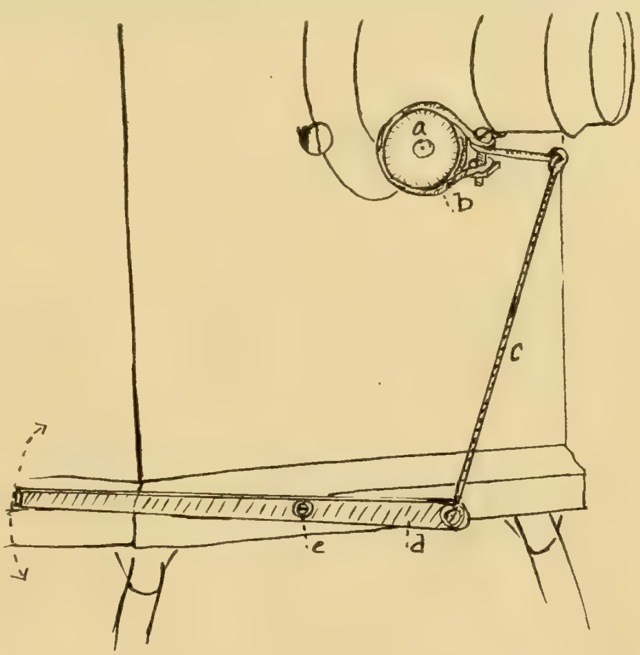
Chromatic aberration is corrected by using a combination of lenses of flint and crown glass. Chromatic aberration may be practically entirely eliminated by a proper combination of these two elements. The effect of chromatic aberration is a discoloration of the light, hence a dimming of its brilliancy.

(I have eliminated that portion of the answer dealing with the course of light rays through the lens, because of the fact that this will be thoroughly and completely dealt with in the light ray experiment text which is now in course of publication.—Ed.).

### Interesting Letter.

C. B. Pitts, Collbran, Colorado, writes:

> My sole and only excuse for this intrusion is to bring to your attention a little wrinkle which is a source of much satisfaction to me, and might prove of equal value to some of the other boys. On the Power's Six machines I am running I find it very inconvenient to adjust the focus of the objective lens while the machine was in operation. The shutter, the crank, and one of the large gears were in the way, so that focusing was a delicate and sometimes painful operation. To meet this situation I deviced the focusing lever shown in the sketch; a represents the focusing screw of the lens; b a loop made of No. 12 wire, bent to receive a bolt with which it is clamped to the lens thumb screw; c is a wire link connecting lever d with loop b, as shown; e is a screw which holds lever d to the side of the machine table. It needs but a glance to show the operator, and the lens stays right where it is put, because screw e gives sufficient compression to hold it in place.



The device is very good, and is passed along for the benefit of Power's Six machine users. Some accomplish what amounts to the same thing by omitting link c and lever d, simply putting on loop b and letting the end extend straight down below the edge of the revolving shutter.

I am glad to know, Brother Pitts, that the Hankbook and department have been an aid to you, because, by reason of your being able to put on a good show, those "broncho busters" are allowed to enjoy *real* moving pictures instead of a dim, shadowy, jumping imitation. That's a thing many operators who oppose the spread of knowledge of operating lose sight of.

### Fake Contests.

George L. Wilson, Greenwood, South Carolina, says:

> Last time I wrote the department was two years ago when I was in West Virginia featuring Bernhardt. Recently, however, a contest scheme was pulled off in this town, and I think it is good policy to protect against similar future blunders on the part of exhibitors who are prone to fall for clap-trap fakes. In May a certain "advertising agency" came here and induced several of our business people, including one theater, to enter into a "contest," the aforesaid advertising agency agreeing to give to the most popular white lady in or around this city who, after a contest lasting ten weeks, received the most votes, a first prize of one Ford car; second prize, a suit of furniture valued at $75, and the third prize a $50 suit of furniture. There was also a diamond ring, valued at $50, and a watch of the same value offered. The merchants agreed, and signed up to pay 5 per cent. for the privilege of sharing this contest, and bound themselves to give one thousand votes with each one dollar purchase of merchandise, and fifty votes with each 5 cents purchase. The gentleman conducting this contest entered as many ladies as he could get, about one hundred, giving each 2,500 votes as a starter. Each week the votes were counted and the results published in the local paper. The sole right of settling disputes as to how the votes should be counted was retained by the advertising agency. The merchants agreed to allow access to their books at any time to see that the contestants got their proper amount for the goods sold. After the contest had ran about five weeks the auto was bought and paid for by the above gentlemen, as later, were also all the other prizes. Sales were light and they did not get the receipts expected. The the-

> ater paid nothing, except the small percentage for tickets sold, but acted as means of publicity. When the contest finally closed, about three weeks ago, the agency claimed they had been treated unfairly by the merchants, and left on the day the contest was over, leaving all the votes uncounted, and the matter in the hands of local attorneys to represent them, stating they would return in a week. They did *not* return, and a count of the votes was made, which showed several million more than the total each merchant paid for, and, again, the leading lady had some two million more than anyone else, and had seventeen other ladies' votes, with their names on, in the box with her votes. The votes were counted by disinterested parties, home people, who, owing to the large difference in votes bought and votes in the box, refused to make an award through fear of manufacturing a healthy crop of trouble and enemies. It then developed that the advertising agency had offered to sell votes to a number of the contestants and their friends, all of whom claimed they did not buy. These men cannot be brought back here, as they have not violated any criminal law, though they have broken their contract by not remaining and delivering the prizes. The merchants are all at sea as to what disposition to make of the prizes, and the matter is tied up in a hard knot, where it bids fair to stay. In the meantime the theater that had its name on all the votes and sold books of tickets in advance, giving votes with them, has to suffer, and the people in the contest are raising—umph! well they are raising it good and plenty, because the awards have not been made.
>
> This letter is not written in any carping spirit, but it seems to the writer that managers ought to be warned against this contest business. It is not good from any point of view, and may, as in this case, lead to all kinds of trouble, particularly when one is dealing with strangers. The cigarette coupon business is being worked in this territory too, and that is another great evil.

The writer firmly believes that "contests" are not a good business proposition from any point of view. If, as we have many times pointed out, exhibitors would pay less attention to contests and fake schemes of one kind or another, and more to perfecting and improving their show, they certainly would be the gainers. The editor of this department joins with Brother Wilson in warning exhibitors to steer clear of schemes of this kind.

---

### Motor Generator.

J. W. Shawcross, Attica, Indiana, says:

> I have run up against a proposition I don't know what to do with, and would very much appreciate your advice as to what would insure best results. I am going to locate in Flora, Ind., where current is taken from a traction system, and it is three-phase, 25 cycle, 110 volts. Our room is 60x18. Have one of the Rembusch silver fibre screens, and other equipment O. K., except we have nothing to handle alternating current. Would you prefer a Hallberg or Fort Wayne compensarc Have studied the Handbook but cannot make a decision.

I would not prefer either one of them if you mean the A. C. transformer. What you need for this particular proposition is a motor generator set. I cannot possibly, through the department, give advice as to the relative merits of the apparatus put out by the various manufacturers. If I did that I would create a riot in short order. The motor generator set will, of course, give you D. C. at the arc, and that is what you need. Twenty-five cycle current is mighty poor stuff for projection. There are several makes of motor generators, viz: the rexolux, made by the Electric Products Company, Cleveland, O.; the Fort Wayne compensarc, sold by the General Electric Company, Schnectady, N. Y.; the Wagner, manufactured by the Wagner Electric Company, which has an office in New York City, and the Hallberg, made and sold by J. H. Hallberg, New York City. The first cost of one of these outfits will be considerable, but, nevertheless, it is the thing.

---

### Light Ray Dope Put to the Proof.

St. Louis, Missouri (I withhold the name, because the gentleman paid for the advice by mail), asked for the proper condenser combination for his machine. I consulted the tables prepared for the light ray article now appearing and sent him information in accordance therewith. He now writes:

> Received your communication of July 28th, and immediately put your advice to the test with *excellent* results. I discarded my old condensers, and bought two Kleine lenses, marked 6½ and 7½. Set them 1/16 of an inch apart; set the lamphouse back as far as it would go, which lacked about one-half an inch of being 18 inches to the curved surface of the condenser. I find my light to be much whiter and brighter, and it covers the screen perfectly, even when the carbons have burned apart quite a bit. I am much indebted to you for the information, and am looking forward to the publication of the data you have prepared with reference to light rays and lenses.

In this connection I might say a brother who is traveling over the country is making various tests in theaters, using the tables we have prepared. In some instances he finds the results to be perfect, and a very great improvement; in others he finds the data to be apparently of little or no value. Here are some of the cases:

> Case No. 1. D. C. converter; 39 amperes; volts 68-70; ⅝ cored top carbon; one lamp crater ½ inch; ¾ cored top carbon; other lamp crater 9/16 inch; B. F. 5¼ inches; diameter 2¼ inches. Note: Present results, 6½-7½, excellent— A1, extra fine. Scale will not work as when aligned as called for, cannot put lamp far enough forward in lamphouse. Machines Power's SixA and it is the same on each. (That is not our fault. If the lamphouse is at fault it will have to be changed. —Ed.)
>
> Case No. 2. Amperes D. C. 58-59; volts 66 (normal); ⅝ cored top carbon; crater ½ inch and very flat; B. F. lens 4 13-16; diameter 2¼. Note: Scale calls for 6½ and 7½. (No good; shows highlight.) Condensers in use 7½ and 8¾. Result excellent. Distance machine to condenser 20½ inches.
>
> Case No. 3. Amperes D. C. 35; voltage 52 normal; ⅝ cored top carbon; crater 7/16; B. F. lens 4.97; aperture 1 11-16 inches. Note: Scale does not cover this. Condensers in use 7½ and 9½. Result clear field. Distance aperture of machine to condenser E. F. 27 inches.
>
> Case No. 4. Amperes D. C. 56; 62 volts (normal); ⅝ cored top carbon; crater 17/32 (approximately); B. F. lens 4⅞ inches; aperture 1¾ inches. Note: Scale does not cover this. Condensers in use 6½ and 7½ (exact). Result excellent. Distance machine aperture to condenser 20 inches.
>
> Case No. 5. D. C. rectifier 32; volts 51-51½ (normal); ⅝ cored top carbon; 9/32 crater and deep; B. F. lens 3 1-32 inches; diameter 1¾. Note: Used scale and worked out O. K. Results great.

I immediately sent these to Brother Griffiths and here is his reply:

> Case No. 1. Conditions: B. F. 5¼ inches; diameter 2¼; amperes 39 D. C.; condensers 6½-7½. Scales calls for 6½ inch-7½ inch at 18½ inches between condenser and aperture. Complaints: Cannot put lamp far enough forward in lamphouse for this distance. Comments: Why not? I can get a suitable spot at 18½ inches with 6½-7½ with 60 A. C.
>
> Case No. 2. Conditions: B. F. 4 13-16 inches; diameter 2¼ inches; amperes 58; condensers 7½-8¾ inches; distance between condenser and aperture 20½ inches. Scale calls for 6½ & 7½ inch lenses at 17 inches. Complaint: No good shows highlight. Comment: This is the only set of conditions I do not understand. The report says crater very flat. What does it mean? Horizontal plane or vertical plane? Is the carbon set interfering with results? At the ——— theater, ———, the operator has similar conditions with the exception of a smaller diameter lens, getting excellent results with 6½-7½ inch condensers.
>
> Case No. 3. Conditions: B. F. 4.97 inches; diameter 1 11-16 inches; ampere 35 D. C.; condensers 7½ & 9½ inches; distance between condenser and aperture 27 inches. Comment: If the tables were continued to 27 inches it would call for 7½-9½ inch condensers, and if the back focus was continued for objectives of 1 11-16 inch diameter, it would call for about 28 inches, so that the operator in this case is practically working to the scale in the tables.
>
> Case No. 4. Conditions: B. F. 4⅞ inches; diameter 1¾ inches; amperes 56 D. C.; condensers 6½-7½ inch; distance between condenser and aperture 20 inches. Results excellent. Complaint: Scale does not cover. Comment: If the diameter of the lens was 2 1-32 inches instead of 1¾ inches the condition would be correct, as the scale calls for, except that the distance between condenser and aperture is 1 inch longer than the limit I gave for 6½-7½ inch condensers, which means a little more illumination if the condensers will stand it. The result of the smaller diameter means a little loss around the objective. The scale is also practically in operation here.
>
> Case No. 5. Conditions: Gets great results at 16 inches with 6½-7½ inch condensers with 32 amperes D. C. Comment: He, No. 1, will, of course, get better illumination at 20 inches, and the 18 inches is only given as a minimum. Under the above conditions the scale in the tables is practically in operation. Note: Distance between condenser and aperture omitted. Results excellent; A1; extra fine. Operator is working to scale and getting great results.
>
> | Case No. 4. | Case No. 2. |
> |---|---|
> | B. F. 4⅞ inches. | B. F. 4 13-16 inches. |
> | Diameter 1¾ inches. | Diameter 2¼ inches. |
> | Amperes 56 D. C. | Amperes 58 D. C. |
> | Condensers 6½ & 7½ inches. | Condensers 7½ & 8¾ inches. |
> | Distance 20 inches. | Distance 20½ inches. |
> | Result excellent. | Result excellent. |
>
> It seems to me that the same conditions should fit both the above cases.

First let it be observed that we cannot re-make lamphouses, condenser holders and machine tables. If the tables are found to be correct it will be up to the machine manufacturers to enable the operator to comply with the conditions called for.

On the whole, it seems to me, these experiments are not unfavorable. I would also like to impress upon operators who experiment with this light ray matter, when it is published, this fact: be sure your condensers are what they are supposed to be. If you have a 6¼ instead of a 6½ inch lens next the light and a 7¾ in front instead of a 7½, it will make considerable difference. I am pretty thoroughly convinced right now that the light ray matter, as we have it, is essentially correct.

In sending this data in the correspondent remarks: "Here is some dope which won't work out. Why? Please look it over, but remember it is for your personal use, as the projection department is not strongly liked here, so don't use it for publication." How silly!—I don't mean on the part of the correspondent. What earthly good do the men in that particular section imagine it is going to do for them to dislike the projection department. I presume they also dislike the public schools because they are educational, and a college ought to be an abomination to them. However, they will recover if you give them time enough. If they don't it won't make any particular difference, except to themselves.

# THOSE LIGHT RAY EXPERIMENTS*

## Some Interesting Data Worthy of Further Study.

## Part III.

IN Fig. 4 the long scale marks condenser distance, and the short scale, to the right, indicates the back focus of the objective. Now here is a thing that has always puzzled the editor, viz.: Any given objective lens may work at any one of several different distances from the film. That is something I have never been able to make fit in with any plan I could evolve for matching up a projector lens system. Like most other things, however, once you get hold of the right key it is very simple, and the key to this particular problem is "back focus."

In matching up a projector lens system, first, using the well-known formula for finding the equivalent focus of the lens required to project the size picture you want at the distance your condition calls for, determine the E. F. of the lens you want, procure it, mount it in the machine, and, using any condenser, project a picture, and very carefully adjust the objective until the picture on the screen is in sharp focus. Having done this, stick a rule through the aperture and, with its end against the lens, measure the *exact* distance of the rear surface of the rear combination of the objective from the film track surface on the aperture.

*This measurement will be the BACK FOCUS at which your lens will work,* and it is this measurement and *not* the equivalent focus, which must be used in matching up the lens system. The E. F. has absolutely no value whatever except to enable the operator to select the proper lens to project the size picture he wants at the given distance.

At this point we reach an item of much importance concerning which positive data cannot as yet be given, viz.: The selection of an objective lens of the right diameter to fit local conditions. Excess in diameter is undesirable, in that it is likely to set up trouble in the shape of travel ghost. Insufficient diameter, on the other hand, means loss of light, and loss of light is expensive. On the whole, it is much better, I believe, to get a lens of too large than too small diameter, because it is an easy matter to stop down the large lens to just the size needed, whereas the small diameter cannot possibly be made larger.

On the whole, I think the best recommendation we can make at present is that the E. F. of the required lens be found, and that a lens be ordered having a diameter equal to one-half its E. F. up to 5 inches E. F., the diameter beyond that focal length to remain fixed at 2½ inches, because I do not believe it is practical to use a lens of larger opening in conjunction with a revolving shutter. When the lens is received, place it in the machine and focus the picture sharply on the screen, then measure the back focus, as already directed, and remove the lens. Now place a sheet of white paper inside the mechanism in the exact position occupied by the back surface of the lens, supporting it in any convenient way, and, *without having changed the position of the lamp with relation to the condenser or of the lamphouse with relation to the aperture,* strike an arc, and measure the light on the paper. If the lens measures 2 inches in diameter and the light measures 2 inches across, all is well. If the light measures more than 2 inches across, but only 2 inches up and down, the lens still will do fairly well, though there will be some loss. If, however, the lens measures greater than the light, stop the lens down to the diameter of the light *at both ends,* by means of rings of metal in which you have made a circular opening of proper size. I do not pretend to say that this advice is perfect. It is, however, the best I can offer at this time, and is, I am sure, based on the right idea.

A Digression. Let me pause here, for want of a more fitting place, and digress for a moment to show you an interesting light ray picture. Dozens of photographs were taken, but those shown in this article are the ones which appear to have more real value to the work in hand.

In Fig. 9½ we see a condenser covered with a metal plate having a number of holes, each about ¼ inch in diameter. This picture has no considerable value, except to allow the operator, or student to trace the light ray action on both sides of the objective. It will be noted that the screen illumination is not complete, especially at the outer edges where there were but few holes in the metal plate. Another interesting point in this picture is the circle of light on the back side of the aperture plate, showing the loss of light through reflection from the polished surface of the lens. In fact, there are a number of things in this photograph that will interest the student-operator.

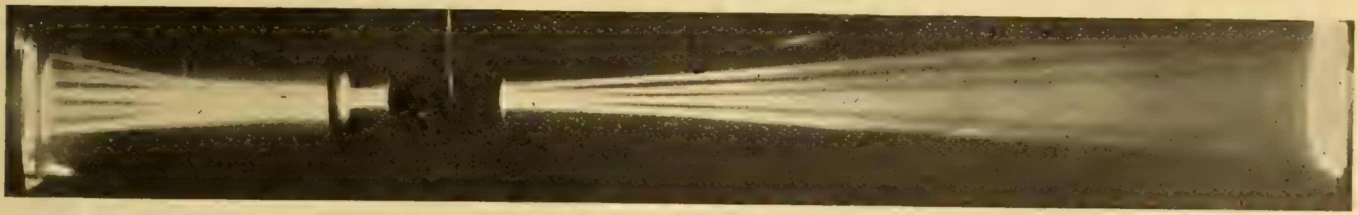


Fig. 9½.

SPHERICAL ABERRATION. An examination into the effect of spherical aberration points to the fact that it operates mainly to cause impurity of the light, by reason of the fact that those rays which draw in toward the center earliest must naturally reach somewhat into the center of the spot, and coming, as they do, from the outer edge of the lens, they carry with them considerable color.

This, so far as I was able to determine, was the principal practical effect of spherical aberration. It amounts to a discoloration of the light, and hence a diminution of its brilliancy, though it may or may not be sufficient to be perceptible to the eye in individual cases. Later, an examination of Fig. 9½ would seem to suggest that spherical aberration may also have an effect on definition of the picture since Fig. 9½ seems to show that rays from each point of the condenser are carried through to a corresponding paint on the screen, hence, if any be misdirected by spherical aberration surely the picture must suffer.

Another important point in connection with the condenser is loss of light through poorly polished, unevenly finished surfaces, and through discoloration of the glass. Of late there have been those who have advocated the addition of yellow to the condenser lens glass, with the idea of mellowing the light. With this I cannot agree. I think it is hardly necessary to enter into a discussion of the matter, and most emphatically advise operators to avoid the use of lenses containing discoloration of any kind. In selecting a condenser lens first examine its surface, and, unless it presents a perfectly smooth, polished appearance, and evidence of having been ground to the true surface, reject the lens. In order to perform its function properly a lens must be a perfect segment of the surface of a sphere, and *this perfect shape can only be obtained by grinding.* It cannot, by any stretch of the imagination, be had by merely polishing the surface of a molded lens.

Some of the practical effects of chromatic aberration is seen in Fig. 10. It will be observed that, whereas the holes in the metal shield covering the condenser are of equal size, the lower ray is much the stronger. This is partly due to its position, but also to a very considerable extent to color in the upper ray which reduces its actinic effect on the photographic plate.

Stop and consider the matter for a moment. In order to secure even approximately perfect results in illumination at the spot it is necessary that all light rays emanating from any point on the crater and falling upon any point on the surface of the lens, be so refracted that they will reach the same point in, or on the spot.

Now this can only be accomplished by a perfectly true lens surface, and it therefore follows that if the surface of the lens be not perfectly true, some of the rays are going to be refracted properly and some are not, and this of necessity means loss in effectiveness. With this in view I would call the attention of theater managers to the fact that the cheap, molded condenser lenses, having an uneven, wavy surface, may be cheap in its *first cost, but are a mighty expensive article in the long run,* because of the fact that, since it takes current to produce light, and you have to buy the current, anything which makes for ineffectiveness in illumination means a waste of current, hence you are simply saving a small sum of money in the original cost when you buy a cheap condenser lens, and *are paying out money every* minute you run for current to produce light which the cheap lens is

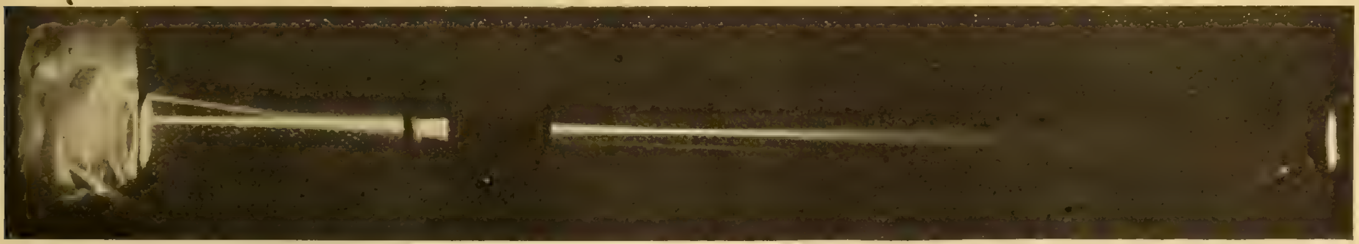


Fig. 10.

---

*Copyright 1915, by the Chalmers Publishing Co.

*wasting.* I would also recommend a careful study of Fig. 9½ in this connection.

Also *reject any lens which does not measure exactly 4½ inches in diameter and which has an excessively thick edge.* Condenser lenses should be exactly 4½ inches in diameter, and should come down to an edge but little, if any thicker than 1-16 of an inch. A thick edge means unnecessary glass; therefore unnecessary absorption of light. In Fig. 11 A shows the wrong and B the right lens edge. It is important that the edges of condenser lenses be of standard thickness, and that their diameters be exactly 4½ inches, because not only is excessive glass wasteful (it is impossible for manufacturing reasons to bring the edge right down to a thin edge at a 4½ inch diameter) but with edges of varying thickness it is impossible to make the lenses fit properly in many of the machine lens holders; also any change in diameter alters the fit of the lens in the holder, and these *variations will render it practically impossible for the operator to properly line up his lens system.* I would suggest that operators pay careful attention to this matter because lens manufacturers seem to think that "near or about" is good enough, both in diameters and lens edge thickness. They will only change that attitude and come down to a fixed standard when a large number of kicks are registered by purchasers. I have pointed out the reasons why diameters and lens edge thickness should be absolutely standard. I think you will have no trouble in recognizing the fact that these reasons are sound. It is now up to you to compel lens manufacturers to produce a standard article, and I would suggest that you insist on an exact 4½ inch diameter and a lens edge thickness exactly 1-16 of an inch. It is quite true that to thus standardize lenses might add somewhat to their cost, but even so, it will be money saved in the end, no matter from what angle the proposition be viewed.

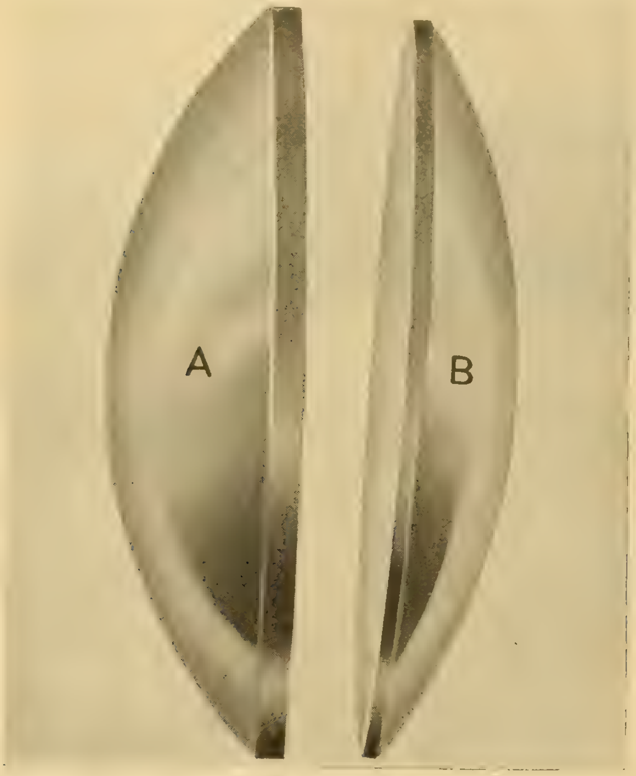


Fig. 11.

In selecting your condensing lens, first examine its surface, and if it is not perfectly smooth and highly polished it is not a good lens. Next look through the lens *edgewise,* and if it does not show clear (has any trace of color when looked through that way) *reject it.* It is not a good lens.

If you have any doubt whatever as to the inadvisability of using lenses containing color, either purple, greenish or yellow, break a clear, white condensing lens in half; also break a lens containing discoloration in half, put these two halves in as the front lens of your condenser combination, being certain that the rear lens contains no color, and project the clear light on the screen. I think the appearance of the screen will satisfy you thoroughly as to the advisability of rejecting any lenses containing any color whatever.

In a camera the lens receives rays directly from an object and delivers them directly to the screen (plate).

In the projector there are two absolutely separate lens systems, one of which receives its rays from the other, and one of our problems is to so join these two systems that the film picture will not only receive a *maximum of illumination,* but also that that *illumination shall be evenly distributed over the entire area of the photograph,* and that the second, or objective system be enabled to pick up the light rays delivered to it by the first, or condenser system, with the least possible amount of loss.

Now these various propositions look reasonably simple, but there are, in fact, some very intricate problems involved. With relation to the condenser system, there is one point on which we have very little accurate data, viz: the exact diameter of the crater for a given amperage. Until this matter is accurately determined our efforts in that direction can only be appproximately correct, and possibly there may always be some differences in this item since doubtless different carbons will slightly alter crater size for a given amperage.

One exceedingly important point, which must be borne carefully in mind, is that *when the source of illumination is greater than a point the light ray from the condenser can never be brought to a point.* For example: Assuming the crater to be an object, and the spot on the aperture an image (which is the exact condition), if the crater be 4 inches from the apex of the curved surface of the back condenser, and the spot on the aperture 16 inches from the apex of the curved surface of the front condenser, then the diameter of the spot on the aperture will be four times the diameter of the crater, of which it, the spot, is an image, and the spot will be the narrowest part of the condenser beam, since at this point the beam will begin to diverge, therefore we cannot consider the condenser beam as coming to a point further on, as it has always been supposed to do.

Not only have we discovered, in the course of these experiments, the fact that there is a direct ratio between the diameter of the crater and the diameter of the spot on the cooling plate, but we have also discovered the fact that in order to obtain the most even illumination of the entire aperture it is necessary that the crater be "in focus" at the aperture of the machine, or in other words, that the crater and spot be at the respective points of conjugate foci of the condenser lens.

Now in order to understand this some of you must do a little studying. Take a condenser lens and hold it near the wall of a room, opposite an open window, and you will find that with the lens at a certain distance from the wall you get a fairly good image, or picture of the scene out of doors on the wall. This means that the lens is at a distance from the wall equal to its focal length, or, in other words, *in a position where rays emanating from a point on an object are brought to a focus in the image, not* where the light beam, as a whole, is brought to a point, which it never is. Move the lens further from the wall and the ray increases in size and is quickly lost.

Now, taking the condenser as a whole, the crater of the carbon takes the place of the scene out of doors, and the aperture of the machine the place of the wall. Of course the image is formed much further away than was the case with the lens held near the wall, but this is by reason of the fact that the crater (object) is close to the lens, whereas the out-of-door scene was far away. If a single lens were used, instead of a double one, these distances would again be altered.

And now the question comes. *When is the crater in focus at the aperture?* This is a somewhat complicated proposition, in which we must take into consideration the known fact that spherical aberration exists in the condenser system, and the further fact that the crater does not set parallel to either the condensing lens or the film, therefore, due to the latter equation there is bound to be precisely the same effect at the spot as there is when the machine sets at an angle to the screen. In other words, since the surface of the crater is not parallel to the lens the whole crater cannot possibly be put in sharp focus at the aperture, or anywhere else. We must therefore adopt a "mean focus point," or point of actual mean focus, since we cannot expect to get a sharp focus of the entire crater for reasons already pointed out. The point of actual focus must, due to spherical aberration, be beyond the plane where the rays from the outer edges of the spot would naturally focus, they being focused nearer the lens than the rays forming the center of the spot, therefore the plane of actual mean focus will to some extent have the appearance of back focus at the cooling plate. In fact the focus of the crater may be assumed to occupy any position between the circle of least confusion, which may be recognized as a round spot with reasonably sharply defined edges, and a plane a few inches in front of the circle of least confusion, which latter may be recognized as a white spot surrounded by a bright blue outline. This blue outline consists of the aberrated rays on the back focus, the white spot in the center of the haze being the image of the crater.

The ordinary practice of the operator is to carry a clear, round spot at the cooling plate, rather than the actual focus of the crater, and so long as he can maintain this spot small enough, and still keep his arc near enough to the back condenser to give good illumination, all is well —provided he can maintain a distance sufficiently great between the condenser and aperture to prevent the rays in front of the aperture from diverging beyond the limits of the objective lens—see Plate 8.

When the distance between the condensers and film becomes too great to maintain a suitable size focused spot at the aperture, and still keep the arc near enough to the condenser, the only alternative is to focus the actual image of the crater, which is surrounded by a blue haze, at the aperture, and in order to do this it is necessary to utilize the whole length of the machine table, and also the shortest focal length condensers usually carried in stock, viz: two 6½ inch, in order that the white center be sufficiently magnified to fully cover the aperture. The spot produced by this arrangement will not look very picturesque on the cooling plate, but *will give very superior results on the screen.* If the amperage be very heavy it may be necessary to use one 6½ and one 7½ condenser, or if very light then one 5½ and one 6½ will be best. In this we assume the limit of the machine table to be such that approximately twenty-two inches can be had between the condensers and aperture.

NOTE:—You cannot have too great a distance between the condensers and aperture, provided you keep your arc near enough to the back condenser.

The tables given in this article merely provide the minimum, and the condensers therein named are for working with the spot at the plane of least confusion only. I would suggest that any condition calling for greater focal length condensers than 6½ and 7½ will be better taken care of by using the spot with the blue haze and shorter condensers and the limit of distance between the condenser and film.

*(To be continued in next issue.)*

# Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

### Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

### Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances have been demonstrated to its editor.

### Direct Positives in the Camera.

R. R., Norwood, Ohio, inquires:

> Wishing to take advantage of the kind offer made by yourself and the Moving Picture World in offering advice on Motion Picture Photography, I ask if you will advise me if there is such a thing as a practical reversal, that is, any process by which a *negative* can be made positive and how it is accomplished? Will you also advise me what books, if any, you would advise a beginner to get in order to gain knowledge along the lines of motion picture photography and by whom they are published.

Lists of books on cinematography were published in the last two issues of the World in this department.

The problem of successfully producing positives direct in the camera is one the solution of which would prove of incalculable value to the many photographers who require only one print of what they take and advance the showing of local events from an almost prohibitive thing on account of cost and time and equipment necessary to a comparatively simple operation which would render it feasible for all except the most humble theaters to take and exhibit their own local events of interest.

Not long ago a letter from Abraham Nelson, who handles the motion picture news items from the North Western States for the Moving Picture World, was referred to me on account of some samples of film and a paragraph in regard to a positive process used by the Northwest Weekly. The samples were lost somewhere in the opening of the mail, and I did not get to see them, so I wrote to Mr. Nelson for further particulars and more samples. The following letter is just received from him:

> Responding to your letter of the 24th inst. relative to the reverse negative process used by the Northwest Weekly:
>
> I requested Mr. A. L. Smith, who is the owner of the process to come into my office. He called this morning bringing with him the samples which are inclosed and explained the practicability of his process at length. He has attempted to have the process patented but inasmuch as he refuses to divulge the ingredients of the solutions to the Patent Office he has been unable to do so.
>
> In Mr. Smith's process there are three solutions used: 1st, developing; 2d, reversing; 3d, control solution, which are applied to the film in the order named. The film stock upon which the process works most successfully is the Austin Edwards Ensign brand, Mr. Smith claiming it has finer grain than either the Eastman or Lumiere. He has not been able to obtain this stock on the Pacific Coast lately, however, and the inclosed samples are not of that brand. The pink is a Lumiere, non-halation, the other of Eastman stock which has been toned. You will note from the samples that a film which has been reversed can be detected by the dark border.
>
> Mr. Smith contends that his process is entirely reliable; that he has perfect control over it under all conditions whether a film is under or over exposed; that the film can be toned, intensified or reduced in the ordinary manner and that the film when subjected to the heat of the projecting machine stands up as well as if it had not been treated. In photographing the subject Mr. Smith uses one stop number higher than usually required for the purpose of preventing excessive contrasts, a matter which must be given attention when the reverse negative process is to be used.
>
> The value of Mr. Smith's process to people desiring only one copy of a film was discussed in my article in the World. Mr. Smith advises that he took 6,000 feet of the Stockton, California, Rodeo, for Will Davis, of the editorial staff of the "Thinkograph," Lick Building, San Francisco, which was very successful. He desired that I call your attention particularly to the fact that the high lights in the film are perfectly clear and that the emulsion is not in any way clouded by the reversing solution. This is all the data I have been able to gather from Mr. Smith.

The two samples received compare very favorably with prints made from negatives in the ordinary way.

There have been many previous attempts to produce positives direct in the camera both with the ordinary camera and the motion picture camera, but with very little success. I lately saw some samples made by a firm in Cleveland, Ohio, who have been working on this problem for several years. The samples were made on a special film coated by them which, I understand, is to be placed on the market as soon as the machinery for making it in commercial quantities can be installed. These samples were very good indeed and except for the black edges along the perforations—which in no way harms the picture for projection purposes—could not be told from an ordinary positive print from a negative.

Partial reversals of negatives have been obtained by the addition of thiocarbimide and similar reagents to the developer but completely successful results are seldom, if ever, obtained. The writer has tried a reversal process similar to that used in the development of the Lumiere Autochrome plates but has never succeeded in getting good clear high lights.

For the benefit of those who care to experiment with this interesting subject, the following details are given:

Give about twice the normal exposure required for a full timed negative and develop in the developer ordinarily used until the high lights show through plainly on the back; after washing well for one minute the film may be brought out into the ordinary light of the room and the remaining operations carried on in this light. Immerse in either of the following solutions until the black negative image has completely disappeared:

| | |
|---|---|
| Potassium Permanganate, 10% solution | 1 dram |
| Sulphuric Acid, 10% solution by volume of 1.98 acid | 5 drams |
| Water | 5 ounces |

or, use this solution:

| | |
|---|---|
| Potassium Bichromate | 100 grains |
| Sulphuric Acid | 7 fluid drams |
| Water | 10 ounces |

The latter solution is probably preferable, as it works faster and is not so liable to stain as the permanganate. Immerse again in the developer when the positive image will develop up. Wash and dry. It is not necessary to fix in hypo as the silver which is ordinarily dissolved out by the hypo is what forms the positive image.

Instead of the second development in developer, a sepia brown positive may be obtained by using:

| | |
|---|---|
| Sodium Sulphide, 20% solution | 3 ounces |
| Water | 20 ounces |

Formulas are given for small quantities as experiments are most economical conducted with short lengths of film of from one to four feet.

It would be of interest to the department if such of its readers who have tried any of these experiments would send an account of their results for comparison.

### Glycin Developer.

A. S. G., Long Island, writes:

> In my work as photo-chemist for a motion picture concern I am using metol-hydro developer for negatives, sometimes substituting paramedophenol for metol. I have been advised that glycin developer for negatives gives less grain. If this is so will you please give me a good glycin formula which I can try out.

Glycin is a slow acting developer which keeps for a long time and yields negatives perfectly free from stain. It also makes an excellent positive developer giving a rich blue black print and when redeveloped gives very pleasing sepia tones. Its keeping qualities and close grained deposit recommend it especially for those whose work is in small quantities and infrequent. When exhausted it becomes strongly fluorescent showing a bluish cast like kerosene and should then be thrown away.

Try the following formula and if you find it satisfactory you can easily calculate for larger quantities.

| | |
|---|---|
| Glycin | 2 ozs. |
| Sodium sulphite | 5 " |
| Potassium carbonate | 10 " |
| Water | 1 gallon. |

**After all, there is *only one moving picture paper that you really need*, and this is IT. Conducted by the largest and most experienced staff of editors and correspondents.**

---

*Copyright, 1915, by the Chalmers Publishing Co.

# Comments on the Films

## General Film Company

AT THE ROAD'S END (Biograph), Sept. 11.—Isabel Rea, Jack Mulhall and Hector V. Sarno are the principal players in this appealing little story in which a collie dog figures. A pretty and at times a quite exciting romance, is enacted in a country town.

INTO THE DARK (Selig), Sept. 11.—The climax of this drama is unexpected in that it places in a new light the city man who abducts a country girl. Instead of remaining a heartless cad he literally sacrifices his life in order to save hers. Altogether the picture is rather above the average in interest.

THE MAN THAT WAS NEVER CAUGHT (Biograph), Sept. 13.—Reviewed by Lynde Denig on page 1493 issue of August 28.

ADVERTISING DID IT (Lubin), Sept. 13.—A clever and original idea is at the bottom of this one-reel comedy. It was written by F. L. Richmond and Romaine Fielding, and is played by Jack Lawton, Vinnie Burns, Horace Morgan, Kenneth Davenport and Henry Russell. The reel should please all audiences.

SONNY JIM AND THE AMUSEMENT CO., LTD. (Vitagraph), Sept. 13.—Little Bobby Connelly is, of course, the central figure in this picture. Bobby brings a toad to Sunday school, and because of this is told that he must not attend the forthcoming picnic. Bobby is not to be beaten, however, and cleverly arranges a "show" in his father's barn, when he and some of his companions present a series of finished vaudeville acts. The finale of the picture shows the picnic crowd, as well as father and mother, joining the audience.

ROMANCE A LA CARTE (Kalem), Sept. 14.—A burlesque comedy in one reel, the cue for action is speed and plenty of it. The fun is of the "slapstick" order and is handled with skill by Bud Duncan, Dave Morris, Ethel Teare, Martin Kinney and Margaret Keyes.

BABE'S SCHOOL DAYS (Lubin), Sept. 14.—A short-reel farce, written and produced by Will Louis, in which Babe Hardy and James Levering do most of the acting. A light but fairly amusing number. "Wandering Billy," a cartoon comedy along original lines, is on the same reel.

WEARY GOES A-WOOING (Selig), Sept. 14.—This is a western comedy with plenty of atmosphere. It is a very acceptable number for the average program. Weary falls in love with the new school mistress, and becomes the object of a joke planned among his associates. The result is that the joke reverts to them.

THE SOUL OF PIERRE (Biograph), Sept. 15.—This Biograph is the fourth of the series of Pierre. The basic theme is the power of mental suggestion. In the making of the subject there is a strong cast headed by Franklin Ritchie and Louise Vale. There are lavish backgrounds, both exteriors and interiors. It is a good picture. An extended review will be found in the issue of September 18, on page 2008.

THE SILENT TONGUE (Edison), Sept. 15.—A neat one-reel comedy, written by Louise Sydmith, the leading roles are taken by Jean Dumar, Raymond McKee, Robert Brower, Guido Colucci and Maxine Brown. The play is compactly built, and has been given a careful production by Will Louis.

DREAMY DUD'S COWBOY (Essanay), Sept. 15.—This cartoon-comedy, a series of animated drawings relating the adventures of Dreamy Dud, who rescues a maiden threatened by an Indian warrior, is moderately entertaining. The last half of the reel is devoted to a finely photgraphed travel subject, "Through the Canadian Rockies."

A LASTING LESSON (Biograph), Sept. 16.—In this picture is found a lesson in temperance. Claire McDowell plays the feminine lead as the daughter of a drunken sot. A reform is brought about in the father by leading him to believe that he has killed his future son-in-law.

MOUSTACHES AND BOMBS (Essanay), Sept. 16.—Rather an amusing farce comedy in which a man becomes terror-stricken over a blackhand sign accidentally left at his door by a moving picture concern. Consequently he runs from every black-moustached man and every round shaped object that happens to cross his path.

HEARST-SELIG NEWS PICTORIAL NO. 74 (Sept. 16).—Interesting items of this issue are Japanese day at the San Francisco Exposition, Commodore James Pugh in his hydroplane "Disturber IV," Dumba on his way to the State Dept. at Washington, the Serbian Crown Prince visiting the British Naval Battery, Metropolitan Rowing Club wins quadruple sculls race at Philadelphia, scenes on the Mexican border, canoe regatta on the Potomac, and Arizona Indians viewing the Pacific Ocean for the first time.

THE SHADOW OF FEAR (Vitagraph), Sept. 16.—The fear of insanity is what is referred to in the title. This fear is well portraited by Gladden James. He is supported by other capable members of the Vitagraph Stock Company. It is happily discovered before the close of the picture that he is only the adopted son of parents that might have tainted him with the dread disease, and the lovers of the story are then united.

THE GIRL AND HER TRUST (Biograph), Sept. 17.—A western railroad melodrama, produced by D. W. Griffith and released as one of the Biograph reissues. The picture has tense situations vividly presented by an excellent cast, including a number of players who have become famous in pictures. A review of this subject may be found on page 1175 issue of August 14.

BRONCHO BILLY AND THE CARD SHARP (Essanay), Sept. 17.—There is something of a surprise at the end of this Broncho Billy picture, acted by G. M. Anderson and his usual company. The action develops from Broncho's shooting of a dishonest gambler, who does not die from the wound, as at first appears. A creditable offering.

A HEART AWAKENED (Lubin), Sept. 17.—Ormi Hawley and Earle Metcalf are the principal players in a domestic drama showing how a selfish, pleasure-loving wife is awakened to a more human view of life. The mother instinct in the woman is aroused by a little child left in her care. A wholesome, if not especially novel, drama.

THE PROFESSIONAL DINER (Vitagraph), Sept. 17.—Sidney Drew has a fair opportunity for comedy acting in the role of a titled, but financially embarrassed, Englishman, who is engaged by the manager of a hotel to fill in at dinner parties where for some reason or another an additional guest is wanted. The idea, humorously exaggerated, is made the basis of an entertaining picture.

A GIRL'S GRIT (Episode No. 45 of the "Hazards of Helen" Railroad Series) (Kalem), Sept. 18.—The title of this one-reel addition to the "hazard" series is not misleading. The audience is given its accustomed amount of thrill by the girl telegrapher, and the entire picture is cunningly devised to lead up to the big stunt. Helen Holmes is supported by Robyn Adair and E. Z. Roberts.

THE GOLDEN OYSTERS (Lubin), Sept. 18.—Billie Reeves is the center of a roughly animated burlesque, directed by Arthur D. Hotaling from a scenario by E. W. Sargent. A case of mistaken identity causes Bill's capture by a blackhand brotherhood. His life is threatened in many ways before Sal (Mae Hotely) effects his rescue.

HEART TROUBLE (Biograph), Sept. 18.—In this quite pleasing comedy-drama, Alan Hale plays the part of a young man who feigns heart disease in the hope of finding an excuse for being near the pretty daughter of a doctor who makes a specialty of heart trouble. The picture provides very acceptable entertainment.

COCKSURE JONES, DETECTIVE (Selig), Sept. 18.—A burlesque detective, who attempts to practice his theories among cowboys in the far west, is the central figure in this mildly amusing subject. A familiar plot has been treated along the usual lines.

## General Film Company Specials.

MIND OVER MOTOR (Essanay), Sept. 11.—Despite a few amusing incidents in this two-part comedy, the story in its entirety is a bit thin for extended treatment. The automobile race in the second reel lacks spirit. Eugene Acker, June Keith, Edmund Cobb and other capable players are in a well directed company.

ONE PERFORMANCE ONLY (Vitagraph), Sept. 11.—The idea on which this three-part Broadway Star Feature is based is excellent and it has been carried out with considerable skill. It is not going too far to say that the picture is continuously interesting and steadily increases in dramatic force. An impersonator, famous on the vaudeville stage, is induced to impersonate a wealthy man who has a necklace of great value in his possession. There is an unusual robbery and a complex set of circumstances leading to the capture of the culprits. The picture is in all respects well done.

A MANSION OF TRAGEDY (Essanay), Sept. 13.—In this three-part melodrama Darwin Karr, Beverley Bayne, Lillian Drew and H. Lang play in excellent form, well-defined roles. The play itself is based on an interesting theme, not new, but presented in a somewhat different manner from the usual triangle love affair. Two young women living under the same roof, one the daughter of the house and the other an adopted child, both fall in love with the villain. The character of Hester, the adopted child, is not all that could be desired without a well-based foundation for her actions.

THE MAN SERVANT (Kalem), Sept. 13.—This production of three parts is an especially appealing one. Jack Henderson plays the role of a young novelist, who, in order to get the proper view point of the servant question, applies for the position of valet to a wealthy young man of uncertain disposition. The affair turns into a love triangle with the hero presented as an admirable type of man. The husband is shot by his mistress, which gives the story a highly melodramatic ending and leaves the other couple happy.

THE SOCIAL LAW (George Kleine), Sept. 13.—Grandin release on Kleine Program. This picture has the law governing the union of the sexes, a big subject, with Ethel Grandin in a particularly appealing role. There are some points of the play at which the technique of the picture has suffered, but not to a large extent. Reviewed by Margaret I. MacDonald on page 2009.

MAN'S LAW (Selig), Sept. 13.—A two-part production, the scenes of which are set among the coast fishermen. The story is at times not quite lucid, and the theme is an old one. The story treats of how two girls loved the same man. One of these he wrongs, and marries the other. He is thrown into the sea by the brother of one of the girls, and left for dead. The wife of the supposedly dead man is about to marry a former lover when her husband looms up, and is finally shot for his pains.

THE REHEARSAL (Biograph), Sept. 14.—This is a well-made two-reel production. The story of the picture is a pleasing one, in spite of the fact that some of its situations are somewhat exaggerated. It treats of the love affair of a young playwright who had an artist sweetheart. Because a play which he has written is at first rejected by the producers, she throws him down. Later he falls in love with the daughter of an actress whom he has befriended, and placed in his mother's care. She discovers the flaws in his work, and helps him to win success.

TISH'S SPY (Essanay),, Sept. 14.—A two-reel comedy that is fairly amusing. The story is not an especially good one, but the business of the play helps it out considerably. The cast is a good one and the action of the play is therefore easy and natural. Lillian D. Drew plays the role of a willful young woman who becomes a "lady chauffeur" to a party of women who go on a trip to Canada, and is trailed by the man she has refused to marry, and by a red-haired detective. Richard C. Travers, E. F. Cobb, Camille D'Arcy, Marion Skinner, Louise Crolius, Eugene Acker, Grant Foreman and Kate Wenster are in the cast.

WEST WIND (Vitagraph), Sept. 14.—A three-part military drama with Eleanor Woodruff, Ned Finley, Darwin Karr and Harry Northrup in the leading roles. The production is a strong one, consistently developed and attractively staged. A white girl kidnapped by a half-breed, is aided in her escape by a squaw whom she has formerly befriended. The production is based on a story by Cyrus Townsend Brady. It has plenty of interesting detail, and is of the sort to please most audiences.

THE PURPLE NIGHT (Knickerbocker Star Features), Sept. 15.—Florence Rockwell has the lead in this three-part subject. The story interests at times, but at no point can be said measurably to stir. The theme is of a wealthy woman artist who tires of her society surroundings and of the considerate man to whom she is engaged. She takes up with a gangster and continues the association until he meets his death in a hold-up which has been engineered for her entertainment. The subject was reviewed in last week's issue.

WHERE THE ROAD DIVIDED (Lubin), Sept. 15.—This two-reel drama offers three different solutions of the plot, and leaves it to the audience to make their own choice. The fate of the little country girl is an interesting question, and the novel manner of the photplay's construction adds to its hold on the imagination. It was written by Emmett Campbell Hall and produced by Edgar Jones. Louise Huff, Edgar Jones, George Gowan and Earl Metcalfe comprise the cast.

THE RED VIRGIN (Lubin), Sept. 16.—The incidents of this three-reel drama are ultra-romantic. The scenes are laid in Moravia and the United States, and kings and other exalted persons tread the boards. A new leading woman, Helen Eddy, makes a marked impression in a dual role. L. C. Shumway, Robert Gray, Jay Morley, Melvin Mayo and George Routh are in the cast.

THE JUNGLE LOVERS (Selig), Sept. 16.—This is a three-part animal story which has been filmed in an itneresting way. The story itself is good and the production well-developed. The story is of a man who went into the jungle of India to get away from civilization in order to work out a scientific idea for a high explosive. In a cave he discovers gases that greatly aid him. A love story is brought into the general theme during the run of which his adopted daughter is stolen by a would-be lover. There are some thrilling moments in the picture, the cabin in the cave is blown to atoms and wild animals approach perilously near the victims, etc.

THE KEY TO POSSESSION (Kalem), Sept. 17.—In this two-part drama we have the story of a man who takes a woman by force, marries her and through kind treatment wins her love after she has consistently resisted his advances for several months. Scenes in a Broadway cabaret restaurant add to the life and spirit of the first reel and in the second the situation confronting the husband and wife is made interesting, although the reconciliation may be regarded as a foregone conclusion. The picture is well acted and carefully directed.

THE SCAPEGOAT (Essanay), Sept. 18.—Bryant Washburn and Edna Mayo are the featured players in this three-part drama that presents an interesting and well constructed story. Miss Mayo, playing an actress, is tried and found guilty of a murder she did not commit. Her acting in the court room scene is marked by sincerity and feeling. Passages of the photoplay dealing with life on the stage have an atmosphere of reality. Dramatic situations are sufficient to hold the interest through three reels.

HIS GOLDEN GRAIN (Vitagraph), Sept. 18.—Director Ulysses Davis has supplied a most effective production for this three-part story of a wealthy man who adopts a poor little girl and saves her from the influence of a thief. There is some capital characterization and the picture is commendably logical in its development. "His Golden Grain" is well up to the standard of the Vitagraph Company's three-reel offerings.

## Metro Pictures Corporation

AN ENEMY TO SOCIETY (Metro), Sept. 27.—This five-part subject is an adaptation of the play by George Bronson Howard. Hamilton Revelle plays the leading character, that of a modern Robin Hood who robbed that he might thereby help the poor. The picture is not rich in entertainment quality, partly by reason of the lack of a character of dominating or controlling interest.

## Mutual Film Corporation.

SEE AMERICA FIRST (Gaumont), Sept. 13.—The first part of this split reel gives a series of views in and around Asheville, North Carolina, giving a good scenic portrayal of the city and its splendid environs.

KEEPING UP WITH THE JONESES (Gaumont), Sept. 13.—On same reel with above, a "Pop" comedy, picturing the doing of the McGinis family in animated drawings. This is laughable.

INCOGNITO (Beauty), Sept. 14.—This is a good comedy with a touch of originality in its makeup. The story treats of how a millionaire and his daughter sojourned at a summer hotel without revealing their real identity. They are snubbed by the other boarders, but a penniless count learns by accident who they are, and tries to win the daughter, butting between her and her lover. At the finale the count is arrested for robbery. There is plenty of action in this picture which is well developed and interesting.

MUTUAL WEEKLY NO. 37, 1915 (Mutual), Sept. 16.—Some especially interesting items appear in this issue, among which are a Greek volunter corps at Moudres, French doctors giving aid to wounded Turks, Pikes Peak highway lately opened to the public, a near view of Dr. Dumba, and Columbia, an Eskimo girl paddling a kiyak.

THE LITTLE LADY NEXT DOOR (American), Sept. 17.—This is rather a pleasing one-reel picture in which Vivian Rich plays the feminine lead, and Walter Spencer the male lead. The widower falls in love, with his little neighbor, shuns her when her brother, Dr. Sterling, appears on the scene, believing him to be her sweetheart, and is brought to a glad realization of his mistake when he is obliged to accept the services of Dr. Sterling on the occasion of his child's illness.

A FRIEND IN NEED (Beauty), Sept. 18.—This is rather an amusing comedy in which two soda fountain waiters have but one street suit between them. They both fall in love with the same girl, and the one with the most nerve proposes and wins the girl.

EVERYHEART (Beauty), Sept. 21.—In this picture rather a unique method of presenting a moral lesson has been used. The opening of the picture is allegorical in style, and shows a man entering the world and choosing of its precious gifts. He takes with him into the world kindness, and some of what the devil has to offer as well. The remainder of the picture shows how he forgot his kindliness, and caused suffering. The accidental use of the gift again restores to him a happy and normal condition.

CON THE CAR CONDUCTOR (Falstaff), Sept. 23.—Riley Chamberlain plays the role of the conductor who had trouble with the son of one of the directors of the company over the paying of a fare. He disguises himself at the instigation of the superintendent, and plays a trick on the young "insolent" which brings him a substantial raise in his salary. The comedy is very amusing.

IT WAS LIKE THIS (American), Sept. 24.—This is an excellent comedy with George Field, Winnifred Greenwood, Ed Coxen and others in the cast. The most of the comedy is gotten out of the telling of the story of a house robbing by a burglar (George Field) to his friend. The story of the robbing, which borders on farce comedy, is shown on the side and simultaneously with its recitation. The idea is a novel one.

CATS, CASH AND A COOK BOOK (Beauty), Sept. 25.—A nicely pictured comedy, in which Brown's aunt, a wealthy woman, turns her money over to a hospital for suffering cats. She comes to visit him and captures a porch climber, winning a $5,000 reward, which she shares with Brown and his wife. The plot is slight, but quite pleasing.

THE AMATEUR CAMERA MAN (Novelty), Sept. 27.—A comedy number with a very funny close, picturing the mistakes made by a young man who studied the operation of a moving picture camera by correspondence. The only thing he got right was a picture of the director making love to another woman than his wife. The finish is very laughable.

## Mutual Film Corporation Specials.

THE GREAT QUESTION (American Star Feature-Clipper), Sept. i18.—This three-reel story of New York society is a very engrossing one and is portrayed by a fine cast, including Harold Lockwood, May Allison, Harry Von Meter, Eugenie Forde and William Stowell. The first two reels are given up to the retrospections of a young man about to be married; the last reel pictures the dramatic manner in which his old attachments come up in later life. The story is a strong one and much above the average in settings, photography and general presentation. After the smash comes the young couple find happiness by leaving the city and going back to the great West. A good offering.

THE DOLL-HOUSE MYSTERY (Reliance), Sept. 19.—Demonstrating how a litle childish mischief may lead to grave difficulties. The two children take some bonds with which to decorate their doll's house. As a result the boy's father is suspected of the theft. The plot could have been handled in one reel instead of two, but it is entertaining and there is good suspense during the pursuit in the second reel. Carmen DeRue, Marguerite Marsh, Jack Hull and George Stone are the principals. The subject is one of considerable interest.

THE BARREN GAIN (American), Sept. 20.—A two-reel production that is based on a story of rather doubtful moral tone, and in some ways inconsistent. A young novelist finds on achieving success with his new book that his wife no longer loves him. A young girl, the daughter of a friend, is sent to him to learn something about writing. Love springs up between them. The wife is about to elope with another man when the girl (Vivian Rich), with the help of a friend, contrives a plan whereby the elopement is avoided and the husband and wife are reunited.

THE DEAD MAN'S KEYS (Thanhouser), Sept. 21.—An excellent two-reel melodrama. Riley Chamberlain plays the role of the old locksmith, whose evidence in a murder trial saves his grandchild's sweetheart from being condemned. One of the clerks in the office of a business firm has a key made for a door of the manager's private office leading to the hall. He then shoots the old man and contrives to place the guilt on another of the office hands. At the trial the old locksmith recognizes the man for whom he made the key, thereby turning the tide of affairs.

THE WOMAN, THE LION, AND THE MAN (Centaur), Sept. 23.—This is an exceptionally good animal picture of two reels. The story has plenty of snap and is consistently developed. It treats of a young woman who, after the death of her father while committing a robbery in India, becomes an animal trainer. The man in whose power her father was at the time he was forced into the robbery, hounds the daughter in America, trying to get money from her. She promises to help him to rob her husband, but the conversation overheard by the husband who realizes his wife's position with the man, a lion is let loose in the room where the money is that is to be stolen. The man is killed, and the restitution is complete. Nero, the lion, and Capt. Bonavita are in the east.

BIZZY IZZY (Gaumont All Star), Sept. 24.—Geo. Sydney plays the comedy role in this picture. The comedy is of the eccentric sort, and the type of Jew portrayed by Sydney is somewhat different, and more pleasing than the ordinary picture type. Sydney' comedy is easy and refined, and the production which is in two reels will be amusing to most audiences.

THE HOUSE WITH NOBODY IN IT (Rialto), Sept. 25.—A three-reel number, featuring Ivy Troutman and a capable cast. She plays the part of a young girl who has been left as a foundling with a man and his wife. She is loved by two men, one a villain indeed, who endeavors to win the girl and the fortune left her by her foster father. The story is full of gruesome episodes, and while the cast does good work, it is practically impossible to overcome the unpleasant features of the story. The girl, thinking her mother was insane, fears a like fate. She becomes addicted to the morphine habit and has visions of snakes. In the end she finds happiness. The photography is dark in places.

A DISCIPLE OF NIETZSCHE (Than-O-Play), Sept. 25.—A three-reel production which practically refutes the teachings of Neitzsche. The story is not an especially strong one, nor is its development altogether easy, but there is considerable food for thought contained within it. Florence Labadie and other well-known players of the Thanhouser company appear in the picture.

## North American Film Corp.

THE LION'S BRIDE (American), Sept 20.—This new chapter of "The Diamond from the Sky" introduces some very novel situations. The bill poster's pal carries the diamond with him to the Santley circus, where he turns it over to Santley. The latter, in love with the clown's wife, gives it to her. She wears it into the lion's cage. The lion kills her and the clown shoots Santley. All of the principals, including Powell, or Arthur, are present at the circus performance where these events take place. A good instalment.

## Pathe Exchange Inc.

PATHE NEWS NO. 73, 1915, Sept. 11—The assortment of news events in this issue of the weekly is very good indeed, with the championship tennis tournament at Forest Hills, L. I.; a pageant in South Boston; an armored car being used in maneuvers at San Francisco and the burning of old battleships, among the most interesting of the subjects.

HOT STUFF (Starlight), Sept. 25.—Some odd mishaps were devised for Heinie and Louie in this rough-and-tumble comedy. Finding themselves in the den of a band of counterfeiters they have all sorts of trouble before effecting an escape. Good for a few laughs.

AN INTIMATE STUDY OF BIRDS (No. 8), Sept. 27.—Close-ups of forest owls and grey owls are found in this brief, but instructive subject, on a reel with "Exploring Ephriam's Exploit." A scene showing a fight between a forest owl and a rat is particularly fine.

EXPLORING EPHRIAM'S EXPLOIT (Cartoon), Sept. 27.—A typical Bray cartoon marked by the humor in idea and execution which always characterizes the work of this artist. On the reel with "An Intimate Study of Birds."

CONSIDERABLE MILK (Starlight), Oct. 2.—As in most of the comedies featuring Heinie and Louie, the humor in this reel is a bit coarse, but effective in its way. An audience is pretty certain to laugh when all of the characters are given a milk bath. There is plenty of action and a good plot for a slapstick production.

## Pathe Exchange, Inc., Specials.

SIMON THE JESTER (Gold Rooster), Sept. 24.—An interesting five-part adaptation of a novel by William J. Locke, directed by Edward Jose, with Edwin Arden in the title role. A review of this well-produced picture wll be found in the issue of Sept. 25, page 2198.

THE LOST SECRET (Balboa), Sept. 27.—Swift action and a fair number of scenes essentially dramatic in themselves, also a subject of contemporaneous interest, should make this two-reel melodrama a moderately popular offering. There is nothing, however, especially novel in the story of an aged inventor who perfects a high explosive for use in war, and of the spy who tries to secure the precious formula. A touch of irony is found in the climax, showing both of the men being killed by the explosive prepared for the destruction of others.

## Universal Film Mfg., Company.

IT ALMOST HAPPENED (Nestor), Sept. 2.—A light comedy number, with Billie Rhodes, Lee Moran and Neal Burns in the cast. The humor hinges around a young husband's jealousy. Nicely pictured, with numerous beach scenes, but very slight in plot. An average number.

ANIMATED WEEKLY, NO. 184 (Universal), Sept. 15.—Sporting events, war scenes and a miscellaneous collection of interesting views are shown in this, concluding with Hy Mayer drawings.

AVENGED BY A FISH (L-KO), Sept. 26.—A typical knockabout beach comedy, featuring Harry and Mrs. Gibbon. A number of amusing incidents are pictured. The closing scenes show a man-eating shark doing comedy stunts.

SNATCHED FROM THE ALTAR (Nestor), Sept. 27.—A good comedy number, featuring Eddie Lyons as a young man about to be wed. He celebrates, acquires a jag and becomes the victim of a fake wedding. The real wedding next day is interrupted by the pseudo bride. This is very pleasing.

BILLY'S COLLEGE JOB (Imp), Sept. 28.—A comedy number with a familiar plot, in which the young man impersonates his sister in order to gain access to a girls' seminary. There is not much novelty in the development of this story and it makes an average offering.

LADY BAFFLES AND DETECTIVE DUCK IN "THE ORE MYSTERY" (Powers), Sept. 30.—Another of the "Lady Baffles and Detective Duck" series, written by Allen Curtis. Some valuable ore, consisting of a chunk of coal, is stolen from a shipment. Detective Duck rolls to the scene concealed in a barrel. The action is of a burlesque sort and some of the small business very funny.

AN INNOCENT VILLAIN (Joker), Oct. 2.—A comedy number, written and produced by Harry Wulze, with Bob Vernon and Edna Payne in the leads. The young husband is arrested and sentenced to jail for thirty days. He is released unexpectedly and returns to find his home rented to a number of girls. Some amusement follows. This is fairly pleasing.

## Universal Film Mfg., Company Specials.

THE SUBURBAN (Imp), Sept. 17.—A four-reel number, written by C. T. Dazey, with King Baggot, Iva Shepard, Wm. Bailey, Frank Smith and Brinsley Shaw in the cast. The story runs along entertainingly, but is conventional and does not contain a sufficient number of dramatic scenes to make the interest intense. The tale is that of a young man who weds without his father's knowledge, is disowned and through the workings of fate does not effect a reconciliation for several years. The last reel contains a horse race, which is perhaps the strongest feature of the production.

ON THE BATTLEFIELD (Universal Special), Sept. 20.—No. 14 of "The Broken Coin" series. This number is remarkable for its spectacular battle scenes, which consume the entire two reels. Count Frederick surprises King Phillip on on the battlefield and the war rages until the principals are all imprisoned in the palace cellar of Gretzhoffen. The night battle scenes are very brilliant and well-pictured. The fighting scenes occupy the whole of this number and there is no particular advance plot.

HER PREY (Gold Seal), Sept. 28.—This two-reel number features Herbert Rawlinson, Barney Furey, Louise Hamilton, Louella Maxam and others. The hero is a pearl diver who strikes it rich. An adventuress induces his best friend to try to steal the big pearl. Later the hero saves her life and she falls in love with him, but he remains true to his own sweetheart. This has quite a pleasing plot, though there is not much feeling developed in the acting. The settings are attractive and the cast pleasing. It makes an average number.

THE SHERIFF OF RED ROCK GULCH (Big U), Sept. 30.—A two-reel Western number, stronger than the average. Murdock MacQuarrie and Edna Payne appear in the cast. The story relates how a gambler—father of the hero—comes back to a mining camp after years have passed and wins a valuable claim away from his own son. He is shot and dies after a confession, knowledge of the relationship being kept from the son. This is a strong story of the type, well presented.

THE GHOST WAGON (Bison), Oct. 2.—A three-reel number, written by Lois Merredyth, with Edyth Sterling, A. Edmundson, Rex de Roselli and Sherman Bainbridge in the cast. The story is of the conventional Western type, but contains many thrilling situations and is above the ordinary in presentation. Two Indian massacres are pictured. The scenic features, horseback riding and fighting scenes are good. The ghost wagon is an old prairie schooner which is shown moving across the plains by means of a double exposure photography. This lends a mystic touch to the story. It makes a good offering of the old style Western sort.

## V-L-S-E, Inc.

THE MAN TRAIL (Essanay), Sept. 13.—Reviewed by James S. McQuade on page 2196 issue of September 25.

## World Film Corporation.

THE IVORY SNUFF BOX (Brady), Sept. 13.—Holbrook Blinn is the star in this five-part detective melodrama. Finely produced by Maurice Tourneur, the picture is certain to hold the attention of an audience. A review may be found in the issue of Sept. 25, page 2197.

EVIDENCE (Shubert), Sept. 20.—An English melodrama of fair quality based on an old play. Edwin August directed the production and acted the leading role, assisted by a large cast. A review may be found in the issue of Sept. 25, page 2197.

## Associated Service Special.

HER ATONEMENT (Associated Service), Sept. 27.—Convincing it its western atmosphere and accurate in its depiction of rough types as they once existed in frontier towns, this five-part picture makes a satisfactory offering for the first feature release of the Associated Service. The story is strongly melodramatic and reasonable enough in its development, as the action shifts from a gambling house in the east to a western saloon and back again to the original locations. There is a wholesome moral lesson at the close. Lillian Wiggins is the most prominent player in a capable cast.

### KNICKERBOCKER THEATER OPENING.

Several remarkable features marked the opening of the historic Knickerbocker theater, New York, Thursday evening, September 23, with its new policy of Triangle plays. Red and green, the Triangle colors, prevailed. First to come to notice were the eight ushers and program girls in unique costumes. Alterations to the theater were none the less marked. There was the shadow box, as solid as concrete, throwing its soft shades of gray to the screen over the enlarged orchestra pit, with is symphony band of forty musicians. The balcony had been changed to permit the construction of eleven loges.

The Triangle Film Corporation's advertising campaign for the opening of the Knickerbocker theater has been the talk of the stage world, in both its legitimate and motion picture spheres. The easy conversational style of the ads, the big space, 14 point type and plenty of border of white have made them recognized in any location and eagerly read by newspaper subscribers. Already one prominent legitimate producing firm in New York has copied the Triangle style, which gives opportunity for speculation as to the future of theatrical advertising in the United States. Scare heads and blatant claims may yet give way to the Triangle pioneers in the field of quiet and honest but none the less forceful information regarding their offerings.

### VITAGRAPH DANCE.

The dance which the Vitagraph Benevolent Association is to give on the evening of Wednesday, October 27, at McLoughlin's Bayside Casino, Sheepshead Bay, proceeds of which are to go to aid of the hospital and sick fund, is assuming proportions which the committee did not at first anticipate. So many offers have been received from the actors and actresses of the Vitagraph Players, that not only will the dance be held but a vaudeville show is being arranged also.

This show will give the picture thespians a chance to speak their lines for a change; and will afford the public opportunity to see whether the players are as beautiful and as clever as they appear on the screen. The famous Vitagraph Quartet may be the headliners.

With this added attraction, the committee, which is headed by A. Victor Smith, Vitagraph studio manager, is preparing for an immense crowd. Practically every person connected with the picture producing company will be on hand, competing in the dance contest for the championship of the company.

### LARGE PICTURE CONTRACT.

One of the largest contracts let by any private corporation has been landed by the Buschman-Traub Company of Indianapolis, Ind., which has signed a contract for the making of not less than 21,000 feet of motion pictures for the National Patriotic League of Washington, D. C. This league proposes to accurately reproduce the history of the state of Indiana during the next few months and to follow the work in Indiana by entering every state in the Union. Tentative contracts have been closed in a number of states for the reproduction of each state's history from the time the state was admitted to the Union to the present time.

## Rode 'em Cowboy, That's How

### Art Acord Tells Where He Got His Outfit and Also Refers to the Time He "Sat and Looked."

WHEN Art Acord, cowboy-actor, moved to Santa Barbara he brought with him so many saddles, bridles, fancy blankets and other range paraphernalia that those who observed his arrival imagined a circus was coming to town. Art says he "is" a circus and that all his impedimenta prove it, for each represents a trophy won in wild west exhibitions, rodeos, stampedes and general dare-devil performances. He has won forty-two hand-carved saddles, thirty-six silver and jewel mounted bridles, as well as pearl-handled revolvers, "chaps" (twenty-six pair), silver hat bands, cuffs, twelve pair of hand-carved riding boots and ten pairs of silver spurs. Some of these he wears in "Man Afraid of His Wardrobe," the first release of the Charles E. Van Loan series of Saturday Evening Post stories.

**Art Acord and a Saddle Won by Him for Riding Broncos.**

"How'd I win 'em?" queried Art. "Why, doggone it, I rode 'em cowboy, that's how I did it. Never sat and looked except once in my life. That happened in 1913—my unlucky season. I'd torn the ligaments in my left shoulder riding the hurricane deck of a bronc at the Los Angeles rodeo. Not that I quit—I stuck and finished second, at that, but later while getting off my horse a wild steer gored me, scaring my mount, which naturally reared up and fell on top of me, breaking my leg. It ain't surprising I sat on the fence the rest of the week, is it?"

Art Acord in the Van Loan stories will show his great prowess with horse and rope, flying mounts, roping and tying and all the dangerous dare-devil deeds that make out of the range a place of romance and poetic mystery. Art has one trick that has never been attempted by anyone else—"living or dead," as he explains it. The chances are that no one ever will try to duplicate the feat, which is to ride at a gallop along a canyon or gulley, throw his rope across, catching it fair on the stump of a tree, the other end having been made fast to the horn of his saddle; the rider than dismounts from his horse and crosses the canyon on the rope hand over hand.

### JOHN STEPPLING, JR., N. S. G. W.

Word comes from Santa Barbara of the arrival on Friday, August 13, of John Steppling, Jr. The day seems to have been a lucky one, for on the day this new Native Son of the Golden West was a month old he was reported to be "fine and dandy." So, too, was Mrs. Steppling. The many friends of Mr. Steppling will be glad to learn that he has been selected to head one of the American's new comedy companies, the product of which will be released under the Beauty brand. Mr. Steppling's fellow-firemen proffer congratulations.

### MARIE WAYNE WITH PATHE.

Miss Marie Wayne, who is supporting Richard Carle in Pathe's Gold Rooster play, "Mary's Lamb," is new to pictures, but well known in vaudeville as one of the team of Deeley and Wayne. Donald Mackenzie, who is producing the picture, saw her in her act and liked her so well that he felt sure she would make good in pictures, and so gave her her chance. Miss Wayne has a charming personality which should appear to good advantage on the screen.

## OBSERVATIONS

### BY OUR MAN ABOUT TOWN

A WELL-KNOWN theatrical manager from the West became engaged in friendly conversation with the writer at an up-town hotel last Sunday evening, during which the manager said he had often discounted the claims of success over the old line of amusements made by the motion picture people. "Of course the publications devoted to the picture business take advantage of every turn to uphold such claims," he said, "just as the publications on the other side do, but at times I have felt that the picture people were too enthusiastic and their writings could not be sustained by facts. For instance, before the close of the regular theatrical season last spring a number of the New York houses put in pictures and the motion picture interests made much capital of in in support of their contention that the picture houses were driving the old line houses to the wall. My trips to this city are not frequent and I depend upon the travelers to our city, my agents, the newspapers and other publications for information as to what is going on in the theatrical zone of your great city. As a distant observer I looked upon the claims made by your people as a lot of advertising 'bunk.' I was perhaps encouraged in this opinion by the fact that some people making the claims and many who read the reports seemed to harbor the idea that eventually the pictures would drive the old line people entirely out of business, which is an absurdity. I accounted for last spring's developments as a sensible move on the part of the old line managers to keep their houses open for the full season at reduced expense on account of the war and other contingencies having made business dull. Personal survey of the field on this visit has convinced me, however, that the claims made by the motion picture interests are not subject to the amount of discount I placed upon them. The advancement they have made during the past twelve months has been marvelous. I was willing to bet last fall that two-dollar prices for pictures, no matter what the attraction might be, could not be maintained."

* * *

The writer intimated that the picture people do not hope to maintain such prices at all times, but are convinced that they can get them with the right kind of productions. They know the people who have been paying such prices to the old line theaters became disgusted with the returns given them for their money and they know these people will pay the same prices for value received at the picture houses. The manager said personal observations had convinced him of this, but there was a doubt in his mind whether the picture people could maintain a standard to hold that patronage. He was reminded that only the fear that they would not be able to get suitable returns had deterred the producers in going as far as they have. It would seem that the days of infancy in the motion picture business have passed and the time for the survival of the fittest has arrived. The standard productions of the day are undoubtedly making a contrast in the picture field like that which existed between the really big productions with all star casts and the "ten, twenty and thirty" shows.

* * *

"Yes," said the manager, "I guess you are right. And these big producers must know what they are doing and what they can do or they would not be spending the amount of money they are in advertising. Heretofore they have been confining their advertising to the trade journals. Now they are commencing to fill the newspapers as well. By the way, did you read the theatrical advertising columns in today's newspaper? To kill time this afternoon I took up one of the leading papers and figured up the amount of advertising done by both the old line manager and the motion picture houses. I was surprised at the result and it has had much bearing on my observations."

* * *

The figures furnished by the manager are bona fide and based upon actual measurements of the respective advertisements. They do not include press notices. The advertisements of vaudeville and burlesque houses that use motion pictures are not included in the figures accorded to the motion picture houses, but are conceded to the old line managers. Giving the latter the best of it, as the sporting phrase goes, the result will be a surprise to those who only casually glanced over the theatrical advertising columns of last Sunday's World. Of the advertising space in those columns the straight motion picture houses had fifty-five per cent. All old line houses had forty-five per cent. To be exact in figures, the advertisements of the former filled 149 inches of single column space and the latter 121. If confidence of the producers and exhibitors count for anything the pictures are to become breakers of all records.

* * *

This advertising proposition may very properly be considered incidentally with the fight the motion picture people are making against official censorship. If it is true that the indifference displayed by the newspapers in connection with that fight was due to loss of advertising on account of the pace set by motion picture houses against the old line theaters, or because the former have not paid due respect to the newspapers, then the time has arrived for the newspapers to get themselves on record as to the censorship question. They are unalterably opposed to anything that may tend to direct censorship against themselves and have devoted columns during the present European war against censorship of war correspondence and mail matter. What about the motion pictures and the constitutional right denied them at Albany by the constitutional convention, whose work the same papers are so strongly condemning? There was a time when the motion pictures were the subject of almost daily merciless attacks by the papers. In some cases the action was justifiable, especially when the moral and sanitary condition and structural safety of picture houses were under consideration. We hear no more of such complaints from either the newspapers or the authorities. No adverse comments are made regarding the pictures exhibited. The pictures and their producers are now, like Caesar's wife, above suspicion, and they are entitled to all equity allows them on the question of official censorship. They only ask the newspapers for exercise of the same zeal for good that was displayed against evil.

* * *

The New York picture people do not selfishly ask expression of newspaper sentiment on the official censorship question. They have in view the moral effect it will have in many cities and towns throughout the country where producers and exhibitors are persecuted by narrow-minded and arbitrary petty officials and so-called reformers who hold political berths and personal views above all constitutional rights. The victimized exhibitors of Portland, Me., have just scored a decisive victory over the censorship cranks of that city. The oppression had become unbearable and the exhibitors made a final appeal to reason. The newspapers of the city took up the matter and to them is due much credit for the result. In the published interviews prominent citizens arrayed themselves against official censorship and the newspapers added their editorial comments along the same lines. If ever there was an occasion when the press of the country had an opportunity to answer an appeal to reason and justice it is afforded by the protest of the motion picture people against the mental contortionists who see nothing good in anything but themselves. They ask no repeal of just laws that apply alike to regular theatricals and motion pictures. They protest against discrimination. They protest against official censorship because it is un-American, because it is directly antagonistic to the principles laid down by the constitution of the Republic; because a great majority of the people are opposed to it and would defeat such a measure at the polls.

---

## "NEPTUNE'S DAUGHTER" DOING A BIG BUSINESS IN OHIO.

Messrs. McMahan and Jackson, of Cincinnati, who own and manage the state rights of the photoplay featuring Annette Kellermann in "Neptune's Daughter," advise that they are looking forward to a big business this season if the number of return bookings they have received is any criterion to go by.

It has been played in the Keith houses, including the Hippodrome, Cleveland; also the Hartman, Columbus; the Valentine in Toledo and other big theaters in the state, and is now ready for the exhibitior at a rental price that is right.

McMahan & Jackson state that they have a special cooperative plan for the exhibitor that they will not divulge at this time, and the secret they have will be given upon application. The special lobby display furnished with the picture without cost to the exhibitor, they claim is one of the most elaborate of its kind ever gotten up for a moving picture production.

---

## FOR NEW YORK EXHIBITORS TO READ.

Exhibitors in the city and state of New York should read what The Moving Picture World wants to do for them and with them. Turn to the editorial page and read "An Appeal to New York Exhibitors."

# Chicago News Letter

By JAS. S. McQUADE.

### V. R. Day, of Essanay, Girdles South America.

V. R. DAY, of the Essanay Company, returned from a tour of the West Indies, part of Central America, and the South American continent on Wednesday, September 15. He started on April 20, from Chicago, the trip having occupied nearly five months. During this time he traveled 22,000 miles by water, in round figures, a distance lacking only 3,000 miles of the earth's girdle.

The farthest points of his trip touched Punta Arenas, the most southern town in the world, and the Falkland Islands, in the South Atlantic ocean. He made every port in South America on both the Pacific and Atlantic oceans; and familiarized himself with the conditions of the moving picture theaters in every place visited. He visited all the leading moving picture theaters and got acquainted with the people in charge of the distributing offices.

Cuba, Jamaica, Barbados and Trinidad were touched at first. Every town and village of importance in these islands has its moving picture theaters, large and small. They are well patronized, for the moving picture is the only indoor amusement of the great majority of the population.

V. R. Day.

The National theater, Havana, with a seating capacity of 4,000, covers a whole block. It was built for grand opera, but most of the time it is devoted to the exhibition of pictures. It was erected by the National Club of Havana, which has a membership of 47,000. The membership dues of the club are $1.50 per month, and the surplus receipts soon amounted to a large sum, which, in due time, was used to build the magnificent structure mentioned. Feature pictures of European make form the programs.

In Central America only Costa Rica and the Panama zone were visited. In the town of Costa Rica the Municipal theater, which, like the National theater, Havana, was built for a temple of grand opera, is chiefly used for the exhibition of pictures. In Costa Rica and Panama, aged pictures of European make chiefly form the programs. In both these cities and, indeed, for that matter, throughout the entire South American continent, Max Linder is the crowned hero of the screen, under the sign of the Pathe rooster.

From Panama City the voyage down the entire Pacific coastline of South America to Punta Arenas, on the Straits of Magellan, was begun. The first stop was at Guayaquil, Ecquador, defined by travelers as "the most unhealthy city in the world." Here moving pictures were the only indoor amusement of the people, and the two theaters in the town were crowded during exhibitions.

The next point touched was Callao, the seaport of Lima, Peru. In these towns the eye always catches the word "Hoy," in large letters, on numerous billboards. The stranger unacquainted with Spanish is puzzled at first, but soon finds that "Hoy" means "today," and that each billboard is advertising the picture program at various theaters for that date. A stay of 10 days was made by Mr. Day in Lima, which can boast of a number of fine picture theaters.

The voyage was resumed from Callao to Valparaiso, all the intermediate ports of any importance being made. Everywhere, even in the smallest port touched at, moving picture theaters were in evidence. Valparaiso has quite a number of fine picture theaters. Here Mr. Day met my friend Baron von Tueber and his wife. The Baron is still in the picture business, being chiefly engaged in selling projecting machines and supplies. Santiago, 110 miles inland, was also visited. There also moving pictures formed the popular amusement.

In Valparaiso the old established exchanges exert a strong control over the territory tributary, and use their power to keep out all newcomers. Similar conditions prevail throughout South America, in distributing centers.

The voyage was continued southward, the vessel making short stops at the towns of Talcuna, Concepcion, Cornonell and Lota, all small towns of about 3,000 inhabitants, with the exception of Concepcion, which has 50,000. In all of these, moving pictures furnished the chief amusement.

At last Punta Arenas was reached, more than three months having elapsed since Panama City was left behind. With a population of 15,000, the city has two moving picture theaters, which seat, respectively, 225 and 310 people.

A voyage of 12 days from the farthest southern city of the world brought the good ship and her passengers to Port Stanley, Falkland Islands, in the South Atlantic. The course lay through the picturesque Magellan Straits and the great ocean eastward. One picture theater was found in Port Stanley, with a capacity of 200. It is patronized chiefly by the employes of the British government station. The house is built of brick, unlike similar small theaters, throughout the South American continent and Central America, which are constructed of adobe and straw material, smeared with cement. The latter are so built in order to withstand better the numerous earthquake shocks to which they are subjected, and to prevent the loss of lives in such cases.

And now the homeward voyage was begun, the course for Montevideo, capital of Uruguay, being laid. The trip took four days. Mr. Day was surprised to find that the American dollar was at a discount in Montevideo, the rate of exchange being $1.05 in American money for $1 in Uruguayan. The cities of Uruguay have several fine theaters, the largest being, of course, the Municipal theater in each, which seats about 3,000 people. Buenos Ayres, capital of Argentina, is the distributing point for films used in Uruguay. This city, known as the Paris of South America, has several beautiful picture theaters, all well patronized.

Santos, the port of Sao Paulo, a leading commercial city of Brazil, was reached after four days from Montevideo. Santos has a population of 25,000. It has a few small picture theaters and a large one. It is the great coffee port of the world. Two miles of concrete docks, with two rows of warehouses the entire distance, handle nothing but coffee. Five hundred Brazilian mule teams are engaged daily in unloading coffee that is conveyed to the ships waiting for it in the harbor.

Sao Paulo is near the largest rice plantation in South America, which has been colonized by 15,000 Japanese, an indication of what future years may bring from the "Flowery Kingdom."

One night's voyage from Santos brought the steamer to Rio de Janeiro, one of the finest harbors in the world, ranking with Sydney, Australia; Constantinople, and Trincomalee, Ceylon. In Rio there are many fine theaters devoted to pictures, and the feature programs, of European make, are of good quality.

Bahia, Brazil, was reached from Rio in three days. The population is 80 per cent. negro, originally imported from Africa. Pernambuco was next made in one and one-half days, and then the voyage to Barbados was begun. New York City was reached in eight days from Barbados, one day late, and the long trip was ended.

Mrs. Day accompanied Mr. Day on his travels and became quite familiar with the Spanish language. They had winter most of the time during the trip, and will have the advantage of stay-at-homes by having two winters to their credit for the year 1915.

### Chicago Film Brevities.

H. H. Buckwalter, for many years manager of the General Film Company's exchange in Denver, was appointed manager of George Kleine's branch office in that city, Thursday, September 9. Mr. Buckwalter is an able man in various departments of the trade, and is widely known not only in his home territory, but throughout the country, in film circles. Under his energetic and efficient direction, George Kleine's Denver office is bound to show fine results.

* * *

Carl Ray, head of the Carl Ray Motion Picture Co. in Los Angeles, and owner of the La Salle theater in that city, and of the Amuse in Cheyenne, Wyo., passed through the city last week on the home trip after visiting Portland, Seattle, Minneapolis and Detroit. On his way to the coast he will stop over at Kansas City and Denver. During his tour, Mr. Ray has been looking over the cities visited, with the object of securing suitable theaters for his amusement enterprises. He reported fine business for exhibitors in all the cities visited, with the exception of Minneapolis, where business was a little slack.

* * *

Miss Hazel Daly, of Chicago, has been appointed leading woman of the Tom Mix Company at Las Vegas, N. M., for which city she departed last week. The appointment is in the nature of a try-out, but Miss Daly is no novice, as she was engaged in various roles in several Chicago studios before being selected to play opposite Mr. Mix. Miss Daly is a beautiful young lady, of the blonde type, and graduated from a Chicago high school about a year and a half ago.

* * *

Douglas H. Bergh, George Kleine's traveling personal representative, spent a few days in the city last week, after a flying trip which included Dallas, Kansas City, Denver and Minneapolis. Mr. Bergh left for New Orleans Tuesday, September 21, after which he will visit Atlanta and other southern and eastern cities. Toronto will be the closing point of his present tour.

* * *

M. C. Eberstein, secretary of the Commercial Investors' Company, which owns and operates the Odeon and Folly theaters in Savanah, Ga., called at this office last week. The Odeon seats 800 and the Folly 400, the former charging an admission of 10 cents for five or six reels of General Film and Mutual service, and the latter, five cents for three reels of the same service. Mr. Eberstein stated that business at the Odeon and Folly theaters is now showing fine improvement over that of the extreme hot weather months.

* * *

Arthur Lucas, general supervisor of exchanges for the Triangle Film Corporation, after a few days spent in Chicago, left for San Francisco, via St. Louis, Kansas City, Omaha and Denver. While on the coast, Mr. Lucas will visit Portland, Ore., and Vancouver, B. C., returning to New York by way of Salt Lake City, Utah, Minneapolis and Chicago.

* * *

H. A. Bandy, manager of the Triangle Film Corporation's exchange office in Cleveland, was a visitor in Chicago last week and, while here, made a call at the offices of the Moving Picture World.

* * *

H. A. Spanuth, general manager of the Central Film Co., this city, returned to Chicago last week from a trip to New York. He was much enthused over the prospects for his company.

* * *

The Universal Camera Co., of Chicago, through its manager, Arthur B. Rice, has established a department, in connection with its regular business, for the benefit of camera men desirous of changing positions, or looking for positions For quite a nominal fee, Mr. Rice will accept the signature and address of any camera man in the country who produces proper credentials. Owing to his large acquaintance in the manufacturing end of the industry, Mr. Rice feels confident that his new employment bureau should meet with success from the outset.

* * *

Since last writing, F. O. Nielsen informs me that the state rights to "Guarding Old Glory" for Colorado, Wyoming and Utah have been sold to J. J. Moore, of San Francisco, and for Illinois, Indiana and Wisconsin to the Filmdom Service Co., Milwaukee; also that before the next issue appears the rights of Texas, Louisiana and New Mexico and Arkansas, Oklahoma, Missouri and Kansas will be sold. He reports that the contracts for "Just Out of College" continue increasing. Many exhibitors are waiting to see how the presentation at the Fine Arts theater on Saturday, September 25, will take. He announces that Wm. L. Sherrill, president of the Frohman Amusement Corporation, and several stockholders of that company, are coming on from New York to see the presentation.

* * *

M. E. Smith, supervisor of George Kleine's branch offices, arrived in Chicago Tuesday, September 14, and left for Kansas City Sunday, September 19. He will return to Chicago in about five days and will then proceed to New York City. Mr. Smith reports very satisfactory business for the Kleine-Edison service throughout the country.

* * *

George W. Sammis, manager of the Studebaker theater for the Triangle Film Corporation, has advised me that the opening program will not be given on September 26 as stated in my last letter, owing to the fact that the changes in the interior of the theater will not be quite ready for that date. He could only say that the first presentation will be given some time near the close of September.

* * *

F. J. Rembusch, president of the Mirror Screen Co., Shelbyville, Ind., was in in the city last week, introducing a new screen invented by him, which is called "White Glory." This screen, Mr. Rembusch stated, is particularly suitable for very large, wide, fine theaters, and gives a sharp, clear and beautiful picture at any angle. It is built with seamless fibre, and its cost is one-half that of the glass mirror screen.

* * *

The Selig Polyscope Company recently printed an advertisement in an issue of "Paste-Pot and Shears" urging exhibitors to advertise worthy photoplays in the columns of their home newspapers. The Selig Company asserted that by the liberal use of printer's ink, the exhibitors would enjoy increased patronage. This Selig statement was widely copied in newspapers throughout the country, and the Philadelphia Ledger gave nearly a quarter of a page of its editions of Saturday, September 4, to the advertisement.

* * *

W. H. Clune, of Los Angeles, one of the most prominent exhibitors on the Coast, stopped over in the city on his way to New York City. Mr. Clune was the first exhibitor on the Pacific Coast to present "The Birth of a Nation," and he took advantage of his brief stay in Chicago to see the big Griffith spectacle at the Colonial.

* * *

The initial release of the Equitable Motion Pictures Corporation, "Trilby," was presented at the La Salle theater, at a private exhibition, on Thursday, September 16. The city press gave extensive reviews, which were all highly laudatory. Many exhibitors were present and were highly pleased with the exhibition.

* * *

Between two and three hundred people were watching "The Red Virgin" at the Alcazar theater, Thursday night, September 16, when a film in the operating room took fire and filled the theater with gases. A. Johnson, night manager of the theater, in a cool way shouted to the audience that was nearly in panic: "Don't crowd, there are plenty of exits. See the red lights in front of you. There's plenty of time. Don't hurry. Don't push." At the same time Miss Mattie Lamb, the pianist, continued playing, although almost overcome. As the result, the crowd walked quietly out and no one was injured. This shows what cool-headedness on the part of the employees of a theater can do under such conditions. George Garrick, the operator, was burned on the left hand. The theater was only slightly damaged.

* * *

The Regent theater, 6746 Sheridan road, was the scene of another malodorous bomb outrage Thursday night, September 16. Several of these bombs were hurled at the stage, seats and walls, and also on the floor. As the audience rushed out, a police detective seized a man and two of his companions started to run. Several policemen rushed to the scene and captured the fugitives. When taken to the police station, two of them gave their names as Edward Harris and Homer Thornton, and stated that they lived at 840 Orlean street, which is a vacant lot. It is understood that this is another case of the war between the rival unions of Chicago operators. It appears that the operator at the Regent is a member of the Chicago Moving Picture Operators, Local 134 (Electrical Union).

* * *

W. S. McLaren, manager of the Colonial theater, Jackson, Mich., called at the World office last week. Mr. McLaren was in the city looking up some features, and made arrangements with F. O. Nielsen for showing "The Spoilers" and "Guarding Old Glory" at the Colonial; also with the Central Film Co. for Salisbury's Wild Life Pictures. The Colonial seats 250. An admission of 10 cents is charged for five and six reel features of the makes of Kleine-Edison, Metro, Mutual, World and Fox. Mr. McLaren reported very good business for Michigan, especially in Jackson and Detroit, which are automobile towns. Mr. McLaren calls the World his "Bible."

* * *

A. G. Goldstein, assistant manager of the Bell theater, 1539-41 Milwaukee avenue, this city, called at our office last week and subscribed for the World. The Bell is owned by H. Applebaum, and has a seating capacity of about 700. An admission of 10 cents is charged for a program consisting of a big feature and a one-reel comedy. Features of the Paramount, V-L-S-E, World, etc., are shown, while the comedies are from the General Film Company's program. Mr. Goldstein reported very good business at the Bell.

* * *

My old friend Adolph Powell, formerly of Kokomo, Ind., and now manager of the Rex theater, 69th street and Racine avenue, this city, made extraordinary preparations for the showing of "The Rosary" on September 17. Nearly every man, woman and child in Englewood turned out to see the powerful emotional photo-drama, which was beautifully screened and accompanied by fine instrumental and vocal music. The "Rosary" was sung by a local duet, a tenor and soprano, with fine effect. The excellent advertising of this event by Manager Powell had much to do with the overflowing houses.

* * *

M. Polka, manager and part owner, with J. Hallman, of the Monarch theater, 2123 W. Division street, this city, called last week and renewed his subscription. The Monarch seats 300 and an admission of five cents is charged for four reels of General Film service, with the exception of Sundays, when six reels are shown for 10 cents. The Monarch is showing to very satisfactory business.

* * *

The International Motion Picture Association of Illinois has issued a notice to exhibitors that a big mass meeting will be held, under the auspices of the Motion Picture Exhibitors' League, Friday, October 1, at 1 p. m., in room 210 Masonic Temple, Chicago. The immediate object of the meeting is to discuss five new ordinances, about to be introduced in the city council, which are detrimental to the interests of exhibitors. Other vital questions, closely affecting the welfare of exhibitors, will be brought before the meeting. An appetizing lunch will be served free. The opportunitv will be a rare one to join the Association, as a special offer will be made for the payment of six months' dues. Get together, exhibitors!

## R. E. PRATT, IOWA EXHIBITOR.

Out in Winfield, Iowa, Ralph E. Pratt runs a little motion picture theater. Considering that Winfield has a population of not more than one thousand people it may be considered some achievement to run a picture theater there with success; but Mr. Pratt has succeeded and his house is said to be the best small town house in the state. It seats 435 persons and is doing a good business every day in the week. The Monday program is a World Film feature at 15 cents admission; during the rest of the week General Film releases are shown at five and ten cents. Thanks to the enterprise of the neighboring farmers who own automobiles Mr. Pratt has a large territory to draw from and frequently has to "turn 'em away." Mr. Pratt was in New York last week getting acquainted. He has contracted for third-run Equitable releases.

## BILLY QUIRK GOES TO HARVARD.

Billy Quirk, long ago known as the "boy comedian," has been engaged by the Harvard Film Corporation, of 231 Tenth avenue, New York, to star in and direct that company's comedy pictures which will be released on one of the programs late in October. "Billy" is best remembered as a star with Solax, Universal, Vitagraph and with D. W. Griffith in old Biograph comedies. In the Harvard comedies he will appear in a new character of his own creation.

Frank P. Donovan is scenario editor and manager of productions. Such well known players as Tammany Young, late of "Bill, the Office Boy"; Marie Weirman, Marie Rohmere, Laurie Mackin and others will support Mr. Quirk.

## Florence Crawford

IN "The Man Inside," shortly to be released as one of the Broadway Universal Features, with Edwin Stevens in the leading role, Miss Florence Crawford has an intensely dramatic part to portray. It is that of a spy, unsuspected by the household and unsuspected by the audience, for her work is almost entirely in dark scenes, where in the dim light she might be almost any member of the family.

Florence Crawford.

The hero tears a piece from the spy's kimona as he finds her searching in a drawer for documents, and then follows an exciting time. Like "The Seven Keys to Baldpate," every woman in the house seems to own the kimona with the three-cornered tear. At least it seems like the right one at the first glance, but always the garment is whole, without suggestion of patch or damage of any kind. It is some time before the real culprit is caught and then there is surprise that the dainty maid is really an international spy. There is excellent chance for some fine work on Miss Crawford's part, and she makes the most of every scene. But the hardest part is that those stunning kimonas are properties and must be returned to the Japanese store when the play is finished.

The men in the audience will watch Mr. Steven's wonderful acting, but the women will have eyes for nothing but those lovely kimonas and the uninitiated will envy Miss Crawford in the possession of one. Possession may be nine points of the law—but not in the picture game!

## Ruth Blair in Comedy

MISS RUTH BLAIR, the leading lady who recently played opposite Edwin August in "Pyramid Pictures," is organizing a company to support her in legitimate comedy on the screen. The company will be a part of the Smallwood Film Corporation which has remained inactive since the United Film Service's insolvency, but which will again resume work with the production of these comedies.

Ruth Blair.

Miss Blair was seen in "Canned Curiosity," a comedy which proved to her that there was a big field for real humor on the screen.

"I do not care for slap stick," says the attractive actress, "but I do think that the dearth of clean, wholesome humor will assure the success of a comedy company, which aims at only high class production. I myself will write the scenarios." Miss Blair is looking for a leading man, and the remainder of the company will be chosen when he has been secured.

Ruth Blair has already attained some recognition as "the Mrs. Vernon Castle of the Movies." She is tall and slender, and dresses with a faultless taste which has caused her to be likened to the popular dancer.

# News of Los Angeles and Vicinity

## DOUGLAS FAIRBANKS IN FINE ARTS PICTURES.

### Noted Comedian Signs Three Years' Contract with D. W. Griffith.

DOUGLAS FAIRBANKS has signed a three years' contract with D. W. Griffith to appear in Fine Arts Films productions.

Mr. Fairbanks is well remembered as the recent star in "He Comes Up Smiling," "The New Henrietta," "Hawthorne of the U. S. A.," and other immensely popular successes of the speaking stage. Mr. Fairbanks' success in picture work was immediate and his initial picture performance in "The Lamb" was considered exceptionally good by the Fine Arts Films Studio.

Douglas Fairbanks.

Fairbanks has now completed his second photo-comedy, "Double Trouble," a film adaptation from Herbert Quick's popular novel. Over four thousand people were engaged for the mob scene in this picture. The whole town of Santa Ana, Cal., was turned over to Director William Christy Cabanne, who used the Mayor, the Municipal Band, polling booth, fire and police departments for some of his scenes. This is probably the first time in the history of motion pictures that a complete town was turned over to a film company. "Double Trouble" is a picture in which Fairbanks portrays a dual personality. In the same cast appear Olga Grey, Gladys Brockwell, Margie Wilson, Carl Forms, Kate Toncray and Tom Kennedy.

Mr. Fairbanks will leave this week for the Fine Arts Films studios in New York, to begin his third picture play, the working title of which is "His Picture in the Papers." This comedy is to be produced by John Emerson, the Frohman star and producer. Mr. Emerson states that he will leave for New York in company with Mr. Fairbanks and the members of his supporting cast. Douglas Fairbanks will remain with the New York studios for three or four pictures and then return to California. He will spend half of his time in New York and the other half at the Fine Arts Films Studios in Los Angeles.

The order in which the Fine Arts films will be released on the Triangle program has now been decided as follows: "The Lamb," starring Douglas Fairbanks; "The Hartyrs of Alamo," featuring Sam de Grasse and all star cast; "Old Heidelberg," featuring Dorothy Gish, assisted by Wallace Reid; "The Sable Lorcha," featuring Tully Marshall and Thomas Jefferson; "The Lily and the Rose," featuring Lillian Gish, Rozsika Dolly and Wilfred Lucas, and "Jordan Is a Hard Road," featuring Dorothy Gish and Frank Campeau.

---

## WRIGHT THINKS CENSOR WRONG.

### Los Angeles Councilman to Start Campaign to Abolish Local Censor Board.

THE local board of censors may be totally and everlastingly thrown out of the Lost Angeles city government. Councilman Foster C. Wright has announced definitely that he is preparing a vigorous campaign to obtain the abolition of the board as it now exists.

Councilman Wright has received regulation ordinances from forty different cities throughout the United States and he proposes to study these closely before making any recommendation to the council to effect a change in the present system here. The councilman says that the city already has too many bureaus in the city government.

The censorship question here has been threshed and threshed, with no very great result. New ordinances have been suggested, and different ideas proposed, but in the end the old draft has remained, with perhaps a few touches here and there. The board has opposed certain pictures, and the theaters have gone into court and gained judgments. It is hoped that this new suggestion will stick hard enough to abolish the board and give the exhibitors one chance to show that they can use enough judgment in placing before the people a picture that is worth witnessing.

---

## LASKY STUDIO TO BE ENLARGED.

Jesse L. Lasky and Cecil B. DeMille announce that the Lasky studio will be enlarged immediately, the largest addition to be a great laboratory with capacity for 600,000 feet of film a week. All prints will be made here, instead of at the Lubin plant as has been done in the past. Mr. DeMille, while in the east, visited the plant of the Eastman Co., inspecting the new daylight system of developing, which will be inaugurated at the Lasky studio.

Closely following these big men has come Victor Moore, who will remain here for three years to work in Paramount Pictures. He will be seen as Chimmie Fadden, in the story of his coming out west.

Another famous star to arrive was Edna Goodrich, who first upon her arrival in town, took in one long exhilarating breath of air, sat down, took off her hat and said she was at last out of danger, and she was going to stay for some time. She is here to fill a year's contract. She said that crossing the ocean was the worst experience she ever had. They were afraid of being destroyed by some fiend of the sea with a torpedo.

Others to arrive in the next few days at this studio are Fanny Ward and Jack Dean, who will work in "The Marriage of Kitty;" Charlotte Walker and Mae Murray.

### J. A. Quinn Regains Control of Superba Theater.

One of the big deals of the week was the re-transfer of the large Superba theater on Broadway near Fifth, in which J. A. Quinn regained control of the popular playhouse. Quinn is one of the best known of the pioneer exhibitors of this coast. Four months ago he sold the house to a local syndicate, but lately he has been inoculated with the professional bug and the deal shows that he will be in the traces once more. He opened Monday with "The Blindness of Virtue" as a headliner.

### Lubin Coming for Opening of San Diego Studio.

Captain Wilbert Melville, general managing director of the western branch of the Lubin Manufacturing Company, has sent out invitations to many film people to attend the formal opening of the new studios at Coronado. The event will take place on the evening of September 24. The guests are invited to meet Mr. Siegmund Lubin, who is on the way west to inspect the new plant in the south.

### Sees First Moving Picture with Self as Star.

John Borchard, one of the county's wealthiest pioneer ranchers, had a double thrilling experience the other night at a theater in Oxnard, near here. He attended the showhouse to see his first picture, which had been made in and around his city. His ranch and home has been featured in the industrial pictures, and when his home flashed upon the screen, showing himself surrounded by a laughing group of grandchildren, he became excited and stood up yelling over and over again: "That's me! That's me! That's me!"

The old gentleman was so pleased with the pictures that he has ordered a print to be made of St. John's hospital in Oxnard, so he can send it over to Germany for relatives to look at. He contributed many thousands of dollars to the building of the edifice. A print of his farm and himself will also be sent to the old country.

### Film Brevities.

The automobile dealers of Los Angeles have opened their eighth annual show of latest model cars in the big Shrine auditorium. The drawing power of the cars is to be augmented by the presence of four well-known comedy stars of filmdom, who will sing at the shows. They are Charles Murray, Roscoe Arbuckle, Fred Mace and Bob Albright. They are known together as the Keystone Quartette. De Wolf Hopper has consented to appear on the opening night. Others to smile upon the thousands of California motorists who will attend the big show are Weber and Fields, Eddie Foy, Blanche Ring, Charles Winninger, and Constantino, the great operatic tenor.

* * *

The police department at Universal City has been demoralized by the loss of Lauro Oakley, who for several seasons has been chief of the copper department. Miss Oakley was married in San Francisco a few days ago to Milton Moor, one of the leading cameramen of the colony, who has been with the Kerrigan players at Lake Tahoe for several months. After a honeymoon at the exposition and San Francisco, the couple will live in a bungalow in Hollywood.

* * *

For "He Got Himself a Wife," in which charming Mary Anderson is featured, the Vitagraph certainly put some life. Director George Stanley engaged a bevy of real live California swimming girls, who dove from the pier into the ocean for the big scenes in the picture.

* * *

Rollin S. Sturgeon and his feature company of Blue Ribbonites may sail north to Alaska soon if a story now under consideration is accepted for early production. Mr. Sturgeon says that if the story is taken it will be only on condition that he be allowed to travel to the far north to put it on, as that would be the way to do it correctly. The title is "God's Country and the Woman," by James Oliver Curwood. The actors are anticipating the trip.

* * *

One of the largest stamp orders ever made by one concern is that which the Horkheimers, makers of Balboa-Pathe features, gave to Postmaster General Burleson this week. They want one million one cent stamps, made in special issue for the exposition, bearing the likenesss of Vasco Nunez Balboa, discoverer of the Pacific ocean. The Balboa has been using them for some time as an advertisement for their Balboa brand films. That is only ten thousand dollars worth of stamps, and it ought to last for some time.

* * *

At last "The Clansman" has left the Clune's auditorium after it had run for twenty-three weeks. "Quo Vadis?" is replacing the great Griffith feature and is drawing large houses.

* * *

Anna Pavlowa has departed from Los Angeles and is en route to New York. She finished the feature "The Dumb Girl of Portici," under the direction of Lois Weber and Phillips Smalley, and is going on the real stage again to dance for the millions. The release of this large star picture is looked forward to by many people here.

* * *

"Neal of the Navy" is packing them in the Alhambra theater this week. The first chapter was good for packed houses and the second chapter of the big sea-going serial is a money-maker. Manager Francis Hawkins is preparing for the third week. B. A. Loper, the Pathe exchange manager here, says that the story has been booked solid throughout this territory.

* * *

The Sun of Yuma, Ariz., says that A. L. DeMund has disposed of his half interest in the Yuma theater to H. C. Johnson. The other partner is H. A. Williams, who with Johnson, will conduct the theater as heretofore.

* * *

William S. Hart, who has been featured and admired greatly in exceptional western parts for Ince features, has been transferred from the directing end of the business to the acting, for the simple reason that he is needed on the screen more than behind it, as a director. The people want to see him, and he is at work again in a big feature which was prepared especially for him by C. Gardiner Sullivan. Clara Williams and Jack Standing, two Ince stars, will be in the big cast.

* * *

Joe Jackson and Bert Clark, two old comedians from the board stage, have started work at the Keystone for the screen stage. Mack Sennett now has a bevy of high stars around his fun studio.

Billie Burke has been the cause of many great things at Inceville, one corner of the great Triangle studios. She has appeared before the camera and likes it. The great street scene representing a Scottish thoroughfare has been completed and is a credit to the art.

**View of Partly Completed Street "Set."**

Thomas H. Ince is busy supervising the great feature picture in which the famous little star is to play with a cast of well-known leading photoplayers at Inceville.

* * *

The International Film and Producing Company has just completed its final organization by the electing of officers. T. W. Geary is president and general manager, F. M. Sanford is vice-president and assistant to the manager, and James J. Hodnett is the secretary and treasurer.

Mr. Sanford will have active charge of the producing end, being well qualified for this work by his previous moving picture activities. He was manager of the Dallas, Texas, branch of the World Film Corporation for the past two years, and was formerly with Warner's. Before that he was secretary and manager of the Satex Film Company in Austin, Texas. Flo Sanford has been engaged to play leads in the comedies which will have release through Pathe Exchange. The first picture has been started.

* * *

D. F. Whitcomb, Balboa's scenario writer, who works with Editor Will M. Ritchie, has gone on a vacation to the exposition after working steadily for the past six months grinding out scripts.

* * *

Wallace Clifton has completed a new five-reeler for Selig which will be produced immediately by Colin Campbell with an all-star cast. The story is "The Seed of His Father's," and is a tale of the old south. The cast will include Tyrone Power, Kathlyn Williams, Eugenie Besserer, Wheeler Oakman, Edith Johnson and Harry Lonsdale, besides an immense supporting company.

* * *

H. K. Shields this week opened a new theater in Puente, near Los Angeles. He remodeled a large hall in a downtown building and opened with "The Warning," Pathe News, a Charlie Chaplin comedy and another comic. The Puente band attended the opening of the house and made the people notice the new amusement temple.

* * *

As a means of raising cash with which to send the two municipal bands north to visit the exposition, the civic committee, composed of prominent women, has arranged for a baseball game on October 30 at which Charlie Chaplin will be umpire. The two teams will be composed of photoplayers and police and fire department members. The women propose to have several noted stars present to sell tickets, handle the programs and do everything to get money for the good cause.

* * *

Harry P. Caulfield, business manager of the Universal, and Dean Otis Turner, were among those present at Movie Day at the San Diego fair. M. C. Jonas was also on the job getting notes for his publicity department. The Joker comedians entertained the fans at the exposition with their funny doings before a camera. Max Asher and Bill Franey burlesqued the real king and queen in outlandish costumes. They were followed about all the time by picture-mad spectators, creating much merriment for everyone.

* * *

That Pickford family is bound to stay in California. Now all we need is dear Mary and her mother again, for Brother Jack has arrived here and is working at the Selig studio in the zoo. Lottie Pickford is still in the American studios at Santa Barbara doing "The Diamond from the Sky" with Irving Cummings playing opposite. "Over the Hills to Us, Mary." Come on back!

* * *

The Alden Bessie, one of the antiquated windjammers that for many years plied between this coast, China, and New England, has been bought by the Griffith firm for use in forthcoming sea pictures. The old ship was built in New England and has come around the horn many times. The first picture to be made aboard the vessel will be "Cross Currents," starring Helen Ware.

* * *

On a recent trip to the Mojave Desert in filming "The Woman's Share," Rollin Sturgeon and his company had a lot of fun out of "the silent pardner," as they named the prop skeleton which accompanied them. The assistant director got it out to the location selected, with quite an effort, and hence decided to leave it out all night in order to have it just right for the scene that was to be taken in the early morning. Three hours after they had left the location and returned to their camp, a wild-eyed native rushed in and announced that he had found some grewsome remains. There was excitement for a few moments—until Mr. Sturgeon in his quiet way ascertained the location of the "find"—when it was discovered that "the silent pardner" was the cause of all the trouble, and all had the laugh on the native son.

* * *

Tropico, a small suburb near this city, reports the purchase of the Star theater by B. Mullen, who will manage the playhouse.

* * *

Dustin Farnum, who played for Ince in "The Iron Strain," is back in town after a trip to New York. He is to appear in several big features as soon as they can be started and completed.

* * *

Marshal Stedman, ever climbing the ladder, is now manager of productions at Universal City, and is right next in line to Director General Henry McRae. Hats off Marshal.

* * *

At the American in Santa Barbara pretty little Vivian Rich has been lost. She is not in evidence at the studio any more. In her place is a fair-haired boy who is playing the lead in "The Wasp," a coming feature picture. And she gets away with it, too!

* * *

Weber and Fields, erstwhile legitimate comedians who made people truly laugh, have started work at the Keystone studios under the sub-direction of Frank Griffin, who is being watched by the ever watchful power, Mack Sennett. The two fun-makers like posing for the screen and their first efforts are said to have registered very well.

* * *

Harry Harris, who was severely injured while cranking a camera at the Griffith studio some months ago, and who was in the hospital for some time, has left the Mutual and is now working for Rollin B. Sturgeon at the beach studios of the Vitagraph. When Mr. Sturgeon returned he picked out one of the best cameramen in the game and tied him up to the company for some time to come.

* * *

"Ham," known off the curtain as Lloyd V. Hamilton, who is immortal as the big funny man in Kalem comedies, is hobbling about on a pair of crutches, greeting old friends, and regaining the use of his right leg, which he fractured while making a funny scene some months ago. The 200-pounder says he is glad to be out again, but will be more happy when he gets back to work.

* * *

Miller's theater here scored a good scoop this week when the manager secured pictures of the Fall Fashion Show, an annual event of great interest to local people. Pictures were made of the opening one morning and shortly after noon the screen in the theater was having a projection of the record pictures. That is making time!

While Grace Cunard is recovering from her recent operation, necessitated by injuries received in picture making, Francis Ford, her director, is in San Francisco getting scenes for "Good Morning, Judge," featuring Miss Nina Cunard.

## BERT BOHANNON.

IN a preceding issue of the Moving Picture World announcement was made of the death, at Stamford, N. Y., on September 9, of Bert Bohannon, for several years traveling representative of the Nicholas Power Company. Mr. Bohannon had been ill for several months. The funeral services were held at Evergreen Cemetery on Monday, September 13, and were attended by many of his former associates.

The company has been in receipt of many telegrams and messages of condolence from the many friends Mr. Bohannon had made in the course of his wide travels on behalf of the company. The former traveling representative had been an indefatigable worker. He was a man of lovable personality and sterling qualities of character — and these endeared him to competitors as well as to those of his own house.

Mr. Bohannon, before his connection with the Nicholas Power Company, was for a long time identified with the theatrical business. He was one of the first to recognize in the motion picture the large quality of entertainment possessed for persons of all grades of society and also one of the first to employ motion pictures in vaudeville, in which he was very successful.

Bert Bohannon.

## KLEINE ISSUES ATTRACTIVE PRESS BOOK.

One of the most attractive pieces of advertising matter issued for the benefit of exhibitors is the new press book published by George Kleine with each of his features. It contains a number of innovations, among which is a complete display of the various sizes and patterns of electrotypes issued, press stories of varying lengths from three-line "sticks" to column feature stories, special matter for exhibitors' publishing house organs, with complete cast of characters, synopses, etc.

One of the most valuable additions is a series of prepared advertisements containing electrotypes. The latter are carefully numbered and obtainable through the Kleine Branch Offices for use either in advertisements or the dramatic columns of newspapers. Their use both ways is suggested in the press book.

The little volume is neatly bound with an illustrated cover, carefully printed on enamel stock in duotone inks.

## PLAYERS RETURN FROM CAPE COD.

Miss Clara Whipple and Roy Applegate, both of the Equitable stock company, have just returned from Cape Cod, where they played opposite each other in the big picturesque feature "The Fisher Girl," which is being made for the Equitable. The beautiful coast scenery of Cape Cod is being used as a background for this film, which will be of exquisite beauty.

"The Fisher Girl" will be the fourth picture for Miss Whipple, the Equitable's little leading lady, who has just signed a five years' contract with them, and the third for Roy Applegate, the "heavy," who was chosen for his excellent adaptability for this type of role.

## JAY HUNT ON FLYING VISIT.

Jay Hunt, who is directing pictures at the Horsley-Bostock studios in Los Angeles, arrived in Bayonne, N. J., on Wednesday morning for a three days' stay. It is three years since Mr. Hunt left New York for Southern California. While in the metropolitan district, Mr. Hunt will cut and otherwise supervise the final dressing of "The Protest," the first Horsley three-reel release on the Mutual program.

# Reviews of Current Productions

## "Peer Gynt"

### Cyril Maude Appears in Interesting Version of Ibsen's Dramatic Poem—Produced by Morosco Company.

Reviewed by Lynde Denig.

THE motion picture version of Ibsen's "Peer Gynt," produced by Oscar C. Apfel for the Oliver Morosco Photoplay company, with Cyril Maude in the role played by Richard Mansfield on the stage, may be considered from two viewpoints, one natural to the follower of Ibsen, the other merely popular. Either "Peer Gynt" is a poem rich in symbolism and human meaning, or it is, to quote the Morosco company's herald, "a series of dramatic love episodes with five different types of the world's most beautiful women."

Recently the Broadway theater was packed for the first showing of the picture, accompanied by a superb music score, and judging from the comments, from the scenes that obviously scored and those that did not, Cyril Maude's Peer Gynt will be enjoyed with little regard for the poet's message. No doubt it is there for those familiar with the play; but unaided by previous knowledge, one may grope for its elusive significance.

Scene from "Peer Gynt" (Morosco).

Considering the photoplay strictly as an interpretation of Ibsen, we should say that it falls short in not emphasizing what the career of Peer Gynt surely is intended to convey, namely, that wanting and getting nearly everything in life, Peer misses the whole. He misses that which is worth while. We see on the screen a wild dreamer, who, in the effort to gratify his desires, becomes dangerously evil. As crime is added to crime, we receive the impression of an irredeemably perverse nature, whereas authorities are pretty well in accord in believing that Ibsen conceived Peer as a weak, shiftless creature, never a rally bad man.

In enforcing the main motive of the poem, that "love can save to the uttermost," the producer is sufficiently explicit—a subtitle states the contention—but the conclusion would be more convincing if backed by a fuller understanding of Peer's relationship with Solveig. So far as the audience had seen, she was one of many women to whom he was attracted. In each instance he was faithless: but Solveig, unlike the others, remained true and waited through the years for the return of the real Peer.

The weakness here is in the lack of differentiation between Solveig and the others. Peer's meeting with the peasant girl marked the one time in his life that he came in contact with reality and through all his subsequent wanderings it is reasonable to suppose that her image was not effaced, however wild his indiscretions. By a few scenes showing something of the thoughts of the man as well as his physical actions, the depth of the relationship might have been established and Solveig's concluding assertion, "In my faith, in my hope, in my love wast thou saved" would have come with added force.

But it must not be gathered from these comments that the picture is without the spirit of "Peer Gynt." There are many fine touches in the character of the Button Moulder, symbolic of Christ; in the scenes in the mountains, depicting Peer's wild youth and how he came to be banished from the village; in the visualization of his dreams and of the episodes following his journey to America. With lapses of years between each incident, we find him murdering an Indian warrior as the outcome of an affair with a half-breed girl; then smuggling slaves into Carolina; next killing a man in a duel, fought because of a southern beauty; then tricked by a dancing girl in the Far East, and so on, until, an old and broken man, he returns to give an account of his life to the Button Moulder and to Solveig.

Each of the episodes is distinct, almost a complete dramatic sketch in itself, and there is no dearth of swift, gripping photoplay action if a spectator is content to be entertained by the individual episodes without bothering to fathom the meaning of the poet's dramatic scheme. As a study in screen acting and make-up, Mr. Maude's characterization of Peer is a marvelous piece of work. From a wild youth in the fastnesses of Norway, we see him advance along the pathway of his romantic life, adapting himself to each new environment and ageing in accordance with the passing years. He plays a difficult role with feeling and authority. Fanny Y. Stockbridge is an excellent type for Ase, Myrtle Stedman is a sympathetic Solveig, Charles Ruggles suggests something of the spirituality of the Button Moulder and lesser parts are competently presented.

The music prepared by George W. Beynon to accompany this ambitious picture is beautiful in the extreme and always appropriate in reinforcing the feeling in the action on the screen. Mr. Beynon made a free adaptation of Greigg's score, occasionally introducing popular melodies. "Peer Gynt" is released in five reels.

---

## "The Bigger Man"

### B. A. Rolfe Releases Through Metro a Five-Part Subject Containing Many Good Moments.

Reviewed by George Blaisdell.

THERE are in "The Bigger Man" many good moments, of strength. In fact, the fifth and last part is replete with situations that stir. The subject is produced by B. A. Rolfe for the Metro program. Jack Noble directs. The story is an adaptation from "The Bridge," Rupert Hughes' play. The theme is of capital and labor, of strife over the construction of a great bridge, with interwoven a love story and side lights on an underpaid immigrant with a family on the other side.

There is at times a tendency to sermonize, but it is not accentuated. A bit of symbolism at the end, in which appear burly labor, fat capital and blindfolded justice, might be eliminated with benefit to the illusion, which leading up to this point is splendidly maintained. The story points its own moral and requires no outside aid.

Scene from "The Bigger Man" (Metro).

In the beginning we are shown conditions as they existed in the days of the caveman, in Bible times and again under feudal lords. Another effective bit is the controversy between the constructing superintendent and the head of the company employing him, in which the former denies they are of different "sets," illustrating his point by reverting to the day when their great-grandfathers landed equals in America, and showing the changing conditions of the two families in the intervening years.

Henry Kolker has the role of John Stoddard, the engineer in love with the daughter of his employer. Mr. Kolker gives an interpretation marked strength. Renee Kelly is Janet Van Nest, the daughter, who when her affection for the engineer is crossed by her father leaves home and goes into the world to work for herself. Miss Kelly plays her part with feeling and sympathy and always has her house with her. Others who stand out are Elsie Barbour as Stoddard's sister and Edwin Boring as Lavinsky, the agitator. So, too, does Maym Kelso in her favorite role of the aunt.

Many of the scenes have for a background the great bridge under construction between Long Island and the mainland. The atmosphere is present. So, too, is this true in the case of the homes of the workers. The story will interest on the labor union side, although it is likely in life the worker behind in his dues would not have been permitted to go to work—if his employer had been anxious to put him back on the job it would have been up to him to pay the dues. The big fact is, however, "The Bigger Man" is a story of human interest.

---

## "Serge Panine"

### Biograph Company Produces an Emotional Three-Part Drama from Novel by George Ohnet.

Reviewed by Lynde Denig.

IN PICTURIZING novels of French life, the Biograph company is fortunate in catching a convincing tone. There is a richness, a certain dignity and air of refinement about the settings, and the actors selected to interpret the author's characters seem to fit into the foreign surroundings quite naturally. "Serge Panine," a three-part drama directed by Wray Physioc, certainly bears out this impression, for it is harmonious from first to last—harmonious in its physical background and so wisely cast that it is difficult to see where any of the characterizations might have been bettered. This is unmistakably a feature of artistic quality and more important still to the story-loving public; it is a feature of emotional force.

The first reel is largely preparatory, introducing the many characters—close attention is needed if the relationships are to be grasped—and showing how Michelin and Jeanne are led into unfortunate marriages. Serge Panine is a penniless member of the French nobility and it is necessary that his fortunes be replenished by a wealthy marriage. There is a double wedding—a somewhat tearful affair for both of the brides—and it is after this that the trouble and the real drama in the picture commences.

Serge Panine, having made certain of a comfortable fortune, does not allow a puritanical sense of honor to stand in the way of his amatory desires. The fact that Jeanne is the wife of an elderly banker is unfortunate, but it does not preclude nocturnal visits to the lady's home and it is on one of these visitations that the husband returns, as husbands always will—in pictures. The dramatic meeting has been so thoroughly prepared for in preceding scenes and it is so powerfully acted by Ivan Christy and Edward Cecil that it takes on a tragic intensity seldom realized in a situation of the kind. And the picture keeps advancing with consistent strength to the death of Serge. Apparently the police do not question the assertion that he committed suicide. Admirably directed and exceedingly well acted by the players already named, Mary Maletesta, Erma Dawkins and others, "Serge Panine" deserves a cordial reception.

Scene from "Serge Panine" (Biograph).

## "Damaged Goods"

### A Mutual Film Version of the Well-Known Story of Brieux, Featuring Richard Bennett.

Reviewed by W. Stephen Bush.

IN JUDGING this story it is well to remember that it is French in origin, French in conception and French in its naked candor. To a greater extent than most of us realize morality is a matter of geography. In Constantinople polygamy is acceptable to the prophet and favored by the law, in New York it is a felony. In Paris duelling is condoned and even encouraged, in Boston the police would interfere.

Scene from "Damaged Goods" (American).

In English-speaking countries an open discussion (in whatever form) of sexual questions has always been frowned upon. The French, and indeed all the Latin races, cannot understand our viewpoint. They think we are prudish, perhaps pharisaical.

If you view "Damaged Goods" from the Anglo-Saxon conventional standpoint you cannot consider it other than a tremendous "shocker," if you look at it from the French point of view you cannot help giving it your approval. The Mutual version is free from the taint which inheres in most of the "sex problem plays." It does not parade evil in order that good may come of it, it does not linger over the horrid and morbid to titillate perverted tastes under the pretence of preaching a great moral lesson.

There is a distinct and powerful dramatic element in the story, a variation of the tragic idea that consequences are unpitying, that the will and the virtue of man or woman are assailable on a thousand points and that few of us will emerge scathless from the conflict with temptation.

A young man of excellent home training and of honest ambitions has a jolly evening with the boys. He is engaged to be married and this is a final fling and a farewell to the days of bachelorhood. He drinks too much and with a boon companion he visits two women of the kind whom G. B. Shaw tried to chaperon on the stage in "Mrs. Warren's Profession." It is not long before he discovers that his "indiscretion" has brought a horrible punishment upon him. Driven to despair by the thought that his very flesh is corrupted and his very blood is tainted he seeks a cure. His situation is rendered all the more pitiable by the fact that he is engaged to be married to a decent young woman. A long delay in the wedding is bound to set tongues wagging, and like the rest of us the poor fellow is in mortal dread of what "people" will say about him. He buries his secret from all, but he cannot hide it from himself. He is on the point of doing away with himself when he is rescued by the girl who had contaminated him. The girl tells of her own salvation from mental and bodily ruin through the ministrations of a highly skilled and noble-hearted physician. She urges her victim to consult this same doctor. The doctor examines the young man and tells him that it will take at least two years to regain his health. He adds the significant warning: "If you marry before that time you will be a criminal." In the meantime his mother, his bride and all his relatives and friends ply him with questions as to the delay of the marriage. He evades as good as he can and follows the advice of his doctor until he reads the "ad" of a quack who promises to cure all victims of blood poisoning in three months' time. He visits the quack, whose suave manner assures him, and despite his better knowledge and the promptings of his conscience he marries. The rest can indeed be told much better in pictures than in words.

In this production the original cast of the play appears, including Richard Bennett, the actor who impersonates the victim. The actors, including Richard Bennett, handle their parts with extraordinary skill and delicacy. Equal praise is due to the director, who has treated a most dangreous theme in a manner which I think will be wholly free from offence after some of the minor scenes are cut out and the scenes in the clinic are reduced to a flash. "Damaged Goods" as treated by the Mutual is not a problem play catering to the morbid but a genuine tragedy. As such it surely is entitled to take its place in the film literature of the day.

## "The Money Master"

### A Powerful Visualization of Cleveland Moffett's Play, "The Battle," in Five Parts by George Kleine, with Frank Sheridan in the Titular Role.

Reviewed by James S. McQuade.

NO TIME is lost in winning the interest of the spectator in the story of "The Money Master." At the very outset interest is awakened, and it grows more tense until the denouement relieves it by shedding the happy glow of joyful and rengenerated hearts on the dark places in our social structure. The thought that the evils in modern life, which are shown on the screen with such appalling realism, are still existent in most of our largest cities may tend to lessen our pleasure in witnessing the happiness of the characters appearing in the final scene; but such a thought will tend to make every spectator a co-worker in the effort to lessen those evils, and to banish squalor and want from the homes of the poor and especially from the lives of the young.

This sounds like sermonizing, but the reader is reminded that "The Money Master" in moving pictures is not only a gripping photoplay, but a most powerful sermon as well. Take the home of the Dvorak family, for example. What a picture of squalid misery and poverty it reveals! Look at the bed on which the two little motherless tots lie, with its rags and its rottenness. And what a sty is the living room of the Dvoraks. Veritably Augean in its hardened, accumulated filth. Or turn your eyes to the East Side bakery, where Dvorak, the head of the family, works. Hens and chickens and roosters scratch among the flour sacks, and the men who knead the dough and handle the baked product look not quite so cleanly. And, as if to prove that human beings amid such squalid surroundings become bereft of human sympathy, see how a big savage baker strikes a helping water boy prone to the floor with his pail of water, and afterwards smites an aged beggar, who toils painfully downstairs to this cellar bakery to beg a morsel of bread. Surely the grinding of the poor by poverty grinds all that there is of him—soul, heart, mind and body.

These incidents all serve to show the painstaking devoted to details in this Kleine feature. One seems to breathe the foul atmosphere, so realistic are these scenes. Equal pains have been taken with other settings.

Reverting to the bakery for a moment, when the Money Master takes charge of it and makes the boastful pledge, "I'll show you what a real man can do with his two hands for capital." After a single month the spectator finds that an electric dough-making machine, bought on time, has been installed, and a modern bakery started. That space of time would scarcely have given an unknown brainy man, without means, time to show what his ability as a baker was. Why not have the lapse of a year, or six months at least? Such a subtitle would have been more reasonable and convincing.

Scene from "The Money Master" (Kleine-Edison).

Frank Sheridan impersonates the leading role with commanding force and strong personality. In the midst of all his wealth and unyielding spirit, the multi-millionaire is shown shocked and unnerved for a moment by the suicide of his victim, Lawrence, and by the news of the death of his wife. The devilish nature of the man in his fight for great wealth is glimpsed when we see him watching in fiendish glee the burning of his competitor's factory. His redemption from a heart of savagery to that of benefactor is strikingly shown when he humbly awaits the decision of Margaret Lawrence to become the wife of his recovered son, and presents them with a check for a munificent amount to be used in bettering the condition of the poor who live in his tenements.

Paul McAllister gives a typical characterization of the anarchist, Dvorak, and Calvin Thomas, as Philip Ames, the recovered son of the money master, is always acceptable. Sam Reid gives a finished and picturesque impersonation of the deep sea diver, Gentle. Miss Anne Meredith and Miss Fania Marinoff carry the roles of Margaret Lawrence and Jenny Dvorak with appealing art.

## "A Child in Judgment"

### Three-Reel Edison, Offering a New and Startling Solution of the Eternal Triangle Problem.

Reviewed by Louis Reeves Harrison.

THE Eternal Triangle is never equilateral, at least not in the moving pictures. Husband usually has to devote his time to his profession that wife and child may have the necessaries of life together with such occasional luxuries as his depleted purse can afford. When the villain comes along, as he usually does, he has no rent to pay for wife and child, no butcher's bills, grocery bills, dairy bills, doctor bill's, hence he has it on the husband from the outset. When, as in "A Child in Judgment," he is the employer of the husband and can send the latter away so that the wife may be unprotected, the problem is far from being equilateral, presuming that wifey is one of those inanities who easily renounce love, honor, faith and all that makes life really beautiful, for the sake of going to the theater and to supper in some new clothes with her husband's employer.

Scene from "A Child in Judgment" (Edison).

Wifey does this in "A Child in Judgment." If she ever had any character worth mentioning, it vanishes during the brief absence of her trusting husband. She permits his employer to provide her with clothes and passes the greater part of the night in his company. Mother sends for hubby and there are some unpleasant revelations. The employer hastens to his employee's home to secure a compromising letter. The child, a little boy, has a habit of playing with his father's loaded revolver, a habit deserving encouragement, as we shall see. When the villainous employer tries to enter a window to get the "papes," the child shoots him dead. Husband thereupon takes his wife into a warm embrace and the moral is obvious.

## "The Dancing Doll"

### Three-Reel Kalem "Broadway Favorite" Offering with Pauline Curley in a Pretty Dancing Role—Story a Sort of Idyllic Fairy Tale, But Well Acted.

Reviewed by Hanford C. Judson.

A SPECTATOR does not fail of finding entertainment in this offering, "The Dancing Doll," one of the Kalem "Broadway Favorite" pictures; but the good things in it are almost, not quite, due solely to the playing of the cast. The story furnishes the situations and at once falls into the background. And the situations are effective, not because they are a part of a strong, convincing setting-forth of human fates and passions, but because the players make them real. Especially is this true in those closing scenes in which Wayne Nunn has to play a half-mad man improbably cured of a not convincing waywardness of mind. Yet one, in pictures like this, doesn't mind their lack of realism. We never heard a critic say that—well! Tennyson's "Princess" was an impossible story judged by the standards of life. Everybody knows that it is; but not in essence. That poem is a sort of dream and this picture is not a dream, but merely a setting. It gives a pretty chance for Vivian Wessell to dance and act. She is charming as a dancer and also a good actress. It makes an offering of entertainment that is very fair, because of her and the players who support her.

The picture opens with a few scenes whose only purpose is to explain happenings to come later and to give a kind of setting to the lives of the two principals, a mountain boy and girl. He is an artistic carver of dolls and she full of rythms and anxious to win laurels as a dancer. That this ambition is not wholly probable in a mountain girl who has seen only the dancers at the summer hotel, we can pass over as not even likely to occur to a spectator who comes to it to be freshly entertained. That she gets a chance to dance as an attraction at the hotel, all uninstructed as she is, and wears a costly gown from her little log cabin in which she lives with her old father, will probably be more noticeable. But even so, the scene Miss Wessell makes is as pretty as can be and has excellent entertainment in it.

Scene from "The Dancing Doll" (Kalem).

From this point, we are carried pretty fast through her leaving home with a city dancer; her stage life in New York; her marriage to the dancer; the showing-up of his character, and her running away from him back to the mountain cabin where her old time sweetheart still lives. The ending is a fantasy; but the ability of Wayne Nunn to act convincingly regardless of his basis lifts the end up markedly.

## "A Desert Honeymoon"

### Romaine Fielding Produces a Three-Part Drama of Marked Power—Released by Lubin Through General Film.

Reviewed by Lynde Denig.

IN DRAMATIC intensity, character portrayal and power in the development of the story, this three-part drama, produced by Romaine Fielding, so far excells the average western subject that there are few points of comparison. The plot is not novel in its essentials, but the treatment is so ingenious that the production, in its entirety, is decidedly unconventional. It is a vitally human picture; one that grips and leaves a vivid impression. It indicates that all the life has not been squeezed out of western drama if a director knows where to find it and how to present his story on the screen.

Scene from "A Desert Honeymoon" (Lubin).

The basis of the plot may be explained in a few words. A young man goes west in search of a fortune, promising to send for his sweetheart when he is established. His chum Bob introduces him to Chiquita, a Mexican dancing girl, with whom he promptly starts an affair. He is brutalized by drink and when unsophisticated Mary appears in the western town he is hopelessly ensnared by the fascinating Chiquita. He shoots Bob, is condemned to death and finds that the dancing girl will not leave him. Determined to die together, they enter the trackless desert and the screen darkens on the two lovers half buried by the wind-swept sand. It is a suitable and artistic ending for a strong picture.

If this sktechy synopsis gives the impression of an ordinary story, the spectator will be agreeably surprised. He will be quite carried away by the intensity of the performances given by Mr. Fielding as Jack and Vinnie Burns as Chiquita. A more impressive portrayal of a temperamental dancer than that supplied by Miss Burns could not well be asked. She is a bewitching wild-cat that makes the behavior of Jack entirely understandable. Mr. Fielding is no less effective in his presentation of the drink-crazed man and Violet Malone is just the type for the character of Mary. The judicious use of close-ups is one of the features of an excellently produced picture.

## "The Spender"

### George Probert Featured in Forceful Production of a Creation by George Brackett Seitz—Pathe Gold Rooster Play.

Reviewed by Margaret I. MacDonald.

WITH George Probert heading the cast, and such excellent support as James McCabe, Sam Ryan, Alma Martin and Paul Panzer, "The Spender," in its filmed version make a distinct impression. Donald MacKenzie has directed the picture, and has seen to it that everyone of its five reels teems with action.

The play is a good one, and well adapted to the screen, presenting as it does life from various angles. The production is a big one, full of realism, some comedy, and plenty of melodrama. Its situations are tense and have been handled with skill.

When Peter Lobert played his last card in his extravagant era and forced his father to the unhappy alternative of dismissing him from his household, he found himself face to face with the conditions that confront any man without a cent in his pocket. Peter, however, was amply equal to the occasion, and befriended by the old family servant, he starts for America on the trail of a rich heiress, posing as a prince.

Scene from "The Spender" (Pathe).

Again he strikes an obstacle in the fulfilment of plans that would make him independent for life, for his newly rich father-in-law has decided that his daughter's husband shall provide for her support.

Then comes the last alternative when Peter and Bagley go to work in the McCabe factory. Following this a strike is declared by the factory hands, incited by Jim Walsh a walking delegate.

Here occur some of the big scenes of the picture, when the factory is set afire and Peter, through the rescue of McCabe, brings his own affairs to a happy climax. The plot of the story is well developed in the production. The labor question is not dwelt upon too largely, and the human interest contained in the stirring details of the play will undoubtedly win for it success.

Tom Terriss, who has been making feature pictures for the film company which bears his name at Yonkers, N. Y., has purchased a large plot of ground in Mount Vernon, N. Y., and will begin the building of a large motion picture manufacturing plant in the near future.

Henry Otto, one of the latest additions to the producing staff at Universal City, is at work preparing sets for the immediate production of a three reel drama by Harvey Gates, "The Measure of Leon Dubray." No cast has thus far been assigned.

## "The House of a Thousand Scandals"

### Four-Reel American Feature of Modern Theme and Picturesque Treatment.

Reviewed by Louis Reeves Harrison.

THERE is melodrama of the old-fashioned sort in "The House of a Thousand Scandals" greatly relieved by a touch of that new spirit which is in revolt against wearisome conventions. The story, therefore, is a mixture of what is passing away in sensational drama with what is coming to the front in aesthetic drama. The fault lies in this admixture—the whole production is not "woven into a single fabric, conceived and executed in unity and harmony." It is nevertheless interesting, at times beautiful, and it is entirely modern in subject matter. It is the story of a young millionaire who tries to make ennobling use of his inheritance and meets with a vast deal of envy and malice on his way to human betterment. That he and the villain are creatures of the melodrama which emptied theaters of intelligent people, is to be regretted, but there is abundant compensation in the way of beautiful sylvan scenes derived from those of the Greek theater and in a wondrously pleasing interpretation by shapely May Allison.

Scene from "House of a Thousand Scandals" (American).

Miss Allison's figure holds the eye every moment she is in evidence because she perpetuates the ideal of womanly perfection, as does the Venus de Milo. She is graceful in movement without a particle of the suggestive in her attitudes—she is Psyche reincarnated. She and the others in Greek costume are trying an experiment which may come to be a national philosophy, that of brightening dull work with artistic play. The young millionaire pricks the bubble of the social uplift—it is a dull business. He takes his poor people away from the squalid and the sordid into an uplift that is joyous, of spiritual significance, a renaissance of simple and wholsome happiness.

## "The Song of the Wage-Slave"

### A Five-Reel Metro Production Based on the Poem of Robert W. Service and Featuring Edmund Breese.

Reviewed by W. Stephen Bush

THERE are some strong moments in this play, there is much good acting, an abundance of splendid exterior settings and a deep theme. So much for the credit side. The play could be made still stronger by judicious pruning, which I understand will be done before the feature is released to the exhibitor.

The idea of a man who has tasted misfortune to the very lees of the cup reciting his experiences to the Indian in whose tent he found refuge is a very happy one and as one scene after another unfolds itself on the screen our interest grows. All runs smoothly in the circle that begins in life among the white men and closes in the Indian's tent. What follows after that partakes of some of the weakness of an anti-climax. The experience of Ned Lane (Edmund Breeze), ended logically and convincingly with his apparent death. There are strong points after the resurrection if we manage to recover quickly enough from the shock of the anti-climax.

The realism in the play is fine; the scene showing the fatal fall and the drowning of the proud father being well worthy of special mention. The work in the mine is splendidly done, the blasting of the "jam" of the logs was another clever piece of realism. All through the play there runs a subtle strain of profound philosophic thought, which no spectator can miss and which all will enjoy. There were two timid attempts at allegory, both obviously unfortunate. They are so short and have so little connection with the essence of the story that I am sure they might be omitted with profit to the play as a whole.

## "The Golden Oyster"

### A Lubin Caricature of Melodrama by Epes Winthrop Sargent, Visualized by A. D. Hotaling.

IT IS entirely too easy for a born story teller like Sargent, who can whisper split-reel comedies by the hour, this representation of the ridiculous in old-fashioned melodrama. It needs no exaggeration to be funny, hence it may become less ridiculous when its general likeness is not retained. Epes has also included that romantic drama which is, as a rule, indefinitely placed somewhere in the Balkan Mountains, which largely concerns the fortunes of Prince Rudolpho, though in this case the Prince is brought to America to recover the crown jewels of Rootootania. He is promptly relegated to the background in order to permit a comedy cab driver to have his inning, then Prince Rudolpho, Comedy Cabby and all the members of the Black Brotherhood, bomb throwers who have obtained possession of the crown jewels, are ignominiously cast into the background by "Sal," the cabby's best girl, impersonated by Mae Hotely—she is the whole play from the time she gets busy.

The cabby merely stumbles upon things. He finds the badge of the Golden Oyster, usually worn by Prince Rudolpho when the latter leaves it in a cab plain marked "Pennsylvania." Cabby is captured by the Black Brotherhood under the supposition that he is Prince Rudolpho and generally maltreated. Now "Sal" gets to work and does not trust to luck—she does things. Single handed, single hearted, she goes to the rescue of her lover. She prevents his being slowly drowned in a bathtub by turning off the water in the street, then, disguised as a plumber, she obtains admission to the house. Step by step, through native ingenuity, Sal discomfits the Brotherhood, and rescues her lover, a glorious character, one worth repeating in future comedies—the girl who does.

## "The Little Mademoiselle"

### Vivian Martin Gives Pleasing Performance in Shubert-World Film Five-Part Production.

Reviewed by Lynde Denig.

THE appeal of this Shubert-World Film picture, in which Vivian Martin gives a winning display of her ingenue mannerisms, is unmistakable. Director Oscar Eagle supplied a production in all respects satisfactory, and had a competent company at his disposal, but with due regard for the combined virtues of the picture the fact remains that the winsome innocence of Miss Martin is its biggest asset.

Mark Swan's story might have been written to order for the World Film star, so well does it suit her personality. She is Lili Breval, a little French girl just arrived in America, and her knowledge of English is nil. It is decreed that Lili shall marry a cousin; but neither one is enthusiastic about the union and inadvertently, or rather fortunately, as it turns out, she strays away from the train while on a journey to Buffalo. Nobody understands her French and she is wandering about, pretty badly frightened, when chance brings Jim Pemberton, the ne'er-do-well hero of the tale, to her aid.

Scene from "The Little Mademoiselle" (World Film).

Jim was a failure at college, but as a squire of dames he qualifies exceedingly well. They are both penniless and somewhat at a loss to find shelter for the night; but Jim rises to the emergency with fine spirit, locates a deserted cabin in which they take refuge, and in due time restores the girl to her guardians. Needless to say, he is about to become one of the family when the story closes.

In presenting the plight of the two young people, wandering wearily about the country, there is opportunity for many attractive rural locations. Also there are numerous deft touches in the scenes acted by Miss Martin and Arthur Ashley, as James Pemberton, immediately following their unconventional meeting. By way of excitement, an audience is treated to an automobile race, won, of course, by the hero, who is ready to do anything to earn a few dollars. And to bring the romance to a satisfactory conclusion there is a final reel of explanations and reconciliations that appear to leave every one quite content. "The Little Mademoiselle" is altogether a pleasing offering, tastefully presented.

## "THE REGENERATION."

### Owen Kildare's Dramatic Story Is Visualized in Spectacular Picture Produced by William Fox.

Reviewed by Lynde Denig.

A MORE sympathetic and stirring picture of slum life than that found in Raoul A. Walsh's production of Owen Kildare's "The Regeneration" need not be desired. As a human interest story, strong and true in its characterizations, and as a spectacle introducing a wonderfully realistic depiction of a fire aboard a crowded excursion boat, the photoplay scores an emphatic success. The production is most artistic in detail and accurate in presenting the depressing squalor of tenement life on the East Side of New York. Moreover, the two principal characters, those of Owen and the pretty settlement worker who brings about his regeneration, are notably well handled by Rockcliffe Fellows and Anna Q. Nillson.

In its original form, the story used in this picture was an actual human document rather than a work of fiction. A product of the East Side slums, Kildare did not learn to read or write until after his thirtieth year, and his first book, "My Mamie Rose," was based on the facts of his own youthful life. Parts of it were a beautiful tribute to the young school teacher who inspired a desire for knowledge and saved him from the career of a gangster. Dramatized for the stage, the story was called "The Regeneration."

The photoplay is thorough in presenting the life of Owen from childhood and showing how he is the natural product of an unfavorable environment. Director Walsh was fortunate in his selection of types that are in no way an exaggeration of those to be found on the streets of the East Side and in the dives frequented by Owen. There is a grim sort of humor in many of the scenes; there is an abundance of excitement in others, and throughout, the picture carries a genuine heart interest that cannot fail to move an audience.

## "A DISCIPLE OF NIETZSCHE."

### Subject Is the Initial Release of the Than-o-Play, the Three-Reeler Every Third Week.

Reviewed by George Blaisdell.

THE Thanhouser Company will release on September 25 "A Disciple of Nietzsche," a three-reel subject. It marks the introduction to picture-goers of another brand, the Than-o-play, which in three-reel length will be issued every third week. The script of "A Disciple of Nietzsche" was written by Phil Lonergan. The story is of a follower of the German writer who is so impressed with the idea of the survival of the fittest, of the rights of the strong against the weak, that he attempts to put these principles into effect in his own household.

Marshal Welsh has the role of the disciple who prevents his daughter from befriending a weaker sister. Mr. Welsh at times betrays a tendency to act. Florence La Badie is the weaker sister. To her go the honors of the picture. Lorraine Huling is the daughter who befriends the girl weakened by the strain of poverty, in turn to be the recipient of the benefactions of the daughter of the disciple. Harris Gordon is the ex-convict and crook who so nearly succeeds in winning the hand of the rich girl and whose character is exposed by the weaker sister waxed strong. Mr. Gordon's work is well done, but he has not the physiognomy that goes with the portrayal of a convincing crook.

Scene from "A Disciple of Nietzsche" (Thanhouser).

The strength of "A Disciple of Nietzsche" lies chiefly in its denouement. It is there the story reaches a point of real interest. As revelatory of the beliefs of a widely quoted German, the picture may be said to be educational; in sub-titles are extracts from Nietzsche's work, which set forth in brutal candor matters that well may serve as the basis for later discussion, heated and otherwise.

## "THE DUST OF EGYPT."

### A Vitagraph Blue Ribbon Feature Which Features Edith Storey and Antonio Moreno.

Reviewed by W. Stephen Bush.

THIS production refuses to fit any of the general classification being neither drama nor comedy. There is a little—very little—of the former but a whole big lot of the latter. An Indian Princess in the heyday of her youth is put into a mysterious sleep by a wise man of the desert. She is duly mummified as royal princesses were in Egypt some thousand years ago. As a mummy she is shipped to London or New York. Here the plot begins to follow the adventures of the well-known play "Niobe." The mummy is left in the home of a bachelor who is engaged to be married. He is still somewhat dizzy after his experiences at a "farewell dinner" and it does not take him long to fall into a heavy sleep. Thereupon the "mummy" comes to life and what follows is the troubled dream of the newly engaged bachelor.

THE DUST OF EGYPT
VITAGRAPH
BLUE RIBBON FEATURE

Scene from "The Dust of Egypt" (Vitagraph).

Edith Storey plays the part of the mysterious Princess and she does it exceedingly well. Naturally a lot of most amusing incidents and episodes arise, the young Princess not being familiar with modern life wonders in turn at all the strange inventions of the centuries. The seltzer bottle particularly takes her fancy and there are a good many exhibitions of seltzer bottle comedy. The transitions from Egypt to the Western world and back again are all done with great cleverness. Miss Storey imparts a vein of genuine humor into her part which will please every audience. She takes somewhat of a dislike to the fat family servant and pursues him with her jewelled dagger which must get many a hearty laugh.

Antonio Moreno does his share toward the fun-making. Some of the situations are very amusing especially that where Miss Edith Storey is instructed in the use of pajamas by her modern friend. There are weird and mysterious moments in the play, the juxtaposition of the very ancient and the very modern often resulting in laughable contretemps.

Anna Little is now a member of the American-Mutual studios, having been engaged to play opposite Arthur Acord in the "Buck Parvin" series of three-reel Western comedy-dramas being prepared for the screen by Charles E. Van Loan.

* * *

J. P. McGowan, former Lasky Producer, who recently joined the forces at Universal City, has just completed his first Big U release, a three-reel subject by Randal Parrish entitled "The Yellow Star." Marie Walcamp and Frank Newberg appear in the leading roles.

* * *

So popular were the Selig productions of "Captain Kate" and "Lost in the Jungle" and in response to many requests that they be revived, the Selig Company has decided to re-issue them. George O. Nicholls is the director in charge and the cast will include Vivian Reed, Jose King and Thomas Bates. Lloyd B. Carleton is producing "Lost in the Jungle" with Bessie Eyton, Edward J. Peil and Edwin Wallock in the cast.

* * *

E. J. Le Saint this week started production on a five-reel comedy drama feature entitled "The Faddist," featuring Henrietta Crosman. The story was written by L. V. Jefferson and adapted by him and Le Saint for screen production for a Broadway Universal Feature.

# Manufacturers' Advance Notes

## "THE EXPLORER."

### A Lasky Production Based on the Well-Known Book and Featuring Lou Tellegen.

Reviewed by W. Stephen Bush.

THE theme of this feature has many novel aspects which afford the producer special and ample opportunities to emphasize the superiority of the screen over the speaking stage. The plot of the story takes the spectator from the crowded thoroughfares, and the famous sights of London and Paris into the wilds of Africa. The contrasts are startling, and, of course, pleasing. They impart an air of vivid realism to the feature which constitutes its greatest charm.

Scene from "The Explorer" (Lasky).

The story itself is quite out of the ordinary; it is full of "action" and like most lively narratives with a dramatic germ, it lends itself easily to adaptation for the screen. The African scenes, I think, are worthy of special mention, the realism in some of the battle scenes notably the attack at the ford is striking and impressive. The love story has some very pretty developments. The acting was quite good, Lou-Tellegen scoring strongly as Alec McKenzie the explorer. Tom Forman had a comparatively thankless part and strove hard to realize all its possibilities. Dorothy Davenport was charming and convincing as Lucy Allerton. Settings and photography were good without exception. A little less handshaking and lingering in the parting scene between the explorer and George Allerton would have strengthened rather than weakened that part of the play. The tragic "Goodbye" registered well on the first attempt and the rest was, to judge by the comments of the audience, "de trop."

## V-L-S-E OPENS NEW BRANCH OFFICE.

Constantly expanding business of the Big Four, has necessitated a change in the Denver headquarters of this organization, from a sub to a branch office, and the establishment of a new sub-office in Salt Lake City. Denver, heretofore, had been a division office of the Kansas City Branch, of which E. R. Pearson is manager.

Frank R. Harris, who has charge of the Denver sub-office, has been promoted to branch manager of the new division—a step which is in line with the general policy of the V-L-S-E, to promote men from the ranks, rather than going outside to obtain executives for important positions.

The new branch office will be located at the present address of the sub-office, 1031 17th Street, until November 1st, when it will occupy large space in the Wight Building, 1433-37 Champa Street, Denver, Colo. The Denver office will cover New Mexico, Colorado, Wyoming, Utah and sections of Montana, Idaho ,Nevada, South Dakota and Nebraska. The Salt Lake City sub-office will serve the latter sections, and also Utah.

With the organization of the Denver branch office, the V-L-S-E now has fourteen main branches throughout the country, and five sub-offices—an interesting commentary upon the remarkable growth of this company in the six months of its existence.

## "BILLY'S STRATAGEM" (Biograph).

Included in the cast of this one reel Biograph reissue beside Claire McDowell, Wilfred Lucas, Robert Harron and W. J. Butler, are Edna Foster and Inez Seabury, two child actresses of exceptional merit, upon whom the bulk of the action in this picture envolves. It is a spectacular film depicting the life on the frontier of civilization, and has for a climax, a remarkably realistic scene showing the explosion of the entire stockade.

While their mother is taking lunch to their father who is in the woods felling trees, little Billy and his sister wander away from the stockade to play. They have not gone very far, however, when they hear the war whoop of the Indians nearby. Dragging his sister along, he reaches the stockade and with the aid of his grandfather manages to bar the gate. The Indians soon force the barrier and the old man is slain. Billy and his sister make their way to the cabin with the Indians following. Having blocked the door, Billy makes his way to the inner room and makes a fuse of shavings to his father's store of powder. Dragging his sister through the window, Billy runs around the cabin, slams the door on the Indians and makes his way outside of the stockade before the explosion takes place. The terrific crash that followed attracted Billy's parents and other settlers, and averted an Indian raid which would have otherwise proved fatal.

The acting and photography are up to the usual standard found in the Biograph reissues. D. W. Griffith directed. It is released Friday, October 8, on the General program.

## "TIDES THAT MEET" (Essanay).

This three-act photoplay by Clinton Dangerfield, the well known author, is a strong story of heart appeal and adventure. It deals with the unsettled conditions in Mexico and brings out all the lawlessness and the dangers to which citizens are exposed. A wealthy girl who goes to Mexico as a Red Cross nurse is kidnapped by a bandit. Her brother, who is an engineer in the country, engages another outlaw to assist him in releasing her. The price of the bandit's aid is that the brother kill a man he hates but who is a friend of the brother. Seeing no other hope of freeing his sister, he shoots his friend. He leaves him for dead, and after his sister is released joins the rebels, hoping to be shot, caring no more for life. The friend proves to have been only wounded, however, and the Red Cross nurse cares for him until he recovers, when they are married. Later the brother is captured by the friend he shot, who, not knowing he is his wife's brother, turns him over to another faction of rebels, who tie him to a stake and leave him to die. But another girl who loves the brother discovers the relationship and tells Carrington, who rushes to save his friend, reaching him just in time. Bryant Washburn, in the leading role of the brother, does exceptional acting in bringing out this emotional role.

Scene from "Tides That Meet" (Essanay).

## "AS IN DAYS OF OLD" (Reliance).

The Reliance feature "As In Days of Old" is from the pen of Francis Powers, who also directed it. Mr. Powers will be remembered as a stage director for David Belasco. The costuming and the filming of "As In Days of Old" presented unusual requirements, since the photoplay is in two periods separated by twelve years. There was also a considerable difficulty in casting this feature since child players took the part of the small hero and heroine and adults created the roles of the same characters as young people. The difficulty was to secure a likeness sufficient to impress the photoplay audience with a sense of illusion.

Scene from "As in Days of Old" (Reliance).

The cast includes the juvenile players, Harold Goodwin and little Betty Marsh, niece of Mae Marsh; Maxfield Stanley, Francis MacDonald, Julia Fay, Mary Higby, Wilbur Higby, William De Vaull, Eleanor Stone, Edwin Harley and William Moody.

Director Powers states his theme in a bit of verse which is to be flashed upon the screen:

"The days of old,
The days of gold,
And the days of forty-nine,
Placed the knighthood age
Of our country's page,
With the chivalry of all time."

## DONALD BRIAN IN "THE VOICE IN THE FOG."

Donald Brian, one of the most popular young stars of the American stage. will make his debut as a photodramatic player on September 27, in the Paramount Picture, "The Voice in the Fog," produced by the Jesse L. Lasky Feature Play company and adapted for the screen from the novel of the same name by Harold MacGrath.

Mr. Brian for four years has had the unusual distinction of being the leading masculine musical comedy star of the country. He stepped into fame over night, as it were, when he originated the role of Prince Danilo, in "The Merry Widow," and for the past few seasons he has been the star in "The Siren," "The Marriage Market" and "The Girl from Utah."

Scene from "The Voice in the Fog" (Lasky).

"The Voice in the Fog," is by the author of "The Goose Girl" and "The Puppet Crown," both picturizations of which by the Lasky Feature Film Play Company have met with universal success wherever shown. Harold MacGrath is an imaginative writer of fiction whose work never fails to meet the popular demand.

In "The Voice in the Fog," Mr. Brian will appear as Thomas Webb, a young Englishman who inherits a title but who transfers its use to a professional crook for three months, in payment of a gambling debt. Webb becomes a steward on a liner and meets a young American girl from whom the professional crook previously had stolen a valuable necklace. The theft occurred in a London fog and the girl recognizes Webb's voice as having heard it the night the necklace was stolen. Webb did not know of the theft, however. In order to keep watch on the young man the girl employs him as a private secretary. As the climax of the melodramatic situation Webb is able to explain himself and claim the love of the girl when he reveals his true identity at the expiration of the three months' period. Among the famous Lasky artists with Mr. Brian are Ernest Joy, Florence Smith, George Gebhardt and others.

## "THE PROTEST" (Horsley).

For the first three reel feature release on the Mutual program David Horsley offers "The Protest," a drama of every day life enacted by Crane Wilbur, the popular photoplay star, supported by a big cast which includes Leona Hutton, Margaret Gibson, Robert Newcombe and Joseph Von Meter.

"The Protest" is a very pretentious effort as in its making more money was expended than in perhaps any other picture of a similar length. This does not mean that attention was directed principally to mounting the play but to every phase of construction—namely story, cast, director, photography and other technicalities as well as the settings. The result, as may be expected from such means, is most gratifying to Mr. Horsley who feels that exhibitors and public will share in his gratification when the picture is released through the Mutual program on September 29.

Scene from "The Protest" (Horsley).

In the matter of story "The Protest" is a most happy selection. Its theme is sociological in nature, treating a profound problem suggested by a situation in every day life—that of women, especially in the lower strata of life, being compelled to trade upon their virtue for every favor in life they receive. In its treatment it reaches fine dramatic heights capped with a climax that is startling in its effectiveness.

Crane Wilbur plays a district attorney who lends a helping hand to the girl who protested, a part interpreted by Leona Hutton.

"The Protest" is a splendid drama and an excellent subject for the first release of the new brand. Jay Hunt directed.

## FITZMAURICE STAGES "AT BAY" FOR SCREEN.

"At Bay," the sensational drama by George Scarborough, which was a Broadway hit two seasons ago, will soon be seen on the motion picture screen. George Fitzmaurice, whose latest production, "Via Wireless," was released last week, is handling the production of "At Bay." Like its predecessor, the Scarborough play will be released as a "Gold Rooster" feature. Gail Kane, whose frequent appearances on the screen are making her as well known in that art as she is on Broadway, will be presented in the lead of "At Bay."

Through such productions as "Stop Thief" and "The Commuters" Director Fitzmaurice was becoming known as a "surefire" comedy producer while in the George Kleine camp. But, rare as sure-fire laugh producers are, George Fitzmaurice's ambitions leaned to more pretentious dramas, and from the reception accorded "Via Wireless" he has proven that he can hit the "bull's eye" just as regularly in that field. In "At Bay," which offers an unusually strong story, replete with action, he expects to surpass his previous enviable performances.

## BOSWORTH, INC., RELEASES FOURTH ELSIE JANIS SUBJECT.

As its latest release, Bosworth, Inc., announces Elsie Janis, the international favorite of the stage and screen, in her fourth film subject, "'Twas Ever Thus," a novel photoplay presenting a triple love story from the prehistoric age up to the present.

The play opens with the stone age when a lithe, bare limbed girl in a panther skin is wooed in the fashion of those days. The film shows how the early lover gained his ends and then carries the audience up to 1865, when in graceful ringlets and fetching poke bonnet, silk shawl and flounced crinoline, pretty Prudence Allen of Boston ventures down into battletorn Dixie to nurse her wounded brother. A pretty romance follows and the sedate lovers of the Civil War period finally win out over all obstacles in an interesting series of events bringing the story to a fitting close and introducing the third episode presenting a startling love story of present day life.

Scene from "'Twas Ever Thus" (Bosworth).

In this production the star appears at her best and in the different episodes of the story her varied talents are given a wide field. Supporting Miss Janis, Bosworth, Inc., have selected an exceptional cast including such able players as Owen Moore, Myrtle Stedman, Hobart Bosworth, Harry Ham, Helen Wolcott and Joe Ray.

The producers, in staging this play which was also written by Elsie Janis, were called upon to secure an unusual variety of scenes and in this respect have gone to particular pains to give the subject the desired backgrounds. A striking contrast is offered when the film turns from the cave-man period, when animal skins were used both for furnishings and clothing, to the over-dressed Civil War age with its imposing southern homes and quaint interiors and thence up to present metropolitan settings with their developments of city life. It is readily expected that this release will even win greater favor than any of the previous Janis film-plays.

## THANHOUSER TALKS OF BIG THINGS TO COME.

In a recent statement Edwin Thanhouser, president of the Thanhouser Film Corporation, announced plans for many big Thanhouser productions. "We will produce for the New Mutual program a three-reel Than-O-Play every three weeks and I plan to have each of these productions represent the utmost in motion picture work. I have engaged the Baroness DeWitt, a member of Swedish royalty, for a special production to be released soon. This play I believe will indicate my aim to furnish exhibitors with the highest standard of motion pictures regardless of cost.

"I have in preparation at the present time a series of feature productions that I believe will prove of vital interest to exhibitors. They include subjects of great educational importance which have been woven out of real human experiences. Many novelties will appear in these forthcoming releases which I believe will be found exceptionally interesting."

## EDISON FINISHES "THE MAGIC SKIN."

"The Magic Skin," the second Edison release on the Kleine-Edison program scheduled for October 13th, was given its finishing touches last week at the Edison Studios in Bronx Park. Everett Butterfield, a newcomer in the ranks of picture players, will be seen in the familiar role of the idealist and dreamer. Butterfield is now playing the juvenile lead in "The Last Laugh" at the Thirty-Ninth Street Theatre. He is an actor of unusually wide experience, having handled more than seven hundred different parts during his stage career. He is well remembered for his work in "Ready Money," "The Misleading Lady" and "The Man Of The Hour." The leading feminine role in "The Magic Skin" has been placed in the competent hands of Mabel Trunnelle.

## NO CHANGE IN ESSANAY RELEASES.

George K. Spoor, president of the Essanay Film Manufacturing Company, announces that Essanay will continue its present system of releasing photoplays and that no change whatever in this line is contemplated.

"Essanay, as heretofore, is releasing all photoplays on its regular program, including the Chaplin comedies, through the General Film Company, and will continue to do so," said Mr. Spoor. "The only photoplays otherwise released are its special features of four and more reels, which are released through the V-L-S-E-, Inc. Exhibitors therefore, will continue to book Essanay productions through the General Film Exchanges, and its special features through the branch offices of the V-L-S-E, Inc.

"Confusion seems to have arisen in the minds of some exhibitors in regard to Essanay's releases in the United States, through the announcement made in trade papers that Essanay's London office had decided to inaugurate the plan of releasing photoplays direct to the exhibitors.

"The system was determined upon by the London office because of special conditions of the trade in Great Britain and will be confined to that territory alone. It in no way affects the releases of the Essanay Company in this country."

## "THE BRIDGE OF TIME" (Selig).

"The Bridge of Time," a Selig Diamond Special in three reels, written by Roy L. McCardell will be released in regular service by the Selig Polyscope Company on Thursday, October 7. Harry Mestayer is featured and is supported by such artists as Guy Oliver, Virginia Kirtley and Eugenie Besserer.

The story of "The Bridge of Time" is a most unusual one. Ralph Kennard, the last of a noble English family, falls in love with a girl in humble station. Kennard with his best friend plans her downfall. The girl's brother seriously wounds Kennard who, in his delirium, is carried back across the bridge of time into the Elizabethan period. There he becomes Sir Ralph Kennard, a roisterer and is wounded by a yeoman. How the yeoman and his sister save Sir Ralph from disgrace, how the girl finally marries him, and how a plot against the Queen's life is circumvented are details in a most exciting story.

Kennard finally regains consciousness, physicians tell him he will live and he rights the wrong he has done to the girl. Correct atmosphere of old English days, beautiful photography, and some talented acting make "The Bridge of Time" a most unusual picture.

This is the first appearance of Mr. Harry Mestayer in a three reel Diamond Special.

## "STANLEY'S SEARCH FOR THE HIDDEN CITY" (Horsley).

Considerable interest is attached to "Stanley's Search for the Hidden City," the title of the Centaur Feature release for September 30th on the Mutual program, as it marks the picturization of Francis Worcester Doughty's first scenario under the arrangement recently made with David Horsley by which the famous fiction author is to write all the stories for the Centaur Features.

Anyone who has read any of Mr. Doughty's works is aware that the creator of "The James Boys," "King Brady," "The Young Sleuth," and over twelve hundred stories of a like nature is possessed of a most vivid imagination and a fertile brain to concoct scenaries that embody suspense and thrills. A spectacular theme with these phases he has used in "Stanley's Search for the Hidden City."

Scene from "Stanley's Search for the Hidden City" (Centaur).

The story deals with H. M. Stanley's mission to Africa on behalf of the New York Herald to locate a hidden city. He is accompanied by two young reporters, Jack Wilson and Tom Dixon.

Stanley succeeds in his quest and occupies the Hidden City at the end of a stirring fight with the king and his followers.

In the cast are the famous Bostock animals and Captain Jack Bonavita supported by a strong cast of plays.

### "BREEZY BILL—OUTCAST" (Mustang).

This two-reel Mustang picture produced by the American Film Company delighted its audience at a private showing a few days ago. It is a Western, as the name implies, rife with stirring action and punctuated with thrilling deeds.

Jack Richardson, playing the title role of "Breezy Bill," gives a convincing demonstration of his reckless daring as a rider and his true dramatic ability. He is chief of a band of "rustlers." Under his roof lives a girl who believes herself to be his daughter. She is known to the country as "The Masked Rider," never appearing in the open without a black mask over her face. She is presumed to be a man by all except "Breezy Bill" and his men. Helene Rosson, youngest of leading women, plays this part with dash and daring splendidly contrasted with her deft dramatic touch.

Scene from "Breezy Bill, Outcast" (American).

This is a strong story, depicting the trials of a young girl—the innocent victim of another's grudge. It teaches a sound lesson, and is an offering of unusual merit. However, there is a cheery ending when William Stowell, playing Jack, the hero, "discovers" her after wounding her with a shot, and she is nursed back to health and successfully wooed by him.

This picture, which has some unusual scenic locations, is released Friday, Oct. 8, on the Mutual program.

### "THOU ART THE MAN" (Vitagraph).

In the Vitagraph production of "Thou Art the Man," a picturization of George Cameron's original drama founded on the biblical story of "Uriah," the scenes are all laid in India. In order to register in detail the habits and customs of the natives and to invest the completed picture with the correct atmosphere, Director S. Rankin Drew scoured the docks of New York and Brooklyn, where vessels arrived from Calcutta and Bombay, for native Hindus. After two weeks' search, with the aid of an interpreter, he succeeded in engaging twenty Indian natives. He placed them in charge of the interpreter, whom he held responsible for their daily appearance. The first day at lunch Mr. Drew came within an ace of having a riot on his hands when ham sandwiches were given them. They could not eat salt meats on account of their caste, and it was only when chicken was substituted for ham they agreed to continue in the picture.

Scene from "Thou Art the Man" (Vitagraph).

While Mr. Drew is spending considerable time in the production of this feature, the attention he is giving to the smallest detail will add to the interest of the story, which is one of dramatic action of self-denial, of a love that endures and adventure. In selecting his cast Mr. Drew chose players whose characteristics applied to the author's conception of the principals in the story, and when "Thou Art the Man" is released S. Rankin Drew, Virginia Pearson, Joseph Kilgour and George Cooper will be seen in the portrayal of characters that will add to their reputations in no small degree.

### CREATING A CIRCUS OVER NIGHT.

A full fledged circus, animals, performers, clowns and all the seemingly muddled activities enlivening its entourage is shown in Chapter 22 of "The Diamond from the Sky," the North American's $800,000 photoplay. It is a regular circus right on the screen, and as a matter of fact the filmed performance is the only one it ever gave, although the performers are some of the best known in the "big top" business. It happened this way:

When Director W. D. Taylor tried to obtain a traveling show in and around which to take his scenes there was but one circus available and it was only after vast difficulty an arrangement was made to move it to Santa Barbara. Then came bad news: local officials of the town in which it was showing placed the entire aggregation in quarantine.

It looked as though the production of the picture would be delayed. That is, it looked that way to everyone except Director Taylor. He immediately got busy on the long-distance telephone, and early the following day he received assurances from various sources that forty-eight hours would see a strange assortment of men, women, horses, animals, wagons, musicians and all the human medley that makes up the entourage of a "big top" show arriving in Santa Barbara. They came.

An announcement in the local newspaper invited everyone to come down to the base ball park the following Sunday and see "Taylor's Titanic Tentshow." And the residents of the town eagerly accepted. They saw a regular show, for Director Taylor had rehearsed his show at night, ably assisted by the ringmaster of the quarantined show, who somehow managed to escape the vigilance of the local authorities.

Scene from "The Diamond from the Sky."

As a result Chapter 22 has all the atmosphere of the sawdust arena, making an unusual and a unique setting for the actual drama of the story.

### EDISON'S "VANITY FAIR" POPULAR.

The Edison masterpiece starring Mrs. Fiske in "Vanity Fair" for release through the Kleine-Edison Feature Service October 6th, is attracting considerable comment among film men privileged to witness advance showings because of an extraordinary scene depicting Lady Richardson's Ball at Brussels. Immense preparations were made for the staging of the scene, innumerable furniture "props" and costumes of the period were rented and the entire Edison Studio was given over to the "Vanity Fair" producers. The description of Lady Richardson's Ball in Thackeray's novel is frequently referred to as one of the greatest bits of prose in the English language. To visualize this as Thackeray would have wished to see it was the ambition of everyone interested in its staging from director to "props."

### PANTAGES THEATRES BOOK "NEAL OF NAVY."

Through the Seattle Pathe office "Neal of the Navy" has been booked to run in the Coast Pantages Vaudeville houses, to open in Pantages' new million dollar house Sept. 20, where each episode will run for a solid week; from Seattle each serial will go over the Pantages circuit, Tacoma, Spokane, etc. At a private exhibition of the first three episodes of "Neal of the Navy" Mr. Pantages pronounced these pictures to be the best he had seen yet and that they were very timely subjects.

## "MY LADY'S SLIPPER" (Vitagraph).

The Vitagraph Company has produced a number of Cyrus Townsend Brady's stories for the screen, every one of which has been a decided success, but in "My Lady's Slipper," now in course of production under the direction of Ralph W. Ince, have what in all probability will be the most interesting of this author's stories yet released. When completed, it will be a feature picture in every sense of the word—a feature cast being employed in its enactment, including Anita Stewart and Earle Williams, Julia Swayne Gordon, Joseph Kilgour, Harry Northrup, William Shea, George Stevens and George O'Donnell, the well known operatic star, a scenic production that will rival in beauty and accuracy of detail anything yet attempted by the Vitagraph Company and a richness in costuming that will appeal to lovers of sartorial adornment.

Scene from "My Lady's Slipper" (Vitagraph).

The scenes in "My Lady's Slipper" are laid in the 18th century and the action takes place in and near Paris during the time of Louis XVI. The story tells of Francis Burnham, an American naval officer, who escapes from a British convict ship and is on his way to Paris to see his country's minister.

"My Lady's Slipper" will be the first costume play in which Anita Stewart has ever appeared, and is a screen play that will give her opportunity to display her versatility to exceptional advantage.

## "THE DRAGON'S CLAW" (Knickerbocker).

In "The Dragon's Claw," the Knickerbocker release of September 29, a rather unusual story is presented. This photoplay, written and produced by Stanner E. V. Taylor, is rich in tense situations and dramatic moments. Its theme circles around an Indian curio representing a dragon's claw which is the good luck omen of a certain Indian tribe. Possessed by a little girl's father at the time of his murder by a bandit gang, this claw was stolen by their leader. Years later the girl, now a woman, finds out that her husband possesses a dragon's claw and, believing it to be the only one in existence, believes that she has married the murderer of her father. Not able to bring herself to kill this man in cold blood, she leaves him alone on the desert to die. He sees that she is being molested by some highwaymen and saves her at the cost of his own life. She again deserts him and comes upon an Indian trader who has a score or so of these dragon's claws. It develops that they are very common in the neighborhood. Realizing her awful mistake, she goes back to the dead body of her husband to mourn over it.

Getting away from both the cut-and-dried western picture on the one hand and the conventional society drama on the other, this feature promises to be a big drawing card. This is even truer in light of the fact that the cast is headed by two most popular stars.

Walter Hampden, who created the role of Manson in "The Servant in the House" and played the lead in Clyde Fitch's "The City," takes the part of the husband. Playing opposite him is Marion Leonard, who is a big screen favorite.

## "THE BRIDGE OF TIME" (Selig).

"The Bridge of Time" is a Selig Diamond Special in three reels, produced by Frank Beal, from the story written by Roy L. McCardell. This Selig Diamond Special is further noteworthy from the fact that it is the first appearance of Mr. Harry Mestayer, the well known star, in a Selig three-reel production. It is a story of reincarnation, of the 20th century, and then back to the atmosphere of the Elizabethan days.

Ralph Kennard, the last of a distinguished family, engages Marie Waters, a girl of humble station, to catalogue his ancestors. Dick Darcy, one of Kennard's reprobate friends, aids him in his wrong doing. Marie's brother encounters Kennard and wounds him.

Kennard in his delirium crosses the "Bridge of Time," and his soul returns to the body of a wicked ancestor, Sir Ralph Kennard. He imagines himself on the point of death, but is finally saved. He orders his servants to bring the maid he wronged that he may wed her, and to fetch her brother who wounded him that he may forgive him. The marriage ceremony is performed.

In the meantime, Sir Richard D'Arcy plots against Sir Ralph Kennard and Queen Elizabeth. Bob, Marie's brother, overhears the plot, kills two of the villains, and is also instrumental in saving the life of Queen Elizabeth. Sir Ralph loses his own life in the melee. Then it is that Ralph Kennard regains consciousness and comes back across the "Bridge of Time." Surrounding his bedside are the nurse, the doctor, Marie and Bob. The doctor assures Marie that Ralph will recover, and at the bedside a real marriage ceremony is performed.

Harry Mestayer is supported by an all-star cast, including Guy Oliver, Virginia Kirtley, Eugenie Besserer and others. There are many exciting combats and there is not a dull moment in this Selig Diamond Special, released in regular service on Thursday, Oct. 7.

## "ALL FOR A GIRL."

H. J. Streyckmans, who produced "All for a Girl" from the play by Rupert Hughes, featuring Renee Kelly, the star from "Daddy Long Legs" and the "Garden of Paradise," reports that he is disposing of state right territory very rapidly.

The New England rights have been acquired by the Phoenix Feature Film Corporation, of Boston; New York City by the Pioneer Feature Film Company; Eastern Pennsylvania by the Electric Theater and Supply Company; Western Pennsylvania by the Liberty Film Renting Company; Michigan and Wisconsin by the Casino Film Exchange. Negotiations are being closed for other territory.

## NEW PATHE OFFICE IN SPOKANE.

Pursuant to heavy inquiries and demand for Pathe subjects in the Spokane territory this company has found it advisable to open a new office here for the convenience of the exhibitors. The Spokane office will be equipped with a new print of all Pathe releases and a full line of advertising matter will be carried on all subjects. P. L. Carroll, who has been connected with the General and Fox Film Companies in this territory for the past two years, will have charge of the office. The location of the new office is right in the heart of the business district, which will make it very easy for the out-of-town exhibitors as well as the city exhibitors to reach.

## "A BLACK SHEEP" (Selig).

After a distinguished career in the spoken drama extending from 1888, Otis Harlan has announced his permanent retirement from the stage. Hereafter, Mr. Harlan expects to devote his talents exclusively to motion picture work. He will shortly make his initial bow to movie fans in the Selig Red Seal Play "A Black Sheep."

Harlan has had a notable career on the legitimate stage. He has starred in most of the Hoyt comedies both at home and abroad and has acted as principal fun maker for such stars as Anna Held, Ethel Levy, Elsie Janis, Thomas Q. Seabrook and others. He also staged the original production of "Baby Mine." He aided in the organization and was prominently identified with the Bijou Circuit for years and is reputed to be among the wealthiest of American actors. His initial work in motion pictures, according to Selig directors, will prove a revelation in fun making qualities.

Scene from "A Black Sheep" (Selig).

"I hesitated to enter motion picture work not knowing whether or not I would make a success," said Mr. Harlan the other day. "I feel that I have arrived in Movieland and I shall continue definitely in the work. I hope in time to be directing motion picture productions."

## "The CLOSING NET" (Pathe Gold Rooster).

"The Closing Net," a Gold Rooster play adapted from Henry C. Rowland's novel of the same name, has been finished by Edward Jose and shown privately for the first time this week. In point of breathless suspense and tense situations it is an advance even upon those fine productions by the same producer, "The Beloved Vagabond" and "Simon the Jester." A fine cast, consisting of Howard Estabrook, Kathryn Browne-Decker, Bliss Milford, Madeline Traverse and Arthur Albro interprets the story in a way that leaves nothing to be desired.

Scene from "The Closing Net" (Pathe).

The story is that of one Clamart, who is the illegitimate son of a wealthy man and has been brought up in an orphan aslylum. Because of the lack of a proper bringing up, he becomes a burglar whose extraordinary ability is feared by the police. He becomes associated with a band of international crooks, with one of whom, a beautiful woman, Leontine, he falls in love and in turn is loved by her.

"The Closing Net" is the kind of a production that will hold any audience. Mr. Estabrook does some very finished work as "Clamart" and the rest of the cast is so really excellent that it is making invidious comparisons to single out any one player for particular praise.

## AMERICAN'S FIRST "VAN LOAN" A HIT.

Buck Parvin is "in" the pictures at last. The first release, "Man Afraid of His Wardrobe" of the Charles E. Van Loan series of Saturday Evening Post subjects was given a private showing last week.

The stories embrace a combination of wit and thrills, and Director William Bertram has successfully transferred to the screen the author's delightful fun making. The very capable cast—Miss Anna Little, Art Accord, E. Forrest Taylor and Lawrence Payton—has accomplished wonders in the way of physical daring and intense dramatic situations.

In the accompanying picture Author Van Loan is shown writing the sub titles for Director Bertram. These are phrased in the peculiarly ingenuous manner of the author, with his whiplash humor, and will prove an important feature of these pictures.

Charles E. Van Loan and Director William Bertram.

In Mr. Van Loan and Director Bertram President Samuel S. Hutchinson of the American Film Company, Inc., has a combination of "knowing" westerners, so that every detail of the stories, which made such a tremendous hit in the Saturday Evening Post, will be brought out with telling effectiveness. Miss Little—"the daintily daring"—is afforded unusual opportunities to display that subtle dramatic talent and unafraid spirit which have established her in a niche all her own.

## EDISON TO MAKE "A MESSAGE TO GARCIA."

The Edison Company announces that it has obtained the film rights to Elbert Hubbard's "A Message To Garcia," that extraordinary essay which in pamphlet form alone obtained a circulation of more than forty million copies.

"A Message To Garcia," according to Hubbard, "was written one evening after supper in a single hour. The thing leaped hot from my heart, written after a trying day when I had been endeavoring to train some rather delinquent villagers to adjure the comatose state and get radio-active."

Immediately after issue of the March "Philistine," orders for extra copies began to come in for a dozen, fifty, a hundred and a thousand. George H. Daniels of the New York Central Railroad ordered two million. Prince Hilakoff, director of Russian Railways, had the matter translated into Russian and supplied every railroad employe in Russia with a copy. This example was emulated by Germany, France, Spain, Turkey, Hindustan and China. Soldiers in both the Russian and Japanese armies were provided with copies. No other literary venture in the life of this author ever attained such wide circulation.

"A Message to Garcia" will be released by the Edison Company through the Kleine-Edison Feature Service.

## "THE FASHION SHOP" (Kleine).

"The Fashion Shop," the Kleine two-reel release through the General Film Company October 4th, featuring Ethel Grandin, contains a story of much heart interest. Also it will prove conspicuous for some very clever work on the part of Miss Grandin, who in this offering is given a vehicle well suited for her out-of-the-ordinary talent.

Scene from "The Fashion Shop" (Kleine).

Arnold and his wife struggle valiantly against poverty, the former cherishing the ambition to become a playwright. His brave, little wife obtains employment in a fashion shop where the astute proprietor to better parade his gowns ,introduces her into society as a countess. She maintains this deception, sending home to Arnold the wages of a seamstress, reserving the bigger part of her income to surprise him when he should come to New York. In the meantime one of his plays is accepted and he visits New York where he finds his wife receiving the attentions of a notorious man about town. The network of incriminating circumstances is very cleverly wound around the innocent girl. How the skeins of the story are finally unraveled and the couple reunited makes a splendid subject.

The scenes of the fashion shop were made in Ferle Heller's famous Fifth Avenue modiste establishment.

## GLOBE BUYS RIGHTS FOR "MACISTE."

The six-reel Itala film, "Maciste," featuring Edward Pagano, who will be remembered as the wonderful strong man and slave in "Cabiria," will be handled in the United States and Canada by the Globe Feature Booking Office in the Palace Theater Building, of which A. J. Duffy is Manager. Its modern, melodramatic and comedy elements will have an apeal to all classes of houses. It is understood that part of the territory will be sold in State rights, and the remainder will be handled through the offices of the Globe Feature Picture Booking Company. Samuel Grant and Charles "Cap" Kimball will supervise the publicity and distribution of the picture, which will be released about November 1.

## FAMOUS PLAYERS TO HAVE SIX RELEASES IN NOVEMBER.

As a result of the disastrous fire which destroyed the studios of the Famous Players Film Co. and which necessitated the revision of the Paramount program for the next three months, due to unavoidable changes in the Famous Players release dates, that concern will have six releases on the Paramount program in November in order to regain the dates it lost in September and Octover through the necessity of having to retake scenes in subjects scheduled for earlier release, which were partly destroyed in the fire. This is the first time since the organization of the Paramount Pictures Corporation that one producer has had six releases in one month.

The November program of the Famous Players includes Marguerite Clark in "Still Waters," by Edith Barnard Delano, scheduled for Nov. 4; Mary Pickford in the much-discussed screen version of John Luther Long's great classic, "Madame Butterfly," Nov. 8; John Barrymore in "The Red Widow," Nov. 11; Marguerite Clark in an elaborate picturization of Mark Twain's master-work, "The Prince and the Pauper," the first work of the great American humorist to be filmed, Nov. 15; Charles Cherry, in the international dramatic triumph, "The Mummy and the Humming Bird," Nov. 18; and Pauline Frederick in an impressive photo-production of Robert Hichens' famous novel and play, "Bella Donna," Nov. 29.

## PIONEER CORPORATION EXPANDS.

Since making its initial bow in the feature film business six months ago, the Pioneer Feature Film Corporation, with offices at 126-130 West Forty-sixth street, has met with such rapid success that the offices were no longer adequate to their increasing business. Therefore, Nathan Hirsh, the president and executive head of the corporation, found it imperative to enlarge the offices and make extensive alterations, which enables him to do business on a larger scale.

Mr. Hirsh, known as "Honest Hirsh," has displayed unusual judgment in the selection of feature productions. Besides having the exclusive rights for Greater New York and Northern New Jersey to the product of the Great Northern Film Company, he has recently acquired the rights to "All For a Girl" featuring Renee Kelly, the noted Broadway star who appeared in "Daddy Long Legs" and "The Garden of Paradise." Mr. Hirsh is constantly adding to his already considerable number of features, and last week acquired the rights to "A Trade Secret," featuring Betty Marshall and Frederick DeBelleville.

## USES AEROPLANE IN PICTURE.

The P. E. Williams Aeroplane Co., of Fenton, are operating in conjunction with the Atlas Motion Picture Co., of Detroit. Mr. Williams operated the machine last Wednesday at the State Fair, where the film that is to be called "The War of Not Yet" was being made. The machine was slow in raising and the camera man almost lost the top of his head, but he "ducked" and remained with his camera; the result is a wonderful picture. A submarine is used in connection with the aeroplane in the production of the above picture. All productions of the Atlas Motion Picture Co. will be released on the Associated Program.

## A TIP ON SCREENS.

### Mirror Screens Cheaper in Price, But Better in Quality—Rembusch Invents a New Screen.

F. J. Rembusch, who makes the famous glass "mirror screen" and seven other kinds of cloth and fiber screens, is reducing the cost of "mirror screens" so that any exhibitor can purchase.

Rembusch Patented Glass Mirror Screen in a Special Slot Car.

His new factory in Shelbyville, Ind., is so equipped that where it formerly took twenty men to handle a large mirror, two men can do the work in less time by the aid of electric cranes, trolleys, and chain blocks.

Mr. Rembusch is making seven kinds of projection screens including the well known Goldfiber; a Silverfiber of low cost; a glass and a cloth screen for rear projection; and is putting out a new White Screen that he claims will be the last word in perfect pictures in a wide house. The factory is running to full capacity and has a large stock of screens on hand at all times.

## More Biograph Re-Issues Coming

### Famous "Pippa Passes" Included in the Next Six Releases—All Prominent Players Included in the Cast.

CONTINUING its policy of reissuing the best of the old Biograph subjects, the Biograph Company have announced the next six releases in this series, making a total of twenty-four subjects that have been reissued thus far.

The first is a one-reel interpretation of Robert Browning's poem, "Pippa Passes," released Oct. 15. Exhibitors who were in business back in 1909 will recall the enthusiasm with which the newspapers gave space in their editorial columns to this production, in fact it was this Biograph picture that made the opening wedge for the recognition of motion pictures by the newspapers. It is hardly necessary to comment on the quality of this production, its past achievements and the fact that the producers were deluged with requests for its reissue are ample endorsement as to its worth on programs. The cast of this production includes Gertrude Robinson, George Nicholls, Mack Sennett, James Kirkwood, Billy Quirk, Arthur Johnson, Marion Leonard and Owen Moore.

"Brute Force," a two-reel picture of pre-historic life, is the second reissue. It is a big spectacle quite on a par with "The Battle at Elderbush Gulch" and "Oil and Water," the previous two-reel Biograph reissues, and will undoubtedly meet with the same big success as is being recorded by these two productions. The cast includes Mae Marsh, Robert Harron, Charles H. Mailes, Jenny Lee, W. C. Robinson and Alfred Paget. It is released Oct. 22.

"The Coming of Angelo" with Blanche Sweet, Charles H. Mailes, Walter Miller, Jenny Lee and Robert Harron is the third release and is scheduled for Oct. 29.

The fourth reissue is a story of the gangsters on the East Side of New York City. "The Musketeers of Pig Alley" is the title and has for a cast Lillian Gish, Robert Harron, Walter Miller, Elmer Booth, Harry Carey, Lionel Barrymore, Alfred Paget, Jack Dillon, W. C. Robinson and Jack Pickford. It is released Nov. 5.

"The God Within" is the fifth release and is an excellent example of what can be accomplished in a thousand feet of film. It is the typical Biograph reissue and has a cast including Henry Walthall, Blanche Sweet, Lionel Barrymore, Claire McDowell and Charles H. Mailes. It is released Nov. 12.

"The Lonedale Operator" is the sixth release and is scheduled for Nov. 19. This is a railroad story with a cast including Blanche Sweet, Francis Grandin, Wilfred Lucas, Joseph Graybell and George Nicholls.

Like all previous reissues, they were directed by D. W. Griffith and will be released every Friday on the General Film program.

## New Idea in Comedy Production

### President Hutchinson of the American Using Three Directors for Two Companies with Good Results.

A NOVEL plan for the production of comedy films has been inaugurated at the Santa Barbara studios of the American Film Company according to a statement made by Samuel S. Hutchinson, president. The idea involves the use of three directors for two producing companies, rotating the direction of each of the two companies among the three directors.

"In order to work out this plan smoothly I have arranged two companies to produce Beauty comedies," said Mr. Hutchinson. "The leads in company No. 1 are Frank Borzage, Miss Neva Garber, Mrs. Lucille Ward and William Carroll. The leads in company No. 2 are John Sheehan, John Steppling and Miss Holloway.

"These two companies are directed by James Douglas, Archer MacMackin and John Dillon. There will be an interchange of direction on all Beauty comedies hereafter, Mr. Douglas directing company No. 1 this week, Mr. MacMackin directing company No. 1 next week, and Mr. Dillon directing company No. 1 the third week, and rotating similarly with company No. 2. You will observe that this gives the directors sufficient leisure to create comedy situations. It gives them ample time to read and reread the scenario and to seek locations and to create situations. This consequently must result in a higher quality production, and I am looking forward to a new high standard of production in Beauty comedies.

"The above plan undoubtedly will stimulate great interest among our directors and will make it possible for each of them to use their inventive genius to create a wide variety of comic situations.

"I have recently reviewed the first ten Beauty comedies made under this new play and I am confident that the plan is already a remarkable success. 'Cash Cats and a Cook Book,' a Beauty comedy directed by Mr. Dillon, is exceptionally good. Clever use of Carroll's comedy character will be found in 'Love, Bumps and Mumps,' a Beauty comedy directed by Mr. MacMackin. 'Mixed Males' is another Beauty comedy which displays the stage technique of Mr. Douglas. 'Curing Father' is full of comic situations and was directed by Mr

Dillon. 'Mother's Busy Week' is another Beauty laugh provoker which was directed by Mr. MacMackin. 'Alias James—Chauffeur' demonstrates Mr. Douglas' ability.

"I am confident that exhibitors everywhere will see in the quality of these Beauty comedies the success of the new plan of direction."

## Notes of the Trade

THE Liberty Motion Picture Company of Germantown, Philadelphia, desires to state that they have no connection whatever with any other film company or exchange using the word "Liberty' in their title.

* * *

Hayward Mack, who left New York a short time ago to join the Universal forces at Universal City, Cal., has had the good fortune to be assigned to Richard Stanton's company. He is playing heavy roles opposite Mr. Stanton. His first picture with this director is "The Pinnacle," a three-reel drama that finishes with a sensational fight between the two men.

* * *

Producing Manager Rollin S. Sturgeon of the Western Vitagraph forces is selecting his cast for one of the biggest Vitagraph features attempted by the company, at Santa Monica, Cal., a picturization of Cyrus Townsend Brady's "Sir Henry Morgan, Buccaneer."

* * *

One of the most elaborate productions of the year to be released on the World Film schedule, is the feature which will introduce Mollie King to film lovers. The picture is "The Code of the Mountains." Director Thornby has built a Kentucky mountain village which is being used by his cast. He has also constructed a Philippine village, for many of the scenes are laid across the Pacific. Director Thornby being a believer in realism insists upon having an extra replica of a Philippine village.

* * *

Marshall Farnum, who staged "Kreutzer's Sonata," is now with Equitable at the Flushing, L. I., studios, producing "Creeping Tides" in which Alexandra Carlisle will make her camera debut.

* * *

Director William Bertram of the Mustang Film company has begun work on the second of the Charles E. Van Loan "Buck Parvin and the Movies" stories. It will be released in the regular Mutual program sometime in October. Anna Little and Art Acord are the stars, supported by E. Forrest Taylor and Larry Peyton.

* * *

Bruce I. Steinmetz, connected with Golgate and other film companies on the coast for the past two years, is representing Pathe in Montana. Mr. Steinmetz reports heavy bookings on "Neal of the Navy" and Gold Rooster plays.

* * *

Certain that the war will last years longer, President Arthur S. Spiegel of Equitable is establishing a chemical department for the manufacture of developing fluids. Amidol and Metol are the most requisite ingredients. These are extremely scarce now and the new department will concentrate on these two particular substances.

* * *

Kate Price and Charles Eldridge will be seen shortly in Graham Baker's comedy, "The Patent Food Conveyor," one of a series of comedies, being produced by the Vitagraph company under the direction of C. Jay Williams.

* * *

The Minusa Cine Products company, recently received a rush order from the Johnson Seating company of Seattle, Wash., for a Minusa Gold Fibre screen to be shipped by steamer to Juneau, Alaska.

Safety First
Simplex Projectors
Union Operators
Simplex Motion Picture Projectors
Awarded The Grand Prize Panama-Pacific Exposition
Simplex
Best Pictures
Use

One of the Floats Which Appeared in the Labor Day Parade at Boston, Mass.

Of all the artists who go to make up the Peerless Stock Company working at the World Film Corporation's studios at Fort Lee, Miss Jessie Lewis is regarded as one of the most dependable of the players. Miss Lewis, who is an exceedingly attractive young woman, is looked upon by the directors as a decided acquisition to any photoplay in which she may be cast. She has appeared in many notable hits.

**Jessie Lewis.**

Miss Lewis attracted no little attention for her work with Wilton Lackaye in "The Pit" and also appeared with Clara Kimball Young and Mr. Lackaye in "Trilby." She has worked principally under Directors Tourneur, Young, Capellani and Crane. Miss Lewis will appear in a number of the forthcoming World Film releases.

* * *

R. B. Morris is now special representative for the Gold King Screen company. He was formerly purchasing agent for the supply department of the Consolidated Film and Supply company, of Atlanta, Ga., for three years, working out of the Dallas, Texas, office.

* * *

Mary Maurice, Rose Tapley and Carolyn Birch are working under the direction of William Humphrey in "Sam's Sweetheart," a Vitagraph one-part drama.

* * *

Now that Director Chautard is rapidly approaching the completion of his work in taking "The Little Church Around the Corner" his assistants are very busy assembling the material and securing the locations for Mr. Chautard's next production, which will be "The Rack."

This is the play that was originally produced by William A. Brady, and written by Thompson Buchanan, who made a ten strike when he wrote "A Woman's Way" for Grace George. Mr. Buchanan's other play, "The Cub," has been made into pictures with Martha Hedman and Johnny Hines in the leading role.

* * *

Lillian Tucker has just signed a contract to appear with John Barrymore in "The Red Widow." The picture is being made for the Famous Players. Miss Tucker just completed a picture with Charles Cherry for the same company entitled "The Mummy and the Humming Bird," and also stars, with Edwin August, in the F. Ray Comstock production of "Evidence" on the World Film program.

* * *

The peculiar antics of an erratic hotel proprietor make very amusing situations in the MinA release of September 30, "Why the Boarders Left." George Duncan, who takes the leading part, is a new figure on the screen but his work is marked with originality and he possesses a line of comic caperings that are all his own.

* * *

Jose Collins, recent star of the Winter Garden, "Ziegfeld's Follies" and seen at a later date in a production of the World Film Corporation, is to be seen in a big Equitable production early in November.

* * *

Mary Anderson and Webster Campbell of the Western Vitagraph company are working in "He Got Himself a Wife," a comedy being produced under the direction of George Stanley.

* * *

After a week at the plant of the Centaur Film company in Bayonne, N. J., spent in supervising the cutting of the negative and assembling of "The Protest," Jay Hunt has returned to David Horsley's studios in Los Angeles to take up the work of directing the second of Mr. Horsley's three reel releases for the Mutual program.

* * *

Frederick Beck, who has been associated with the Special Event Film Manufacturing Co., Inc., for several years, has severed his connection with that concern.

* * *

The Strand theater, Hartford, Conn., the finest theater in New England, celebrated its first anniversary the week of September 6 by running the five reel Selig Red Seal Play, "The House of a Thousand Candles." After considering several subjects for the celebration week the management of the Strand decided upon the Selig film because of the beauty of its production. Harry Mestayer is the featured star in the picture, which is an adaptation of the famous novel of the same title by Meredith Nicholson. He is supported by an all star cast headed by Grace Darmond, the youngest leading lady in the world.

* * *

Leo Delaney, Charles Richman and Edward Elkas are enacting the principal scenes in the Blue Ribbon Feature, "The Surprises of an Empty Hotel," a picturization of Archibald Clavering Gunter's mystery comedy. Vitagraph Director Theodore Marston, is directing the production.

* * *

Alice Brady, the popular and talented star of the footlights, who has also won a screen reputation in the Knickerbocker Star Feature, "The Cup of Chance," has been chosen as the star of the coming fashion show. Because of her rare beauty and grace, Miss Brady has been chosen for the leading part in the International Fashion Extravaganza which will be held at Carnegie Hall on October 7, 8 and 9.

* * *

Murdock MacQuarrie, author-actor-producer at Universal City, is this week staging a two reel drama by Burton Wilson, entitled "John Osborn's Triumph." MacQuarrie plays in the title role with Edna Payne playing the leading feminine role.

* * *

"Helen's Hazard is the title of a three reel drama which J. P. McGowan, producer of the "Hazards of Helen" is this week staging at Universal City. The story was written especially for McGowan by Helen Holmes, heroine of the serial and leading woman in this production.

* * *

"Double Crossing the Dean" by Walter E. Mair, is the title of the latest of the Al. E. Christie comedies to be staged at Universal City. The story hinges about the life of a boarding school and features Lee Moran and Eddie Lyons in the leading roles.

* * *

Vitagraph Director Harry Handworth has just returned from Lake Placid, New York, where he has been busy with two feature productions, "Anselo Lee" and "Gone to the Dogs." The company assisting Director Handworth in these productions included Antonio Moreno, Naomi Childers, Helen Relyea, Donald Hall, Frankie Mann and Billie Billings.

* * *

James Bradbury, one of the leading players in the LaSalle theatre (Chicago) success, "Molly and I," is playing one of the important roles in the Selig adaptation of the Hoyt comedy, "A Milk White Flag."

* * *

Hobart Bosworth and his company of feature players have left the Universal City studios for the Bear Lake region where they are to stage the exterior scenes in the production of a five reel story entitled, "Nata Wangan," Bosworth appearing in the title role. The company will be gone for several weeks.

* * *

Cleo Madison has started production on the third of her pictures since having been raised to the position of director. This latest offering is a one reel story by L. V. Jefferson entitled, "Social Democracy," in which Miss Madison, Joe King and Ray Hanford appear in the leading roles.

* * *

"A Bungalow Bungle" is the title of the Beauty comedy just completed by Directing Archer McMackin and soon to be released. In this story, replete with humorous situations, the milk-fed youth type is ably played by Richard Rosson. Others in the cast are Carol Holloway, John Steppling and John Sheehan.

* * *

H. M Horkheimer, president and general manager of Balboa, has gone east on his annual fall business trip. While he's away, E. D. Horkheimer, secretary and treasurer of the company, is in command at the Balboa studio. One of the brothers is always in New York to look after the company's interests. They alternate between the plant and the East.

* * *

Jean Fraser, aged two years, who recently appeared in a number of Selig productions has acquired a haughty leading lady manner. Colin Campbell, dean of Selig producers, who is known among his intimates as Jim, sent for Miss Jean the other day and when she arrived she greeted Campbell thusly: "Only one scene today, Jim."

## Picture Theaters Projected

NEW DECATUR, ALA.—H. B. Cagle and others are promoting the erection of a modern fireproof moving picture theater on Second avenue, to cost about $15,000.

LOS ANGELES, CAL.—The Wilshire theater, located at the corner of Second street and Western avenue has been taken over by George Morrison.

BARTOW, FLA.—J. J. Boynton will erect a two-story commercial building, 50 by 100 ft. The ground floor will be equipped and operated as an opera house.

ATHENS, GA.—A. & B. Moving Picture Supply Company, O. R. Brown, president, is planning to erect a modern moving picture theater.

CHICAGO, ILL.—A. Price is having plans prepared for a one-story moving picture theater, 80 by 100 feet.

CHICAGO, ILL.—A. L. Levy, 111 West Washington street, is preparing plans for a two-story combined theater, store and office building, 96 by 125 feet.

CHICAGO, ILL.—H. O. Lind & Co., 133 West Washington street, has been awarded the contract to erect a one-story moving picture theater and store building, 50 by 125 feet, to cost $30,000, for J. H. McElroy.

CHICAGO, ILL.—Julius Goldberg is having plans prepared for a one and two-story moving picture theater and store building, to cost $30,000.

CALMAR, IA.—Louis Frona is planning to build a three-story opera house, 68 by 60 feet.

CENTERVILLE, IA.—The Orpheum theater which was recently purchased by Robert Miller, has been remodeled.

MONTICELLO, IA.—Landis & Slausen, who conduct the Princess theater, have made added improvements to the house.

TAMA, IA.—The Star theater is now being conducted by F. D. Fleming.

WATERLOO, IA.—The Grand theater, which is being operated by H. O. Peterson, of Red Oak, has been renovated and redecorated.

CAMDEN, ME.—Tucker & Dowling of Brockton have purchased the interest of E. M. Chase in the opera house here.

FALL RIVER, MASS.—N. S. Dandin will erect a two-story moving picture theater, 74 by 91 feet.

MILFORD, MASS.—The Milford Opera House is now being conducted by the Royal Theater Company.

DETROIT, MICH.—William F. Klatt will erect a one-story reinforced brick and steel moving picture theater on the east side of Woodward avenue, between Horton avenue and the boulevard.

MINNEAPOLIS, MINN.—Victor Olsen will shortly convert a store building into a modern moving picture theater.

CHILLICOTHE, MO.—W. L. Field has disposed of his interest in the Trio theater to Joseph Leininger.

BEATRICE, NEB.—The Jewel theater has been purchased by Nelson & Hansen.

ARLINGTON, N. J.—A $75,000 moving picture theater will be erected at the corner of Kearny and Quincy avenues by John Thum & Sons. The new house will have seating capacity for about 1,500 persons.

JERSEY CITY, N. J.—William Neuman, 202 Ogden avenue, is preparing plans for a $30,000 moving picture theater.

NEWARK, N. J.—William H. Richards is planning to build a one-story moving picture theater, 54 by 100 feet, to cost $17,000.

BROOKLYN, N. Y.—Midwood Theater, Inc., 375 Pearl street, will build an addition to their moving picture theater.

DEVOL, OKLA.—C. A. Toby has purchased the interest of Herbert Cozy and F. Poors in the Majestic theater.

SULPHUR, OKLA.—J. D. Ramsey is having his moving picture theater thoroughly renovated.

PHILADELPHIA, PA.—The Metropolitan opera house, located at the corner of Broad street and Montgomery avenue, will be devoted to the exhibit of high-grade photoplays during the winter season. The house has seating capacity of 3,000.

PAWTUCKET, R. I.—The old railroad station is being converted into a modern moving picture theater by local interests.

MARLIN, TEXAS.—Nathan & Namaan have acquired the Arlington opera house which they will repair and re-equip.

MILWAUKEE, WIS.—Bernard Rosenow has opened a new moving picture theater, with seating capacity for about 1,000 persons. The house has been named the Jackson.

A Dependable Mailing List Service

Saves you from 30 to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features, Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W28

MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York Phone 3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph
Addressing Multigraphing Printing Typewriting

J-M Transite Asbestos Wood Booths

Absolutely fireproof. Prevent noise of machine from disturbing audience. Cannot become electrically charged or grounded.

J-M Booths conform to all the requirements of state and municipal regulations, insurance authorities and inspection departments wherever ordinances compel the use of a fire-proof booth.

Furnished in portable and permanent types. Write our nearest Branch for "J-M Theatre Necessities" Booklet.

H. W. JOHNS-MANVILLE CO.
New York and every large city

# Trade News of the Week

## Sunday Managers Cited

### Chattanooga Exhibitors Must Appear to Answer Sunday Opening Charges—Opened Theaters a Few Sundays Ago for Test Case of Sabbath Law—Seven Managers Will Fight the Charge Together—Date of Hearing, September 24.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

IN THE recent assignment of cases on the trial docket of the Criminal Court at Chattanooga, Tenn., seven of the moving picture theater managers were cited to appear on September 24 to answer charges of maintaining nuisances as a result of operating their moving picture theaters on Sunday. They were ordered to appear before Squire Lawrence on the Monday following the second Sunday that they remained open. The following day they waved examination before the magistrate and made bond for their appearance in Criminal Court.

The seven picture men are: Howell Graham, F. H. Dowler, Jr., W. F. Howell, C. T. Bobo, H. M. Lusk, M. H. Silverman and Peter Block. The moving picture men have stated that they are going to see the matter through, and will thoroughly test the constitutionality of the old laws under which the Chattanooga theaters have been closed on Sunday in the past.

### HOSPITABLE HOWELL GRAHAM MAKES HIT.

The "Quality Way" theaters of Chattanooga, which are under the management of Howell Graham, recently extended invitations to all of the out-of-town buyers who were in the city, as guests of the Chattanooga Wholesalers' and Jobbers' association, to attend all of the theaters along the "Quality Way." Each merchant from the country towns, who was visiting the city, was presented with a badge which passed him through the doors of any of the theaters. This cordiality on the part of the theater managements was neither lost on the local merchants nor the visiting buyers, who were greatly pleased with the invitation.

### COURTESY AT THE ELITE.

The Elite theater of Clarksville, Tenn., in its advertising, has been playing up the fact that the Elite believes in courtesy to its patrons. The theater management recently stated that one of their mottoes was "Courtesy is not an expense in business or any other part of life, but a necessity. Our employes will be found courteous at all times."

### MANAGER CONFORMED AT ONCE.

James H. Yeaman, city supervisor of buildings at Nashville, Tenn., recently issued a stiff order to the Vendome theater, ordering the management to further safeguard the building against fire. In compliance with this order the entire stage has been fireproofed, as were the floors. One of the greatest changes was in the rearrangement of the exits and the installation of an elaborate system of fire escapes running along the main floor and the two galleries. These escapes run the entire length of all floors served. The exits are so placed that each section of the theater can be emptied in a fraction of the former time required. Mr. Yeaman afterward stated that he was very much gratified with the manner in which the management had responded to the order. The theater was used all summer for moving picture feature productions, but will show legitimate productions during the winter months.

### AND THEN THEY WERE BURNED.

A rather amusing story was told by one of the exhibitors from one of the mountain towns near the Kentucky-Virginia border, who happened into one of the larger cities recently. In describing the class of "junk films" which a competitor was showing, he said that he understood that from his home town the films were sent to a mining camp, and after being shown at that place they were burned. The story got back to the film concern supplying the service, and a general laugh ensued.

### SPRINGFIELD "BELL" OPENS.

At Springfield, Tenn., the Bell theater, the latest addition to the moving picture shows, was opened for business on September 4. The new playhouse is being operated by M. Sherry and Steve Holland, of Nashville. Although the new theater will cater chiefly to moving picture fans, it will also show some vaudeville, and has been equipped to handle road shows if desired. The theater started nicely, and the management is very well pleased.

### FILMS WITH VAUDEVILLE AT PRINCESS, NASHVILLE.

During the entire winter season two complete Keith bills will be shown weekly at the Princess theater at Nashville, Tenn., which has operated during the summer as a moving picture theater. Moving pictures are run at the end of each performance. It is probable that the house will continue moving pictures at the end of the vaudeville season.

### MEMPHIS LOYAL TO ITS OWN.

A good many Memphis, Tenn., people turned out at the recent showing of Sam Bernard in the Famous Players' production of "Poor Schmaltz," which appeared at Old Majestic theater, No. 1. One of the reasons for the good crowds which attended the showing of this picture was that a former well-known Memphis girl, in the person of Miss Leonore Thompson, took a part in the picture, lending local color to the attraction. Miss Thompson is a cousin of Marilynn Miller, who made a big hit at the Winter Gardens of New York.

The Majestic theater, No. 2, of Memphis, Tenn., recently projected the last episode of "The Goddess." A great many people had become very interested in the climax of the story.

### ATLANTANS BOOST "GEORGIA" FILM.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

TWENTY-FIVE members of the Atlanta Y. W. C. A. sold tickets for the five-reel Georgia motion picture which was run at the Auditorium-Armory. The ticket selling was conducted after the fashion of tag day. This was backed up by a battery of telephone girls who called every business man in the city and extended him an invitation to attend. The tickets were 10 cents.

Twelve to fifteen thousand people saw this Georgia picture before it started on its tour over the entire country.

### A. C. BROMBERG, HUSTLING WITH TRIANGLE OFFICE.

The Triangle Film Company has established its Atlanta offices on Fairlie street. A. C. Bromberg, the southern manager, is busy getting the furniture and office fixtures in shape for the first releases, which will be about October 15. The pictures will be shown in Atlanta at the Vaudette. Contracts have been signed for the Triangle pictures in Nashville, Birmingham, Montgomery and Jacksonville, and other southern cities. This company is making a splendid start under the able management of Mr. Bromberg.

### TANDY BACK FROM CHICAGO.

C. E. Tandy, Atlanta manager of the Paramount Film Company, has returned from the convention in Chicago of the Paramount exchange managers and heads of departments. Mr. Tandy gives an interesting account of his trip and the plans for the future of his company.

### CANDY SLOT MACHINES AT THE SAVOY.

Manager Sharpe of the Savoy theater has installed on the backs of its seats confection slot machines. Whether this new innovation is to draw the ladies or keep the small boy busy while the advertisements are being shown has not yet developed.

### FILMS SEEN BEFORE.

Much grumbling is heard among the Atlanta patrons, especially the regulars, who are tired of seeing the same picture so many times in Atlanta. Some say it's unsafe to go to certain picture theaters because of having to sit and gaze on a motion picture seen at some other theater just a while back. New releases are apparently getting scarce or else the southern branches are not being furnished them. It is hurting the theaters, if they but knew it.

### C. E. KESSNICH ANNOUNCES NEW MUTUAL PROGRAM.

The reorganized Mutual Company announces through its local manager, Chas. E. Kessnich, it will release for some of the most famous films. Some of the brands which will make up the new Mutual program are the American film, Bostock Jungle & Film Company, Gaumont Company, Horsley's productions, Mustang Film Company, Reliance and Thanhouser.

### SCENIC FILM REORGANIZES.

The Scenic Film Company of Atlanta has undergone a reorganization recently, and is now one of the most formidable of the film advertising companies in the south. This is the company which made the picture of five reels of "Georgia and Her Resources" for the Georgia Chamber of Commerce, which is one of the most complete and largest pictures of its kind ever made in the south.

## STRAND AT BIRMINGHAM OPENS.

The opening of the new Strand theater in Birmingham, Ala., occurred Thursday. This house is to run all feature photoplays. The first star seen was Mary Pickford in "Esmeralda." The theater is doing a splendid business.

**The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.***

## IOWA EXHIBITOR CARTOONED.

Special to Moving Picture World from Midwest News Service.

AN Oelwein paper runs a cartoon of Manager Theodore Bryant of the Gem theater as one of the "Who's Who in Oelwein." Among other things the paper said:

"Theodore William plans now for an elaborate remodelling soon of the Gem, making it even brighter and more comfortable than it now is. Like a good theatrical man, he loves noise and red fire, but Theodore William Bryant is delivering the goods and that is the main thing with us."

## FILMS IN OSKALOOSA SCHOOLS.

Moving pictures of an educational nature will be shown in the Oskaloosa High School after the school hours during the afternoon at intervals during the coming year. The pictures will be free to students and patrons and will center about the Chicago Herald's travelog service which has been secured by Superintendent Flower for the purpose.

## IN LOUISVILLE.

The Novelty theater of Pembroke, Ky., which has been closed for several months, has been reopened under the management of C. P. Hill, who has had considerable experience in the moving picture business. A new machine has been installed and numerous improvements made. The theater will operate on Tuesday, Thursday and Saturday nights, showing high-class pictures and musical programs will be given.

Thomas Morris, of West Point, Ky., a traveling exhibitor, was recently in the city and purchased 100 reels of old stuff which he will use in connection with his road shows.

Henry Peltier, manager of the Shelby theater of Louisville, reports that he was a long time in getting the new theater on its feet, but that business is now coming on nicely and the theater is now established. Mr. Peltier is running mixed bills and is using General, Universal and Pathe services.

The open-air pictures at Fontaine Ferry park have been closed for the season, the regular season at the park having come to an end.

At Midway, Ky., the Midway Realty company will rebuild the opera house which was recently burned at a loss of about $15,000.

The Olivette Theater company, of Olivette, Ky., has filed articles of incorporation, with a capital stock of $1,000, divided into forty shares of the par value of $25, fully subscribed. The incorporators are Moses Lang and David H. Stiebel, each with eighteen shares and Louis Speevack with four shares.

# Lexington's Harsh Law

### In Kentucky, City Board Adopts New Censorship Regulation—Reflects Irritation of Mayor at Not Being Able to Bar "Hypocrites"—Either of Two Officials Can Now Decide on Moral Tone of Any Offering.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

DEFIANCE of the Board of City Commissioners at Lexington, Ky., in showing the photoplay, "Hypocrites," after the commission had declined to allow the picture to be exhibited in the city, has brought Lexington exhibitors to grief, due to the passage of an ordinance virtually imposing censorship in that city. The Board of City Commissioners failed to stop the recent show, as the Mayor and other officials were out of town. Under the ordinances then in force the police authorities were doubtful whether or not they had a right to prevent the show and besides an injunction was threatened. The Board of Commissioners also has under consideration the revocation of the Colonial theater's license.

The ordinance which was later adopted by the City Commissioners provides that it "Shall be unlawful to exhibit or place on exhibition before the public lewd, obscene or immoral pictures of the kind known as moving or motion pictures. Any person violating this section shall be punished by a fine of not less than $5 nor more than $50 and, in addition thereto, the license of such person to operate a picture show shall be subject to revocation or suspension by the Board of Commissioners; that whenever the Commissioner of Public Safety shall deem it necessary and proper he may require that a motion or moving picture, intended to be exhibited before the public, be first placed on exhibition for inspection by himself or the Chief of Police and any other city officials whom he may designate to observe and inspect the picture, and if he shall determine that such picture is lewd, obscene or immoral he shall have the right to forbid and prohibit its exhibition before the public by his written order delivered to the person intending to exhibit the picture."

## "HYPOCRITES" COMES BACK TO LOUISVILLE.

"Hypocrites," the much discussed moving picture production, which has been one of the most interesting subjects in Kentucky during the past few weeks, proved so popular during its engagement at the Alamo theater, Louisville, that the management of the Walnut theater recently arranged to show the picture for three days at that popular house controlled by practically the same interests which control the Alamo theater. The fact that the picture has been brought back to Louisville for a second showing dissolves any doubt as to just what Louisvillians think of the production.

## NOVELTY AGAIN CHANGES.

Announcement has just been made in Louisville of another change in the management of the Novelty theater, owned and operated by the Kentucky Amusement company, whereby the theater has been taken over by the Fourth Avenue Amusement company, which operates the Alamo in the same block. It was rumored a few weeks ago that there was a deal on between the Keith interests and M. Switow for the Novelty property, but this deal failed to materialize. The Novelty theater has changed hands a number of times during the past few months, it being the smallest of the four leading ten-cent houses in the down town district.

## WILL MANAGE MAYVILLE'S GEM.

Harry C. Mills and his wife, formerly of Sandusky, O., have taken over the management of the Gem theater of Maysville, Ky. Mr. and Mrs. Mills have had a good deal of experience in the moving picture business.

## EXHIBITOR'S WIFE CARRIES ON THE MANAGEMENT.

Following the death of Grover Blanton, of Quicksand, Ky., who was shot a few weeks ago, his widow took over the management of the Gem theater, and is proving herself highly capable of maintaining the former standard set by her husband. Tommy Hall, formerly operator at the Lyric theater of Jackson, Ky., is taking care of the projection end of the business.

## FILMS SHOWN AT THE ADA MEADE.

The Ada Meade theater, of Lexington, Ky., which has been closed for a summer recess, has reopened after being thoroughly overhauled. The theater will show vaudeville and moving pictures. Special photoplays will be shown on Sunday. N. Van Houten Gurnee, manager of the popular playhouse, has signed contracts with the Metro company for a number of high class photoplays to be shown each Sunday. Arrangements have been made to complete the two serials, "The Exploits of Elaine," and the "Diamond from the Sky." The latter will be shown on Tuesdays, while the former will be shown on Fridays. A six-piece orchestra will be one of the attractions this season, and the management is the same as that of last year. Three daily shows will be given this season, starting at 2:30, 7:30 and 9:15 o'clock.

## AIRDOMES REOPEN.

Although the Louisville airdomes closed during the early part of September, because of bad weather, and it was generally though the open-air season had come to a close, the weather became so warm about the tenth of the month that the Westonian, Liberty and some other airdomes opened up again to take advantage of the excessively warm weather.

## GEORGE HACKETT TO MANAGE SUN THEATER.

George Hackett, who is connected with the Central Film Service company and also with the Strube interests, which control the Empire theater on East Market street, and the Sun theater at Eighteenth and Gallagher streets, has left the Empire theater to take the management of the Sun theater, succeeding Prof. W. S. Blankenbaker, who, with the operator, Henry Miller, have gone on the road in vaudeville. Mr. Hackett will also continue with the Central.

## HEARD IN LOUISVILLE.

The S. & P. Film & Supply Company has sold a complete outfit, consisting of a Power machine, chairs, screen, etc., to R. J. Butler, of Vevay, Ind., who is opening a new motion picture show at Vevay, one of the Ohio River towns.

J. L. Thomas, an exhibitor of Cleaton, Ky., was recently in the city where he called on a number of the film exchanges and supply houses.

The Phoenix Amusement company of Lexington, Ky., will open its handsome new moving picture theater on October 1. The theater is one of the largest in the state and cost in the neighborhood of $50,000.

# Negro's Side in Film

**In Philadelphia Colored Folks Dissatisfied with Portrayal of Forefathers in the Griffith Spectacle Want a Picture Giving Their Side of History — Booker Washington's Secretary Talks Matter Over with Eastern Representative of Ince.**

Special to Moving Picture World from Philadelphia News Service.

NEGRO citizens who are not satisfied with the way in which their forefathers are portrayed in Griffith's spectacle, "The Birth of a Nation," now on exhibition at the Forrest theater, have decided to answer the production with a film play of their own, in which the development of the race will be worked out in a dramatic scenario. The better class of colored folk have decided to spend no more time protesting the Griffith production, and it has been agreed upon that a far better answer can be obtained by devoting its attention to making its own success.

In accordance with this plan, James Scott, private secretary to Booker T. Washington, has been in conference with Henry I. MacMason, the Eastern representative of Thomas H. Ince, the celebrated motion picture director. An elaborate scenario has been developed showing the early sufferings of the negro slaves, the trials they encountered in their first years of freedom and the wonderful progress which enlightened negro citizens have made in the past half century.

## GLOBE NEWLY DECORATED.

The Globe theater, 59th and Market streets, has been opened for the coming season under the management of Mr. Cunningham. The theater presents an entirely different appearance from that of last year. The exterior of the building has been artistically finished in brown brick and the brilliant lighting attracts immediate attention. Although the furnishings are not yet complete, the interior presents a beautiful appearance, painted in tan and brown, with the indirect system of lighting adding to the good effect. The stage is a trellised garden, with flowers arranged with a mirrored screen, allowing for the use of sunrise and sunset effects. The orchestra, made up of six instruments, adds to the presentation as well as furnishing selections during the intermissions. The rearrangement of the seats affords an unobstructed view of the screen from all parts of the house.

## HEARD IN PHILADELPHIA.

The Metropolitan opera house in Philadelphia will open on Sept. 27 with a continuation of the policy adopted late last season of showing nothing but motion picture plays. Improvements have been made to the theater and much new equipment has been added to the already efficient supply. One of the features of this policy of providing a strictly first-class moving picture theater was the installation of a Minusa gold fibre screen.

There was a notable assemblage of prominent people of the motion picture industry present at the private exhibition of the first of the Equitable Pictures Corporation production, "Trilby," featuring Clara Kimball Young and Wilton Lackaye, at the Stanley theater, on Thursday, Sept. 16. The production was highly commended, opinions being expressed by many out-of-town exhibitors who were present.

It was recently announced at the Swaab Film Service, 1327 Vine street, that Mark L. Swaab, son of the proprietor of the establishment, will leave soon on an extended business trip throughout the entire state of Pennsylvania.

W. S. Casterlin, proprietor of a moving picture theater in Wilkes-Barre, Pa., was numbered among the recent visitors to this city and paid his respects to various friends in the industry here. He visited the supply houses and purchased new equipment for his Wilkes-Barre theater. Mr. Casterlin enjoys the distinction of being one of the most popular of the up-state exhibitors.

## NEW PITTSBURGH QUARTERS FOR WORLD FILM.

Special to Moving Picture World from Pittsburgh News Service.

THE World Film Corporation signed a lease with the Freehold Real Estate Company for the ground floor at 955 Liberty avenue, Pittsburgh, last week, as a result of a visit of Lewis J. Selznick, vice-president and general manager of the World Film, to this city.

Plans are now under way for the remodeling of the location, and all indications show that the World Film will have one of the finest exchanges in this city.

S. B. Kramer, manager of the Pittsburgh branch, states that the new quarters became an immediate necessity on account of the tremendous demands for the World Film and Equitable Film releases.

He said that "Trilby," the first release, is being demanded on all sides. The releases following "Trilby" are: Helen Ware in "Life's Crucible," "The Bludgeon," "Divorced," "The Woman Thou Gavest Me," "Blue Grass," etc.

## J. J. SPANDAU TO MANAGE LOCAL OFFICE OF FILM CO.

Ellis Cohen, who has been in Pittsburgh for some time opening the local branch of the Greater New York Film Rental Company, has appointed J. J. Spandau as manager of this branch. Mr. Cohen announces that he will remain in this city for a week or so, getting acquainted with exhibitors and putting the office in complete running order.

Mr. Spandau is a well-known film man in the Pittsburgh territory and enjoys a large acquaintance among the exhibitors. He formerly was road man for Warner's and the United Film Company for a year and a half and has served in the same capacity for the General Film Company for the past eight months.

Mr. Cohen is highly elated with the business already done by the Pittsburgh branch and the prospects for the future.

## C. H. DONAHUE GOES TO DES MOINES.

C. H. Donahue, a well-known Pittsburgh motion picture man, left last week for Des Moines, Iowa, where he will take charge of the film and poster departments of the new Metro exchange which has been recently opened in that city.

## LIBERTY FILM SECURES NEW FEATURES.

Mayer Silverman, manager of the Liberty Film Renting Company of Pittsburgh, recently secured a large number of features when on a visit to New York. They are as follows: "Home, Sweet Home," six reels; "The Floor Above," four reels; "The Dishonored Medal," four reels; "The Mountain Rat," four reels; "The Battle of the Sexes," five reels; "The Gangsters," four reels, and "The Great Leap," four reels.

In addition to the above series he also bought the following subjects: "All for a Girl," "The Billion Dollar Mystery," "Bait and Trap" and "The House of Mystery."

In addition to these, Mr. Silverman states that he bought a number of other subjects, but is not ready to announce the titles as yet.

## C. A. HELM IN CHARGE OF MASTERPICTURES.

Charles A. Helm, a well-known New York film man formerly of the General Film Company, is now with the Mutual Film Corporation's Pittsburgh branch, as representative of the Masterpicture department.

## METRO APPEALS FROM CENSORSHIP FINE.

Argument on the appeal taken by the Metro Film Service, Incorporated, of Pittsburgh, in suit brought by Florence Wrenshall, of the State Board of Censorship, in which the company was fined $125 and costs amounting to $7.86, will be heard September 22. Joseph Skerball, manager of the film company, was accused of having exhibited a picture before it had been approved by the state board. Skerball contends that the film had been passed.

## FILM MEN STRIKE OIL.

Messrs. Silverman, Davis, Zipf and Callahan, in company with H. A. McBride, the latter being owner of the Savoy theater in Ellwood City, Pa., who have been drilling for oil near Evans City, Pa., last week were rewarded when they struck oil which has a flow of 25 to 30 barrels a day. Messrs. Silverman, Davis, Zipf and Callahan are all well-known Pittsburgh film men and they are offered the heartiest congratulations of the entire trade.

## REWARD FOR STOLEN FILM.

Mayer Silverman, of the Liberty Film Renting Company, of Pittsburgh, has offered a reward for the information leading to the arrest and conviction of the person who stole the Chaplin film, "Twenty Minutes of Love," from the restaurant at 103 Fourth avenue, recently.

## WEEK RUNS AT THE GRAND.

The Grand opera house in Fifth avenue, Pittsburgh, which has changed its policy from vaudeville to photoplays, started last Monday to run each picture an entire week, the regular weekly release of the Fox Film Corporation being the subjects shown. The scale of prices ranges from 10 to 25 cents. A symphony orchestra of 25 pieces furnishes the music. The stage has been removed and other extensive improvements necessary to the proper showing of pictures have been made.

## NEW GEM AT ERIE OPENS.

The Gem picture theater, at 552 West Fourth street, Erie, Pa., last week opened its doors to the public. This is one of the most beautiful and up-to-date theaters in the city and is owned by Joseph and George Seyboldt of Titusville, Pa.

## SMOKY CITY SPARKLES.

Al. W. Cross, of the Hudson Feature Film Company of Pittsburgh, reports a big demand for the Minerva Courtney female Chaplin pictures.

J. O. Hooley is now manager of the Sheridan Square theater in East Liberty, Pittsburgh, succeeding Edward C. Brown. Mr. Hooley is an old theater man and comes from Montreal, Canada.

The elaborate preparations of the Miles Theater Company caused delay in showing the first Pittsburgh production of "The Melting Pot" from Friday, September 10, to Tuesday, September 14. All pictures being shown this winter in the Miles will be shown in continuous performances, beginning at 12 o'clock noon, and lasting until 12 midnight.

Michaels & Freeman, of 1 Delray street, Pittsburgh, report the loss of a three-reel film, "Stuart Kenene," and offer a reward to anyone who furnishes information leading to its recovery. This picture was shown last at the Star theater, Charleroi, Pa., but was brought to Pittsburgh by the Messenger Service and was not delivered in the proper exchange.

The Penn theater, Walter Artzberger's new house at the corner of Penn avenue and Butler street, Pittsburgh, recently opened with the showing of the Metro feature, "Shadows of a Great City." The Penn will hereafter show Metro pictures every Wednesday. The Universal program will be shown in this theater regularly.

F. R. Jennings, of Ludwig Hommel & Co., 422 First avenue, Pittsburgh, left last week for Detroit, Mich., to attend the convention of the Iron and Steel Electrical Engineers. He will present a paper before this convention, which is made up of the electrical engineers of the various iron and steel mills throughout the country.

Michaels & Freeman Company, photoplay brokers at 1 Delray street, Pittsburgh, are booking the baseball pictures made last spring by the Photoplay Entertainment Company. They depict the Pittsburgh Pirates on their training trip at Dawson Springs, Ky., and Hot Springs, Ark., and include some comedy stunts by Hans Wagner.

Hollis & Smith, at 434 Fourth avenue, Pittsburgh, have secured the exclusive agency for Becker's Famous Daylight Motion Picture Screen in the Pittsburgh territory and will soon install a shadow box for demonstrating the same.

The Family theater in Erie, Pa., which has been closed for the summer, reopened Labor Day with a snappy line of vaudeville, interspersed with many photoplays. As usual, three shows a day will be given.

## WASHINGTON NEWS LETTER.

### Live Items About Exhibitors and Exchangemen—City Loses a Theater.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

DANIEL M. O'BRIEN, who was formerly manager of an exchange in this city and who is now in charge of the Charleston, W. Va., branch of the Buckeye Film Exchange, Inc., revisited Washington on his way back to that place after visiting relatives and friends in his former home, New Britain, Conn.

Pennsylvania avenue may lose one of its motion picture houses for a sign on the Pickwick theater advises the public that it is to let and would be converted into one or two stores.

W. F. Ballenger, who for some time has been office assistant at the local branch of the General Film Company, has exchanged positions with John Payette, who has been in charge of the Baltimore branch of that company. Mr. Payette is a native of this city and is one of the most popular of the younger film men. Not only is he glad to be again able to locate here, but exhibitors and exchangemen are pleased at his return.

Harry Moorehead, who was formerly manager of the Apollo theater, on H street, Northeast, retaining that position until the taking over the business by Harry Crandall, has gone back to Baltimore, where, it is reported, he has associated himself with the operators of the Pell Mill theater.

W. J. Gilmore, of the New York office of the General Film Company, is at the Washington branch on an annual visit looking over the work and installing new schedules.

Manager Spurrier of the V-L-S-E is busily engaged in getting the new quarters of that company at 811 E street, Northwest, in shape to handle the rapidly increasing business in this territory. Office fixtures are now being installed and a formal opening will take place during the week.

Wickham Bros., who operate the Dixie theater, at Eighth and H streets, Northeast, have taken over the Lafayette theater, in the downtown section.

Mrs. A. E. Thorp, of Richmond, Va., visited Washington exchanges last week.

W. H. Irvine is at present looking after the Baltimore interests of the Exhibitors' Co-operative booking agency. Earl A. Reese, of that concern, is at present traveling through West Virginia with a number of good features.

Edgar S. Wallach, publicity representative for the World Film Corporation, who came to this city from New York to cooperate with the local office, had a rather unpleasant experience during his first few days' stay. Mr. Wallach suffered an attack of ptomaine poisoning, which kept him confined in the Emergency hospital for several days.

With Mr. Wallach on the job, H. E. Friedman, the local manager of the World Film Corporation, is making an extended trip through Virginia and North Carolina acquainting the exhibitors in that territory with the new Equitable program. During his absence from the city S. J. Mayer will hold down the lid here. Mr. Friedman states that so many inquiries have been received as to necessitate his going on the road to give the new program his personal attention.

George W. Shaeffer, of the New York office of the World Film Corporation, is in town for a few weeks, making his headquarters at the local office, and arranging for the proper handling here of the new Equitable program.

Among the others of the week's visitors were B. Russo, who operates the Cockade theater, in Petersburg, Va., and J. D. Hofheimer, of Norfolk, Va.

Extensive preparations are being made by the local theaters for the Grand Army week. Special programs, including the showing of patriotic pictures, are planned for all of the downtown houses and the theaters themselves are to be decorated with bunting and flags. This will be the last encampment to be held by the veterans of the Civil War and it will commemorate the fiftieth anniversary of the first grand review of the Union troops held here fifty years ago. With many thousands of visitors in the city, the local exhibitors look for greatly improved business.

## ALBERT REINLIEB PROMOTED.

### Pathe Exchange Man Will Manage Its Newark Office.

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

ON Saturday, Sept. 18, Leo Singer severed his connections with the Pathe Exchange. The Pathe have opened new headquarters in this city at 6-8 Mechanic street, at which location elaborate offices have been secured. The site is that of the building formerly occupied by the National State Bank, and is especially fitted for the purpose of utilization as a film office. Albert Reinlieb, who for two years was at Pathe's New York office, has been appointed local manager. Mr. Westcott will act as cashier temporarily. The Newark office will not supply films until Sept. 27, but local exhibitors will procure their pictures from the New York office.

## MUTUAL FILM HAS NEW OFFICE.

### Lynn S. Card Heads Local Office—Special Truck to Bring Films.

Another change of interest is that of the Mutual Film Exchange, which has secured the premises at 25 Branford place, directly opposite Keeney's theater. Arthur F. Beck, general manager of the Mutual, represented that firm in the negotiations. The premises were leased by Louis Schlesinger, Inc., for Arthur C. Hensler. The local manager will be Lynn S. Card, who will be assisted by Henry L. Easton. According to Mr. Easton, the Mutual service is running very satisfactory in Newark. A special delivery truck has been secured by the Newark exchange to bring the films here early in the morning.

## KILLS SMALL THEATERS.

Oscar A. Morgan, resident manager of the Paramount theater, Newark, in a communication to the Newark Evening News, protests against the ruling of the Interstate Commerce Commission in regards to the transportation of motion picture reels on railroads. Mr. Morgan contends that the price, twenty-five cents for each fifty pounds, is going to drive the small theater out of business. Mr. Morgan believes the biggest joke of the new law is the placing of a value upon each reel. Although the maximum value allowed is $100, Mr. Morgan states that the loss of a feature film would amount to about $1,000. He ends his communication with the following statement, "I understand there is a movement by the exhibitors in Newark to form a Newark Motion Picture Exhibitors' League. I am heartily in favor of such a move."

## ODEON NOW UNION.

The Odeon theater, a 1,500 seat house at 100 Springfield avenue, Newark, is this season employing union operators. Jack Walsh, assistant business manager of the local operators' union, is the night operator, while Al Schroeder, formerly of the Criterion, turns the crank by day. Louis Katz is assistant operator. Beginning Thursday, Sept. 23, the Odeon will have what is to be known as Oriental Night, at which oriental prizes will be awarded to the patrons.

## SINGER ON VACATION.

For the first time since 1909, when Leo Singer entered the film exchange business, he will "knock off" two weeks and sojourn at Asbury Park. Last Saturday Singer left the Pathe, and since then he has had several offers, which he will consider. He stated, however, to the World correspondent, that he would not give out any plans until after his return from the shore resort.

## "THE ETERNAL CITY" RETURNS.

So many requests were made to the Strand theater, Market street, Newark, for the return engagement of "The Eternal City" that Manager Gurseil has booked that feature for the latter part of the week. The show house will open earlier in the morning during the exhibition of this film.

## NEWARK ELKS SCREENED.

On the first four days of last week, moving pictures showing the departure of the Newark Elks for Atlantic City and scenes at the shore resort, including the parade in which 8,000 Elks participated, were shown at Keeney's theater, Newark. The picture drew many interested spectators to the house.

## PROCTOR'S UNIQUE CONSTRUCTION.

The new playhouse, now in course of construction on Market street, Newark, is unique among Proctor theaters, containing, as it does, two distinct theaters. The playhouses are of about equal seating capacity and built one on the top of the other. The upper theater is not a roof garden. The lower show house will be used for vaudeville of the Proctor kind, while the upper one will be occupied as a feature moving picture house, devoted to spectacular film productions.

## NEWARK NEWS NOTES.

The Lyric theater, Hackensack (N. J.) opened last week with feature photoplays. Several structural changes have been made.

The week's attractions at local theaters include: Paramount, "The Explorer," Bosworth; Strand, "Infatuation," Mutual; Carlton, "The Circular Offering," Essanay; Goodwin, "The Silent Voice," Metro; Palace, "The Man Trail."

The Crawford theater, Broad and Orange streets, Newark, will next week observe the first anniversary of its opening.

## STANLEY HAND GETS EXPRESS RULE MODIFIED.

By Edwin H. McCloskey, Boston Correspondent of Moving Picture World.

THE recent discovery by the express companies that advertising matter could not be sent collect caused considerable inconvenience to the New England exchange men. However, after Oct. 1, this ruling will be ineffective through the endeavors of Manager Stanley Hand of the World Film Corporation.

When Mr. Hand learned that express charges must be prepaid on all advertising matter shipped to exhibitors, he communicated with Mr. H. D. W. Morris of the American Express Company and explained to him that theatrical paper was in reality merchandise and could not be properly classified as advertising matter. Mr. Morris and several of the officials of the express company held a conference. As a result all paper may go collect, provided that the charges are guaranteed.

## SAMUEL MOSCOW IN CHARGE OF UNITED OFFICE.

Proprietor Fred B. Murphy of the New England United Film Service has appointed Samuel Moscow as manager of his Boston branch. The business at this office had been recently under the direct supervision of Mr. Murphy, but the opening of branch offices in Bangor and Springfield, and the contemplated opening of branches in other territory, makes it necessary for Mr. Murphy to have a general supervision of the entire business. Mr. Murphy is one of the few independent film dealers in New England, and in the future most of his time will be spent in New York seeking film to supply his patrons.

The appointment of Mr. Moscow has met with the approval of exhibitors in this district. He has been connected with the United for the past six months as a roadman, during which time his efficiency has been displayed. He has been in the film business for seven years, having been the proprietor of the Central and Orpheum theaters, Cambridge, Mass., a roadman for the Warner features and still later connected with the Gray and McDonough enterprises in Maine.

A. Lincoln Ehrgott, Maine representative of the General Film Company, was seen in Boston during the past week.

## TRAVELING EXPERT FOR WORLD FILM.

W. H. Fullwood has been appointed to the Boston office of the World Film Corporation in the capacity of a business stimulator. He is an experienced advertising man with newspaper and theatrical experience. He will visit the exhibitors throughout New England, who are under contract for World and Equitable features, and show them how to conduct advertising campaigns that will increase the box office receipts.

## NOTES IN NEW ENGLAND.

The Auditorium at Concord, N. H., has been purchased by the Steinburg Amusement Company and will play road attractions.

Manager Samuel Bernfield of the New England Pathe Exchange is delighted with the hit that the Pathe serial, "Neal of the Navy," is making in Boston.

Manager Frank Ferguson of the Boston theater reports that the picturization of Ring Lardner's baseball stories, "You Know Me? Al," are making a big hit with the patrons of his playhouse.

Julian Oliva of the auditing department of the Fox Film Corporation headquarters, New York, has been in Boston during the past week devising a new stock system for the New England office.

Charlie Chaplin is the feature at many Main theatres of late. In addition to the service of the Mutual and General exchanges, the Phoenix Film Corporation has a full complement of Chaplins, and have also a four-reel Chaplin feature entitled "Ambition" which we understand is an exclusive.

## CAPTAIN BRAGDON'S WIDENING INFLUENCE.

By John F. Flanagan, Maine Correspondent of the Moving Picture World.

FROM captain of a small coast steamer running from Lamoine Beach to Bar Harbor, to proprietor of a chain of fifteen theaters, inside of three years, is the record of H. N. Bragdon, who has his general office at So. Paris, Me. Mr. Bragdon is one of Maine's most influential exhibitors and is a great booster of the Moving Picture World, which he speaks of as "the paper" as if there was but one. In his many theaters the service is composed of General, Mutual and Phoenix films.

## HUSTLE AT FREEPORT'S NEW THEATER.

The Mortimer Amusement Company reports that work is going ahead rapidly on the new theater the company is building in Freeport, Me. Much hustling will be needed in order to get it opened by Oct. 5, but it is hoped to have everything completed by that time.

## FILMS SHOWN IN ELLSWORTH CHURCHES.

One of, if not the most radical, departures from all that is common in the Pine Tree state is the announcement that in Ellsworth the Methodist Episcopal church is using pictures in conjunction with their Sunday evening service. Rev. T. S. Ross, pastor, finds it difficult to procure suitable subjects and would appreciate hearing from concerns having such. Pictures with a moral such as, and of the type of, "The Spirit of the Conqueror," which he recently used, are wanted. Evangeline from the same company was also used to good advantage, as was "Thou Shalt Not Steal."

## PINE TREE THEATER NOTES.

The item recently published regarding film cleaners should have read 97,000 cleaning pads were completed in the time mentioned.

The Bijou theater at Pittsfield, Me., of which H. W. Stitham is manager, reports business as normal. Pittsfield has a new theater, which is operated by A. St. Leger, a well known showman. Both are doing well, the service at the Bijou being Universal and Phoenix, and at the Leger playhouse, General and Fox.

J. W. Greeley, of Greeley's theater, Portland, Me., has been awarded the rights to exhibit the moving pictures of the Greek pageant held by the Congress Square association at Cumberland Fireside last week. The films were made by the Hearst-Selig Company, the photographer being Dick Sears, so well known in Portland.

Mrs. Musa Steiner, who is the lessee of the new opera house in East Millinocket, reports business as fast picking up. The "Broken Coin" is reported as going good, as are also the feature attractions of the Tinker-Phoenix Company.

The International Reform Bureau of Washington, D. C., has been showing free moving pictures in the parks at Lewiston, Maine.

The International Reform Bureau of Washington, D. C., has been showing free moving pictures in the parks at Lewiston, Maine. Views of scenery, animals, transportation, immigration, mining, etc., was interspersed with views of physical and moral progress. The audience was shown how an artistic five room bungalow is framed in one day at a cost of $1,000. Fighting city conflagrations, water supply, parks, playgrounds, and baths. There were also views of the present civic warfare against dust, dirt, smoke, disease, avoidable accidents, child labor, war, gambling, habit forming drugs, alcohol and other evils.

For the three days of the Agricultural Fair at Ellsworth, Maine, the program at both the Bijou and the Strand theaters will be supplied by the Phoenix Film Company exclusively. A big bill has been arranged.

## CHILDREN'S MATINEES IN BUFFALO.

By Billy Bison, Buffalo (229 Oxford Avenue) Correspondent of Moving Picture World.

SOMETHING new for Buffalo is the plan to hold children's matinees at local moving picture theaters. The Buffalo City Federation of Women's Clubs is responsible for the idea. Pictures especially adapted for the child, including travel, animal, educational and child-life films, are shown at the various theaters throughout the city on these special Saturday matinees for children. The programs have already been given at the Victoria, Ellen Terry, Frontier and other houses and have proved a success. Through the courtesy of the local film distributors the Federation has been invited to private exhibitions of the newest films suitable for these matinees.

## SALOONS HIT HARD.

In Troy, N. Y., it is expected that thirty-five saloons will go out of business on October 1. The moving picture shows are blamed by the brewers and given credit by the foes of liquor for this slump in the saloon business. These theaters are scattered through every section of the city and the business in every saloon within six blocks of a show has fallen off 40 per cent. One saloonkeeper of Troy declares that where young men formerly came into his place early in the evening to play pool or cards for drinks, they now go to the moving picture shows. Some visit his place after the show, have one or two drinks and go home. This, he said, has made a big deficit in his year's receipts. The same condition is reported in every section of the city.

## GEORGE OSCAR STARR DEAD.

George Oscar Starr, who years ago with George D. Bunnell operated a dime museum in Buffalo and another on the Bowery, New York, is dead in London, England. At one time he was general manager of Barnum & Bailey's circus and later was general manager of the Crystal Palace, London.

## NEW THEATERS—REOPENINGS.

Terry & Terry of Waterville, N. Y., have renewed their lease on the Lyceum theater, Ithaca, N. Y.

A new theater, known as Proctor's Palace, will be opened in Yonkers, N. Y., about Oct. 15.

The Reis Circuit Co. has the lease of the Wieting opera house, Syracuse, N. Y.

The New opera house of Seneca Falls, N. Y., managed by Fred C. Fisher, is being redecorated.

The new Amus-U moving picture theater being erected in Waverly, N. Y., by W. H. Perry & Son, will open about Oct. 6. The house will seat 500 persons and will be fireproof, brilliantly illuminated and artistically decorated. The policy announced is this: "Only the best and most carefully selected screen plays will be presented and every care will be exercised to make the moral tone of the theater acceptable to the most scrupulous critics."

The Garden theater, Buffalo, which has been closed for some time, will open Sept. 20 under the management of William F. Graham. Burlesque during the week and moving pictures on Sundays will be featured.

Manager Davis of the Elmwood moving picture theater, Buffalo, recently had the McDowell Quartette.

William Lampropolis of Jownstown, Pa., will build a theater at Latrobe, Pa.

Williamson & Gresli's new Palace theater at Canandaigua, N. Y., was recently opened.

The Bijou moving picture theater at Main and North Division streets, Buffalo, has been bought by the Bank of Buffalo. A bank building will be built on this site and adjoining property. The Bijou will be continued until May 1. Manager Byrne of that house recently resigned and joined the staff of the Teck theater, Buffalo.

## ELECTRIC THEATER OF TOPEKA OPENS.

Special to Moving Picture World from Kansas City News Service.

THE Grubel brothers, Frank and George, of Kansas City, Kan., opened the Electric theater in Topeka Sept. 13 with George Beban in "An Alien." The first and second weeks had moving pictures only; "Trilby" was the bill for the second week.

The Electric, formerly the Orpheum, has had an irregular career, sometimes vaudeville, sometimes pictures, for several years. The Grubel Brothers, highly successful with picture houses in Kansas City, Kan., St. Joseph and Joplin, Mo., bought the playhouse last summer and closed it for two months for alterations. The most important change was the removal of several posts which occupied space fully three feet square, obstructing the view from more than 50 seats. An extension of the office into the auditorium was also eliminated.

W. P. Cuff has been engaged as manager. He started in the business at Topeka with the Crawfords, later had the World office at St. Louis, and has been in several districts for various exchanges.

The Electric will pursue the same policy as is followed at the other houses of the Grubel Brothers, high-class feature pictures, with two acts of vaudeville. The Topeka house is located 150 feet from one of the busiest corners in Topeka, on West Eighth street, near practically all of the street car lines, and has a capacity of 1,700.

The Grubel Brothers began business with the opening of their house in Kansas City, Kan., and were among the first to play up to the best taste of the growing public, so have been eminently successful. They have also carefully selected locations, the Kansas City house being at the vital point in the city, Sixth street and Minnesota avenue.

### Another Electric Theater.

The new Electric theater of the firm, at St. Joseph, Mo., was also opened Sept. 13. This show house is likewise beautifully equipped, and aims at the best class of trade. It has a seating capacity of 1,800.

# Sam Bullock Arrested

### Cleveland Exhibitor Brought into Court by Ohio Censors—Had Quoted President Herrington on Screen to the Effect That "Censorship Was Conceived in Iniquity and Is Dying in Disgrace"—Must Answer for This Crime.

By J. D. Raridan, Ohio Correspondent of Moving Picture World.

SAM BULLOCK, well known Cleveland exhibitor, finally has been accommodated. He wanted to be arrested by the state board of censors for showing a film in which Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, was quoted, and at last—after a long wait—had his desire appeased. And in consequence, Mr. Bullock maintains, he will be able to take his little affair into court and show the censors the real ethics and the actual meaning of a constitution.

Bullock ran the Herrington film in both of his Cleveland theaters. In it, as leaders, were excerpts from the speech made by Herrington to a Cleveland holiday crowd recently, in which he declared, "Censorship was conceived in iniquity and is dying in disgrace." The board ordered Bullock not to show the film and in defiance, Bullock declared no man can curb free speech in view of the fact that free speech is the first principle of the constitution of country and state. In this stand he was supported by Mayor Baker who refused to take action which the board desired—namely, to cause Bullock's arrest.

Charles G. Williams, chairman of the board, came to Cleveland last week and had warrants issued by Justice of the Peace Swartz. Bullock gave bond for $600 and was released, jubilantly expecting his case to be tried and taken into the courts.

## NEW PRODUCING COMPANY HERE.

The Fderal Photoplays company, which is to produce and distribute moving picture plays with Cleveland as its headquarters, was incorporated a week ago for $150,000. It is promoted principally by Robert H. McLaughlin, former manager of the Colonial theater, Cleveland, and author of "The Eternal Magdalene," a new drama which is being prepared for Broadway production; Paul C. Mooney, manager of the Fox Film corporation's Cleveland branch, and Edward P. Strong, attorney. The company has leased offices in the Marion building and will soon install a studio equipped to produce six scenes simultaneously. Property of the Educational Film corporation, of Chicago, has been acquired and the Federal will continue to handle the business of the former concern. A picture theater in Cleveland will be leased to give Clevelanders the first opportunity to view releases.

## CLEVELAND GOSSIP.

After a demonstration of projection machine operation at the county courthouse in Cleveland the county board of education decided to adopt the recommendation of County Superintendent A. G. Yawberg to buy a machine for use in schools. Educational films will be shown.

Maurice Liebensberger, associated with Harry Charnas in distributing film production on the Standard program, is in New York arranging for new productions and the establishment of an eastern distributing branch.

Charles Beatty, head of the company operating the Cameraphone theater in Cleveland and several theaters in Pittsburgh, was in Cleveland last week.

Dan Phillips, former assistant manager of the General Film Cleveland branch, has been transferred to Columbus as manager, associated with J. R. Smith, now special representative. H. Schieles is the new Cleveland manager for the General.

Walter W. Kulp has been appointed Detroit manager for the Fox Film Corporation, under Paul C. Mooney, in charge of the district.

## PRAIRIE STATE'S NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

### Want Theater to be a People's House.

BERT AND HARRY BEYERSTEDT have launched their plan for a new People's theater in Winona. By offering stock at $10 a share they hope to have a large part of the community interested and make the name Peoples have some significance. It is proposed to incorporate for $50,000, but construction will start as soon as $25,000 has been subscribed.

### Reopenings—New Houses—Notes.

Manager Graves has reopened the remodeled Elco theater at Ely. A gallery has been added and the seating capacity has been increased by several hundred. A new stage means the addition of vaudeville in colder weather.

Julia A. Ross will erect a new moving picture theater at Hallock to cost $8,000.

C. D. Congdon, of St. Paul, who has assumed the management of the Iris theater at Canby, spent four years giving moving picture shows on United States battleships.

Saxe Bros. have just celebrated the first anniversary of the Strand theater at Minneapolis.

The Caughren theater at Sauk Center had that town filmed for the first time.

A thirty-foot addition to the Princess theater at Wabasha is being made which will increase its seating capacity to 450.

Satler & Kotowski have moved their moving picture show at Ivanhoe to a new location.

Carl H. Schirmer and Joseph Sherr have purchased the Bijou theater at Eveleth.

The Star theater at Two Harbors was badly damaged by fire.

## IN NEBRASKA.

### Clair Manager Gets Electric Plant in Hurry.

THE city council and the electric light company at Blair got into a battle in which the Home theater was likely to be one of the innocent victims. The company wanted the city to buy the plant. It did not, and the company shut off the current Friday night. Manager C. J. Robinson of the Home jumped on the train and at Omaha purchased an oil engine and a dynamo. It was shipped by express and was set up and in operation for the Sunday night show. The patrons of the Home never had brighter pictures.

### City Tax Too Large.

Manager Fred Saup of the Opera house at Kearney has asked a reduction of the city's corporation tax of $100. Add to this the government war tax of $100 and it becomes a burden.

### Joseph Wolff on the Job.

Joseph Wolff was severely burned about the hands in carrying a burning film from the operating room of the Rex theater at Nebraska City to the street.

### Shorter Items.

Paul Poggenpohl has sold his moving picture theater at Cody to H. L. Childers.

Construction of the New Empress theater at Gordon has begun.

The Auditorium at Osceola showed films of the Polk County fair which were made by the Nebraska Feature Film Company.

The Overland theater at Nebraska City opened September 16, playing three reels of pictures and four acts of W. V. M. A. vaudeville. Glen Aldrich is manager.

The Lyric theater at Fremont will devote one night a week exclusively to comedies.

The management of the New Orpheum theater at Lincoln expects to have that home opened by the Christmas holidays.

## IOWA ITEMS.

### Many New Leases—Changes in Ownership—Personal Notes.

The Willard theater at Creston has been reopened with a picture program. Burton Samish, brother of N. Samish, proprietor of the Willard and the Temple Grand theaters, is manager.

Attendance records at the Idle Hour theater in Leon were broken by "Uncle Tom's Cabin."

N. B. Reynolds, for two years in the photoplay business at Ottumwa, has leased the Fairfield theater in Fairfield.

The Jewel theater at Burlington had the showing of "The Honeymoon Mixup," a film made for the Gazette of that city.

Flindt, McCord & Flote leased the Grand opera house at Spencer to W. E. Barber of Minneapolis who remodeled the interior before reopening.

Ben B. Wiley, who recently retired from the management of the Virginia theater in Boone, is contemplating erecting a new theater in that city next year.

Byron Sherwood, who has been engaged in the moving picture business at Shellrock, has purchased the Majestic theater at Eldon from Manager Turner, who plans to go to Colorado and engage in the sheep-raising business with his brother.

# Shaft at Sunday Closers

### Rockford, Illinois, "Star" Invites Eight Aldermen Who Voted Against Sabbath Shows to Investigate and Consider--Live Sunday Evening Facts That Will Bear Repetition—Some Lawmakers Stand in the Light of the Community.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

EIGHT aldermen in Rockford voted to close the moving picture shows on Sunday nights. The move was not popular. The Rockford Star champions the cause of the exhibitor. It invites the eight councilmen to attend one of these places of amusement any Sunday night. "The Star is quite sure that they will withdraw their opposition to this popular form of entertainment. They will find that two-thirds of the audience is composed of toilers and their children and wives.

"Before the advent of picture houses, the working people had no wholesome form of recreation. They seldom if ever attended the theaters, as the price of admission made it impossible. They were therefore shut out from seeing the works of the world's great authors and great actors of today. Picture houses present travel scenes, historical and biblical plays. They therefore have a tendency to improve and repair. Would the aldermen debar the toiler from this influence?

"Suppose the picture houses are not allowed to open on Sunday nights. What amusement is left to the men and women who toil in the shops and stores all the week? Where will they go? Will the aldermen provide a wholesome place for them? There are hundreds of young men in the city who came here to find employment. They have no homes. They board with private families. Close the picture houses and where will these homeless young men spend their Sunday evenings?

"The Star is surprised that there are aldermen who favor this narrow policy. Instead of doing good, they are doing harm. They are setting up a wall that may tumble about their heads. They are teaching the working people to believe that they are entitled to no privileges and that the voice of the voters as expressed at the polls on this question will not be heeded by eight aldermen."

## FORTY DAYS FOR SHOW MASHER.

A police judge in Waukegan sentenced to forty days in jail a man who annoyed a woman patron of a moving picture theater.

## THEY ARE STRICT IN LINCOLN.

Steve Bennis, whose candy kitchen picture show at Lincoln was mentioned in a recent issue, "ran over" some films with his family one Sunday night and was arrested for technically violating the anti-Sunday show law. The case was dismissed later.

## SPECIMEN PROGRAM OF CHURCH.

Expressed interest in the programs used by churches leads the World to give as an illustration the selections of the Epworth M. E. Church at Elgin for a Tuesday night entertainment: "The Battle Hymn of the Republic," "The Green Eye of the Yellow God," "How Moving Pictures Are Made and Shown," "Tomb of the Ancient Japanese Empress," "An Excursion into the Valley of the Vesubi," "The Waterfall of Aragonia" and "A Sense of Humor" and "A Buxom Country Lass," comedies.

## ILLINOIS GOSSIP.

### New Theaters—Leases—Changes in Personnel—Items in Illinois.

Manager G. K. Brown of the Majestic theater at Kankakee has such a strong voice that complaints of his megaphone announcements of his attractions led the mayor to order him to cease that form of advertising.

All records for return engagements for feature films have been broken in Springfield by "The Spoilers." The Capital theater has just had this popular picture back again.

The Hoyburn theater at Evanston showed "Midnight at Maxim's" by request the third time.

The Opera house at Collinsville had "A Collinsville Romance" September 21 and 22. This film was made by D. M. Primm and W. M. Doake of the Bon Feature Film Company of Springfield.

The Globe and Princess theaters at Monticello have just started "The Broken Coin."

The St. Clair Amusement Company, in which John Klink and George Killion are interested, has taken over the Odeon theater at St. Clair avenue and Ninth street in East St. Louis. Seven reels of pictures will be shown at 5 and 10 cents.

The new theater which Manager John Frederick of the Lyric at Belleville is promoting will seat 2,000 and will use vaudeville and moving pictures. The structure will be of reinforced concrete and will be a combination theater and airdome as the roof can be raised in the summer.

G. E. Cashman has taken a lease on the Auditorium at Galesburg and it will play no more pictures.

The Crystal theater at Paxton charged 50 cents for adults and 25 cents for children when it showed "Cabiria."

The Lyric and Grand theaters at Rock Falls showed "Quo Vadis" simultaneously.

Manager Harry Sodini has reopened the Family theater at Moline with vaudeville and pictures.

The Memphis Photoplay Company produced a play at Metropolis. The story was woven around a bridge which the Burlington Railroad is building across the Ohio River.

"The Gilded Fool" was shown by the Opera house at Mt. Sterling to help local boys who are building a wireless station.

The Majestic theater at Paris has started daily matinees.

A resident nurse is needed in Girard, and Managers Routzahn and Major are giving their profits every other Friday night to the Woman's Club.

Sulphur Lick Springs, a new health resort near Wedron, now has moving picture shows Tuesday, Thursday, Saturday and Sunday nights and Tuesday afternoons.

Glencoe will have a new moving picture theater, it is reported.

Faul & Overton will move the Lyric theater at Winchester to the Frost Building.

The Apollo theater at Princeton has been leased to Charles J. Allardt and Robert Codd of South Bend, Ind. Harry Eastman will be local manager. Multiple-reel features will be used Tuesday and Friday nights. Some changes are planned, including the installation of a pipe organ or Bartola. Thomas B. Henderson, proprietor of the theater, retains an active interest.

When Manager Wilson of the new Star theater at Clinton showed the Williamson submarine pictures, the Superintendent of City Schools ordered each room dismissed long enough for the pupils to see these films.

The Secretary of State at Springfield issued a charter to the Alice Theater Company of Chicago. The company was incorporated with $2,500 capital stock by E. S. Hartman, C. E. Morrill, Barre Blumenthal.

"Mother" was shown at the Wildey theater in Edwardsville for the benefit of the Builders' Club of St. Andrew's Church.

## CHARLOTTE, MICHIGAN, HAS SUNDAY SHOW PROBLEM.

Special to Moving Picture World from Midwest News Service.

OPPONENTS of Sunday shows are striving to keep the issue alive in Charlotte. A petition was presented to the City Council sometime ago by the W. C. T. U., asking that the shows in operation be closed, but it was tabled. The latest move by the "antis" was to have similar petitions presented for the signatures of voters at the Sunday church services.

## LOCAL FILMS AND FACES IN GRAND RAPIDS.

Competition between two Grand Rapids houses was centered on the home-made photoplay business. The Powers theater had a week's booking of the "Blissveldt Romance," made for the Association of Commerce by the Paragon Feature Film Company of Omaha, when A. J. Gillingham, of the Gillingham & Smith enterprises, brought in a Detroit company to produce one of the typical wedding films in which as many local crowds as possible are used. The interest in the exhibition of "A Michigan Elopement" at the Majestic Gardens was intensified by an offer of $100 in gold to the persons submitting the largest lists of persons they identified in the picture.

## NEW KUHL OPENS AT JACKSON.

C. A. Kuhlman opened at Jackson, Mich., his new Kuhl theater, with Dorothy Donnelly in "Sealed Valley." He followed this with "Hypocrites," "The Melting Pot" and Olga Petrova in "The Vampire." The new theater is next door to Kuhlman's Rex, and in many respects the houses are similar, although the new theater naturally has the advantage of many later ideas. One of these is the mezzanine floor with its boxes which will be reserved for parties. The walls are decorated in an antique ivory finish, blending into a cream in the ceiling, and ivory is also used in the lobby, the balcony, on the flower vases and lamp stands.

## HEARD IN MICHIGAN.

A deal for the Alseium theater at Farmington was called off and Manager Thompson remains in possession.

Paul Starr and Edward Hickerson of Big Rapids have purchased the Elk theater at Elk Rapids from Guy Fish. Starr will give the house his personal attention.

Manager Stanchfield opened his new Rae theater at Ann Arbor, September 11, with "The Garden of Lies."

Earl D. Wilber, of Pontiac, has returned to the moving picture business as manager of the new Eagle theater in Pontiac. Julius Kleist, Jr., owner of the house, will give his personal attention to his Howland theater.

Manager Beckwell has reopened the Marion theater at Iron Mountain.

The Censor theater at Albion has installed a new heating plant.

James B. Starken has sold the Gem theater at Holly to Marc Peck, manager of the Rowena theater at Fenton.

Harold Weiss, formerly of Battle Creek, who has been connected with the Butterfield enterprises, opened the Garden theater, an exclusive photoplay house at Flint, September 18. The Garden was formerly the Bijou, Flint's principal vaudeville house. Metro and Fox features will be used.

The Star theater at Sault Ste. Marie showed for five days "Civic Pictures of Sault Ste. Marie."

The Jeffers theater at Saginaw is being remodeled.

## MILWAUKEE'S CHINESE EXHIBITOR.

Special to Moving Picture World from Midwest News Service.

CHARLIE TOY, Chinese merchant and owner of the New Toy theater on Second street in Milwaukee is not superstitious. He opened the house on the 13th of the month with a thirteen reel program. "The Blindness of Virtue" and "China," a set of the travel pictures taken by Dr. George A. Dorsey, curator of Anthropology for the Field Museum, were on the opening bill. "The Melting Pot" was the second week's attraction. The house seats only 160, but every chair is comfortable and each is covered with rich tapestry. Only two shows at 2:30 and 8:15 will be given. All seats are reserved, 35 cents for week-day matinees and 50 cents for nights and Sunday matinees. Decorations are in red and gold with a background of Chinese yellow. A string orchestra furnished music.

## BOOKINGS AT SUPERIOR GRAND.

The Superior Grand has opened its theatrical season, but the late September and early October bookings include feature pictures, including Lyman H. Howe's show, "Cabiria," and "Uncle Sam at work." This house is after "The Birth of a Nation."

## HENRY BOYLE THEATER OPENS.

The lease of the Cummings Amusement company on the Henry Boyle theater at Fond du Las expired September 18 and it was reopened September 20 by the new owner, E. L. Gundberg, of Minneapolis. Feature pictures or road shows will be used the first three days of each week and pictures and vaudeville the rest of the time.

## AMONG WISCONSIN THEATERS.

### Snapshots at Showmanship—Changes in Management—Personals.

The Methodist Episcopal Church conference at Eau Claire passed a resolution against Sunday moving picture shows.

A new vaudeville and moving picture circuit in Northern Wisconsin and the iron range in Minnesota is projected.

Manager Frank Phelps and Treasurer B. J. Cook of the New Grand theater at Duluth have been in the East looking over the field for attractions. The scheme includes houses in Ashland and Superior, Wis.

The opera house at Antigo gave a "jitney dance" after its picture show, the admission to the show entitling the patron to the first two dances.

Manager William Merz of the Princess theater at Chilton secured 25 cents and 15 cents for "The Christian" which was his Labor Day special.

The Elite theater at Appleton has added two acts of vaudeville to its program the last four days of each week. This theater closed one afternoon so its employes could attend the Fox River fair.

The bowling alleys at New Holstein probably will be converted into a moving picture theater.

T. H. Dailey of Plainfield, who bought the Gem theater at Portage from Samuel L. Huber, reopened it September 11 with "The Avenging Conscience." Dailey operates theaters in Plainfield, Almond and Amherst.

Glen Brown, operator at the People's theater in Superior, and Miss Olive Murray, who has been a pianist at the Princess and Lyric theaters, were married September 7 at Duluth, Minn.

Manager Smith of the Gem theater at Washburn has remodeled his building, adding a stage so that he can play road shows.

The Ideal theater at Fond du Lac has added two acts of vaudeville to its four-reel show.

The Brandon band is playing the pictures when "The Trey o' Hearts" is shown free every Monday night on the streets of Brandon.

# Showman and Citizen

### Clifford Picture Theater of Urbana, Ohio, Illustrates a House That Is Giving More to Its Community Than It Gets, Prosperity of the House Notwithstanding—What Manager Clifford Is Doing for the Neighborhood's Children.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

MANAGER CLIFFORD, of the house of that name in Urbana, O., has probably been more successful in getting the sincere and unqualified approval of the youngsters of his city than any manager in the State. Among the innovations which he has introduced for the purpose of winning the regards of the children are special matinees for school children, at which the admission is only two cents; a singing school in connection with all children's matinees, at which he himself, a talented singer, teaches them new songs and leads them until the audience knows the words and music; special prize matinees, and the like, until the "kiddies" of Urbana have come to regard the Clifford as their own special house.

Exhibitors like Manager Clifford are public benefactors. The community in which they live is healthier, happier and more prosperous, just because there's a man living there with a heart in his breast and a brain in his head and the two working together not at odds. He has made his theater one of the most valuable institutions in the town. There must be something special in Mr. Clifford and something special in Urbana, O., for a loaf of good, wholesome bread depends on yeast as well as flour. We judge that if the people of Urbana wanted a censor they would choose Manager Clifford as the only man in that city truly fitted for the job. They'd choose well. The Moving Picture World is glad to put this account into print, not so much to flatter Manager Clifford as to please and encourage its readers.

## NO SIDEWALK SIGNS IN URBANA.

The police force of Urbana, O., has declared war on all sorts of sidewalk signs, including those usually used to advertise the attractions at moving picture houses, and the exhibitors are compelled in consequence to keep their signs in their lobbies. It is declared by the police, in fact, that an exhibitor started it by leaning his framed display against a lamp-post at the curb, following which the police were reminded of an ordinance against such obstructions on the sidewalk, and have since been on the warpath against them.

## WATCHING THE FIGHT OVER "HYPOCRITES."

Cincinnati exhibitors are awaiting with interest the outcome of the fight on the State Board of Censors which has been inaugurated at Cleveland in the declared intention of an exhibitor there to show "Hypocrites" regardless of the veto of the censors. If the Clevelander wins out the victory, an important one, will encourage similar independence here on occasions calling for it. So far, what with the State Board and the several threats of local censorship, Cincinnati exhibitors have not had much encouragement on the subject of bucking the censors in the courts or elsewhere.

## JULIUS HURTIG AMBITIOUS FOR HIS COLONIAL.

Jules Hurtig, senior member of the firm of Hurtig & Seamon, which controls the Lyric and Colonial theaters in Dayton, announces several important innovations for improvement of the houses, notably the engagement of Heidelberg's philharmonic orchestra of 12 pieces for the Colonial. Among the first-run productions for Dayton which the Colonial will show, according to Mr. Hurtig, are those of the William Fox organization, the V-L-S-E releases and the Pathe features, under the new Gold Rooster brand. "I want to make the Colonial theater the most talked-of feature house in the Middle West," declared Mr. Hurtig, in outlining his ambitious plans for the house, which seem well calculated to deliver the goods for him in this respect.

## "THE GALLOPER" AND "TRILBY" GOING WELL.

In spite of a week of unexpectedly hot weather, such as has hardly been known heretofore this summer, some of the best drawing cards of the season were in evidence in Cincinnati, notably, perhaps, the Equitable production of "Trilby" at the Grand. Prices were raised for the occasion from the ten-cent level, being fixed at 15 cents all over the house. The film showed for the entire week, the popularity of the two leading players, Wilton Lackeye and Clara Kimball Young, being such that the picture drew well during all of that period. Music Hall also reports good business, the film version of Richard Harding Davis' successful play, "The Galloper," drawing well the latter part of the week, with a first-class soloist and the big orchestra which is a feature at the big house. The venture in moving pictures there seems so far to be a decided success, and the promoters are only regretting the coming at an early date of the automobile show, which will make it impossible to show pictures for a week.

## ROYAL TO HAVE A MARQUISE.

The management of the Royal theater, on Vine street between Seventh and Eighth, has decided to improve the front of the house, and provide protections for its patrons and passing pedestrians, by the construction of a handsome marquise extending over the sidewalk. The tile paving in front of the theater becomes very slippery, to the point of being dangerous, in wet weather, and it is hoped that the marquise will eliminate this trouble. The Royal has been doing an excellent business during the warm months, partly as a consequence of offering bargain attractions, in the shape of a double program, for five cents. The Universal and Mutual programs are combined and given together for a single admission, and the long show for a "jitney" has proved popular.

## OFFICE OF "BULLETIN" HAS NEW HEAD.

The Cincinnati office of the Ohio Motion Picture Bulletin, which is published as a purely Ohio exhibitors' and producers' organ, with headquarters at Columbus, has been taken in charge by Miss Catherine Fieldhaus, of Louisville, Ky., succeeding F. P. Bloomfield, who has gone to Detroit to engage in business. Miss Fieldhaus is well known to exhibitors in Ohio and Kentucky, and expects to make a success of her work here, especially in view of the increasing activities among companies organized to produce pictures in and around Cincinnati.

## MAKING OVER THE WALNUT.

Manager I. Libson, whose burdens as manager of the Strand and the Family have been added to by at least half by his control of the Walnut, reports that the changes being made are so extensive that the house will be virtually new when the work is over. Not only complete redecorating is in progress, but other work is being done, incident to the change from dramatic to moving picture productions, which will make the Walnut quite the finest and one of the largest moving picture houses in the city, according to Mr. Libson. Only features will be shown at the Walnut.

# Cloth Signs in Michigan

### Michigan Exhibitors' Association Gets a Modification of Fire Marshal's Rule on Cloth Signs—Paper Mounted on Cloth Permitted Up to Three Sheets in Frames—Six-Sheet Posters Can Be Pasted Tight Against Buildings.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

FOLLOWING a conference between a special committee from the Michigan Exhibitors' Association and Fire Marshal John T. Winship, the latter announced a modification of his recent ruling on cloth signs in front of moving picture theaters. Under the revised ruling, Michigan exhibitors will be permitted to use mounted paper on cloth up to and including three sheets, provided they are fastened in a frame and are solid up against the building, so that they will not blow around. Exhibitors will not be permitted to use six-sheets on mounts; the only way exhibitors can use them is to have them pasted right against the building. This ruling becomes effective about Dec. 1.

In the latest News Bulletin issued by the commissioner is contained this paragraph: "At a recent conference held in the city of Detroit and attended by representatives of all the film exchanges with headquarters in that city and a member of the staff of the state fire marshal's office, an agreement was entered into whereby in the near future only the smaller lithographs will be sent out to the various theaters in the state and where larger paper is used it will be placed on outside billboards or sides of buildings where same do not obstruct any entrances or exits. It was further agreed that signs will not be used as banners, but will be placed on boards or in frames."

## SMALL HOUSES AND CONTRACT CANCELLING.

A number of exhibitors are finding fault with exchanges because of their contracts being cancelled when a larger theater comes into the neighborhood. For instance, one theater has a contract for certain films and is to have the exclusive first-showing in the territory, but his house only seats about 600. Some one comes along with a 1,500 seating theater and offers the exchange two days a week on that particular film. In many cases, the exchange will cancel the original contract and favor the latter.

## GEORGE W. WEEKS TO MANAGE DETROIT METRO.

George W. Weeks has been appointed manager of the Detroit office of the Metro Film Corporation, which recently moved to new quarters at 159 West Jefferson avenue, where it occupies the second floor. Mr. Weeks is one of the best known men today in the moving picture industry in Michigan. He has been manager of the Universal exchange since it first opened and also has operated theaters. When the Michigan Metro Company was organized, he was one of the original stockholders, although he was not active in the management of the company. A few months ago A. Arthur Caille bought the bulk of the stock in the Michigan Metro Company and asked Mr. Weeks to act as its manager. Mr. Weeks accepted. He is still acting as advistory manager for the Universal Exchange. The numerous friends of "George" certainly wish him all the good luck in the world.

## C. H. MILES BELIEVES IN PICTURES.

C. H. Miles, who operates a chain of theaters in Detroit, Cleveland and Pittsburgh, is getting more interested in pictures every day. He gives patrons of the Orpheum theater, Detroit, two hours of moving pictures without charge every day preceding the matinee. He says it is a great "puller" for the matinees. Every day at 12:30 there is a line-up in front of the box office. In Cleveland he runs pictures on Sundays and abandons vaudeville, while in his Pittsburgh theater he has given up vaudeville entirely and is now running nothing but pictures. "I am keeping my eye on the picture business," he said to the World representative. "I can see where it has unlimited possibilities."

## THE GLOBE A NEW HOUSE.

Practically a new theater has been constructed in remodeling and enlarging the Globe theater on the north side of Grand River avenue, east of Trumbull avenue. The decorations are in ivory, gold and old rose shades. The theater contains a large balcony and is equipped with large mirror screen. There are a number of auto boxes in the rear of the auditorium, supplied with handsome wicker chairs upholstered in tapestry. The theater is carpeted throughout. Attractively designed retiring rooms are provided for women and men. Seating capacity of the house is increased from 600 to more than 1,000. The house is owned by the Globe Amusement Company. Leroy Bishop is president and general manager and Alvan D. Hersch, vice-president.

## BETTER LOOK CLOSE.

A concern recently filed incorporation papers with a capital stock for $10,000 to make motion pictures. A prospective purchaser of stock in the company wrote to one of the Detroit newspapers asking: "Is it an honorable company? Has it enough capital to produce films? How long has it been in operation and what are the names of some of the films produced by said company?"

The newspaper sent this answer: "The film corporation in question was organized a week ago capitalized at $10,000, of which $5,000 is said to be paid-up stock. No men of business standing in Detroit are in the company. The president says the company is in need of funds. No film has been produced and the company does not as yet own a moving picture camera. Large posters, advertising a film production, were printed, but the president now says he has decided not to produce that film. Some changes in the plans of the company would be necessary, he said, before they could go ahead."

## V-L-S-E APPOINTS DUNCAN ITS DEROIT MANAGER.

Sidney Abel, of the Cleveland office of the V-L-S-E was in Detroit on Sept. 14 and announced J. M. Duncan as manager of the Detroit office, succeeding R. R. Hutton, who has been transferred to Cleveland, where he will be connected with the sales department. Mr. Duncan has been in Cleveland with the local exchange for some time.

## METRO OPENS AN ESCANABA BRANCH.

The Metro Film Corporation has opened a branch in Escanaba which will take care of the upper peninsula business. H. W. Smith has been appointed manager for the Northern Michigan business and has already taken up his new duties. Mr. Smith was for a long while manager of the New Empire theater on Woodward avenue, coming originally to Detroit from Albany, N. Y.

## RAY BRANCH CHOSEN SALES DIRECTOR OF KRITERION.

An announcement of great surprise is the appointment of Ray Branch as director of sales for the Kriterion Film Co., which operates offices in Detroit, Toledo, Columbus and Grand Rapids. The appointment was made by Ralph Peckham, general manager of the company. Mr. Branch has been assistant manager of the Universal Exchange in Detroit since it opened a few years ago. Ray is popular, young and well liked. It looks as if Ralph Peckham made a very wise choice in selecting Mr. Branch for this new position.

C. W. Masterman has been transferred from the New Empire, Detroit, to the Majestic, Grand Rapids, where he will act as assistant to Bert St. Johns, the manager. Both houses are owned by A. J. Gillingham. A. W. Heuser will continue as assistant manager of the Empire.

The Kriterion offices are handling the Associated Program, which is meeting with big success. "I never realized before there was such a demand for one and two reel pictures," said Mr. Peckham. "We are doing far better than we had anticipated."

## INDIANAPOLIS FILMS NEARLY READY.

Special to Moving Picture World from Indiana Trade News Service.

THE Flying Eagle Film Corporation, producing in Indianapolis, expects soon to have several pictures for release. There is a great deal of local interest in the announcement, because the company has been using the camera on the street.

## AM THAT ROOSTER ALIVE?

A Mr. Runyan, who is showing slides of the Johnson-Willard fight in picture houses in Indiana, has a red buff rooster which he says was the mascot in the Johnson camp in Cuba. Just what does he mean, mascot?

## INTERESTING INDIANA ITEMS.

### Local Films and Local People Go Well.

After some trouble and effort Manager Arthur Jackson of the Martz theater, Tipton, Ind., has been able to book a film in which James Monroe Johnson, a local actor, appears. It will pull because "Jimmie" is well liked in Tipton.

"Woman's Taking Way" and "The Haunted House," two local moving picture plays produced by Lincoln J. Carter at Huntington, Ind., have taken hold of Huntington folks. The Jefferson theater is getting great houses.

The Colonial theater, Indianapolis, entertained 500 newsies, carriers for the Indianapolis Star, in the opening performance of "Neal of the Navy."

The Twentieth Century theater, Gary, Ind., has added two singers to the daily program.

County Treasurer Swanson, owner of the Gem theater, Hobart, Ind., is to remodel the house. An addition is being built on the rear. Manager Coons has ordered a new picture machine and a new piano.

The Century theater, Mishawaka, Ind., formally opened Sept. 2. The house has added a number of improvements in the last few weeks.

Jimmy Chandler, manager of the Palace, Peru, Ind., has asked an "unofficial board" of censors to sit on "Midnight at Maxims'." The rector of St. Charles Church, Peru, said it was not fit for public consumption and Jimmy has named the rector on the board.

Manager Worth of the Arc, Monticello, Ind., has reduced the price to five cents, except for the five-reel shows, which will be ten cents as usual.

Maurice Butterworth, better known as "Mike," is to manage the Wells-Bijou theater at Evansville, Ind., this season. Mike has been in the box office for a number of years.

Sears & Sears, owners of the Gem, Clinton, Ind., have redecorated and added new aisle mats of tan color.

The Palace theater, Gallatin, Tenn., reopened Sept. 13 with Graustark.

The Princess, Humboldt, Tenn., opened Sept. 20. The Princess is in the Odd Fellows' building, a force of carpenters being at work several days to remodel for the theater. Manager Stratton of the Electric theater is interested in the new house.

Stanley Spoehr, who for five months has managed George Bleach's picture house, the Princess, at Henderson, Ky., will leave for Owensboro, Ky., there to take charge of either the Empress or the People's theater. Louis Hayes, it is understood, will take charge of the Princess, which he has arranged to buy from Mr. Spoehr.

The Sutherland Presbyterian church, Indianapolis, has installed a moving picture machine and equipped the basement of the church for shows every night in the week, except Thursday and Sunday, at the price of one jitney. The money will go into the fund for building the church.

Rev. William Carson is pastor of the church. On Sunday nights films will be occasionally used, but the show will be free.

Lee McNutt, who ran a camera in Terre Haute, is going west, to Nucla, Colo., to open a picture house.

"Shelby's Romance," a local film with local characters, packed the Alhambra, F. J. Rembusch's theater at Shelbyville, every night for a week.

The Logan, Wabash, Ind., is showing "The Market Price of Love" to big crowds. This is the Essanay prize contest film, and Miss Faye Jones of Wabash was one of the five winners from Indiana.

Manager Dunn of the K of P theater, Greensburg, Ind., entertained the children of the Odd Fellows home.

## IN THE DAKOTAS.

### Laemmle Film Co. Opens Fargo Office.

Special to Moving Picture World from Midwest News Service.

THE first large film exchange in Fargo, N. D., has been opened by the Laemmle Film company in the old Commercial Bank building at Front and Sixth streets. Lee A. Horn will be manager. This exchange will distribute the unusual films to North and South Dakota and Northwestern and Northern Minnesota.

### With Exhibitors and Shows.

The Bijou theater at Esmond, N. D., has been opened.

Cooper & Conboy gave free shows the opening day at their new Scenic theater at Lisbon, N. D., in appreciation of the patronage at the old house. The new theater is 25x100 and seats 180.

A. C. Cole is the new manager of the Mozart theater at Hatton, N. D.

Manager Archie Miller of the Grand theater at Devil's Lake, N. D., has installed a new 27-piece Wurlitzer orchestrion.

The Pleasant Hour theater at Brookings, S. D., booked "Graustark" for September 27, the first of a series of big features.

The Strand theater at Fargo, N. D., has booked Salisbury's Wild Animal pictures for September 24-25.

F. W. Bowen has been making arrangements to open the Comet theater at New England, N. D.

The Bijou theater at Aberdeen, S. D., has had its fall opening, incidentally dedicating to the cause of good pictures a new Minusa gold fibre screen.

## ST. LOUIS' BELATED SUMMER.

After waiting all summer St. Louis exhibitors have just begun to have airdome weather, and the domes have been playing to capacity houses. The weather has come too late, however, for exhibitors, who had to depend on an outside theater alone, to make up the losses they sustained early in the season.

# St. Louis' Expectations

### Big Business Revival Among St. Louis Theaters Is Expected for This Season—Art and Business to Be Satisfactory—Theaters Turning to Films—Houses That Have Been Enlarged—Best Features Coming.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS, always one of the best film towns in the country, is on the eve of a big business revival and preparations for the coming fall and winter season are assuming proportions which, if taken as a measure, assure a prosperous season for the exchanges and good programs for the patrons of the art.

Five new houses and two rebuilt places, all of them in the big class, will be open to the public for the coming season. The new theaters represent the very latest in construction and equipment. The Shaw, at Shaw avenue and 39th street, is already open. The Cinderella, at Cherokee and Iowa, which will replace the Cinderella dancing palace, and house three thousand patrons, opens September 26th. The beautiful Pageant, at 5851 Delmar, the largest one floor theater west of New York. The King's, at Kingshighway and Delmar avenue, which has had only periodical runs of mixed vaudeville and pictures, and a try at dramatic stock, which did not pay, and has been practically out of commission for a long time, will reopen under the management of Harry Koplar, on a scale that will no doubt make a successful place of it in the future. The Garrick, a Shubert dramatic theater which has been dark for two years, will soon open as an exclusive moving picture house. The new Triangle Corporation theater, where their policy of two dollar pictures will be put into practice, has not yet been announced, but it will almost be sure to be one of the few remaining downtown straight dramatic houses.

Of rebuilt theaters are the Marquette, at Eighteenth and Franklin avenue, which has had its seating capacity doubled, a beautiful new front and lobby, and all the late improvements added; the Chippewa, at Broadway and Chippewa, which has been made practically new, and the Monroe, 2800 Chippewa, which has been enlarged so as to double its former capacity.

The Garrick theater, which has been closed with the exception of a short time play or film engagement for the last two years, has been sold to Harris & Davis, of Pittsburgh, and will be reopened as a high class feature house early in October. The Harris & Davis company operate theaters in New York, Boston, Philadelphia, Cincinnati and Pittsburgh.. All of their enterprises are conducted on a high plane, and prices as high as two dollars are charged at some of the theaters. It has not been announced yet what the admission prices at the Garrick will be. Isaac Lipzin, who has been managing the Harris & Davis house in Cincinnati, will be manager of the new place. The Garrick is very finely built and perfectly equipped, and was opened as a regular dramatic house by the Shuberts with Charles Richmond and Ada Rehan in "The Taming of the Shrew." When the Garrick goes over to pictures there will only be the Olympic, the American, and the Shubert theaters playing dramatic companies in the downtown district.

## "BIRTH OF A NATION" DRAWING IN ST. LOUIS.

The "Birth of a Nation," which is in its third week at the Oympic, seems to be repeating the success that this remarkable fine feature has met with everywhere it has been exhibited. There was strong opposition to the film presentation, and the management secured a temporary injunction to keep the police from interfering with the exhibtion. The return made by the City Counselor's office filed September 11th, claims that part of the pictures ridicules the negro race, thereby causing prejudice. The case will be heard before Judge Hennings soon.

## CINDERELLA READY OCTOBER 1.

The Cinderella dancing palace, one of the largest dancing resorts in the country, which is being turned into a monster moving picture theater by its owners, will open about October 1st. The theater will seat three thousand persons, and a program of big features changed daily for ten cents admission will be given. The management has also arranged for an innovation in the shape of dancing after the performance. A special dance orchestra will render music, and several hundred couples may remain and dance for an hour after the show. The auditorium of the theater takes the place of the dancing floor of the Cinderella, which was so large that after the seats were installed generous aisles and wide spaces at the sides were left. This space will be devoted to the dancing.

## ANOTHER THEATER FOR DELMAR AVENUE.

The Pageant theater, an all picture house, opened at 5851 Delmar avenue on September 18th. The Pageant is a modern and well equipped house in every particular, and is perhaps the largest single floor theater in the country. Fifteen hundred patrons can be accommodated. A Hope-Jones Unit orchestra has been installed. A. E. Morelock is manager of the Pageant, and a program of first run pictures will be maintained. The opening bills will be composed largely of V-L-S-E features.

## CHEROKEE STREET THEATERS IN CELEBRATION.

The Cherokee street neighborhood, one of the many districts in St. Louis where a number of theaters are grouped together, enjoyed its annual carnival and street fair the week of September 13th. There are a great many of these districts in St. Louis; they were formerly little outlying groups of shops and stores that the city grew around. Most of them have merged with the larger town, cast off their small unit habits and become as metropolitan as the balance of the city, and Cherokee street has merged, but it has not lost its identity, it is still the Cherokee neighborhood, it is still neighborly and friendly like a little town, and it likes to give its annual celebration and street fair each year that is very much like a big country picnic with metropolitan trimmings.

There are five theaters in the district, all within shouting distance of one another, the Best, on Jefferson and Cherokee; the Vandora, just around the corner; the Cherokee, across the street from the Vandora; the Favorite, and the big Favorite garden and airdome, under the same management. All of these theaters arranged special programs for the carnival and did their share in the entertainment of the many thousands of people that thronged the brilliantly lighted streets from dusk to midnight.

Fred Wehrenberg, manager of the Best theater and an active official of the Exhibitors' League, was very much in evidence at the celebration. Everybody knew everybody else, and everybody shook hands with everybody else, and nearly everybody had a chicken, or a duck, or a basket of groceries, won at one of the many contests that were a feature of the celebration.

# Long Runs More General

## In San Francisco an Interesting Tendency Toward Increasing Length of Runs for Feature Pictures Is Noticeable—Reason for It Not Yet Clear—Several Theaters That Furnish Examples—Value of a Fixed Policy.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

ONE of the most interesting developments in the moving picture business in San Francisco of late has been the tendency toward longer runs in both dowtown and residence district theaters. A year ago not more than two exclusive moving picture houses attempted to show the same program for more than three or four days, while at the present time it is an easy matter to count a half a dozen who change but once a week. Whether this is due to the fact that the city has been entertaining hundreds of thousands of strangers during the past year and transient trade has assisted the theaters, or whether it is a natural development of the amusement business is by no means certain, but exhibitors are agreed that there is a strong tendency toward longer runs.

"The Clansman" ("Birth of a Nation"), which enjoyed such a heavy patronage at the Alcazar, is now being shown at the Savoy on McAllister street, after a brief engagement at the Cort, having been transferred to this house on account of the opening of the regular theatrical season. It is now on its twentieth week here, and from present indications will be run considerably longer, as the attendance is keeping up well. "The Woman" is now enjoying its six consecutive week's run at the Odeon on Market street, while "The Mix-Up" has run for three weeks at the Unique nearby. It is very unusual for any attraction to be offered at these houses for more than one week and the change in policy is significant.

The Imperial and the Portola theaters were the first local houses to inaugurate a solid week's run and the signal success that has been attained by these is due in no small measure to the uniform change dates and the uniform prices that were established. Manager Eugene Roth of the latter house attributes much of its success to the fact that the public was educated early to understand that programs would always be changed on a certain day and that prices would always be uniform. "Nothing is more annoying," he said, "from the standpoint of the patron, than to visit a moving picture theater and find that the program change day has been shifted and he is not seeing what he expected, or to find that the admission price has been changed overnight. A weekly change is convenient and uniform prices, regardless of the magnitude of the production, are essential to success."

### NEW FILM CONCERN.

The Golden State Film Company has been incorporated at San Francisco with a capital stock of $53,500 by W. D. Walker, G. E. Duke, C. W. Humphreys, P. G. Hausman and J. Gale. Messrs. Walker and Duke have been engaged in the film business here for some time, with offices in the Mechanics bank building at 948 Market street. They have been handling the Evans and Sontag subject, "The Folly of a Life of Crime," as well as other attractions that have been secured.

### SCREEN CLUB HOLDS FROLIC.

The Screen Club of San Francisco tendered a delightful entertainment in its clubrooms in the Tivoli theater building last week, the event being attended by more than two hundred members and their friends. Vaudeville acts from various theaters, dancing and other special features, including an elaborate luncheon, were enjoyed during the evening. The clubrooms were tastefully decorated for the occasion and visitors expressed delight at the beauty of the quarters. At a recent meeting of club members Leon Netter was chosen a director to succeed Sol Lesser, who found it impossible to be present at times, and Harry Schmidt was selected to fill the place of Leon Bories resigned.

### FILM CONCERN MOVES.

The Pacific Comedy Film company has moved from the upper floor of the Film Exchange building on Golden Gate avenue, to the Mechanics' bank building on Market street. Manager H. J. Palmer has gone East to purchase additional film and expects to engage in business on a larger scale upon his return.

### NEVADA BRANCH FOR EXCHANGE.

A branch of the Independent Film Exchange of this city is to be established at an early date at Reno, Nev., by G. Speck and F. Vallin. This will be the first film exchange to be opened in the Sagebrush State and the venture is being watched with considerable interest. It will be possible to serve the entire State of Nevada much more quickly than is now the case, and at a less expense to exhibitors, so a good business is expected from the start.

### BUILDS HIS OWN FILM VAULT.

William Citron, versatile manager of the San Francisco branch of the William Fox Film corporation, has not only proved himself to be an extremely competent exchange man, but has also come to the front as a designer and builder of fireproof film vaults. When it was decided recently to erect a vault in the basement for the storage of film stock bids were solicited from local builders but their tenders were regarded as being too high so Mr. Citron undertook to handle the job, assisted by the regular office force. A reinforced concrete vault with a steel door has just been completed and the job would be a credit to any contracting firm. All of the films now kept on racks on the main floor will be moved to this vault shortly, and the inspection and poster departments will also be moved downstairs. A rest room for exhibitors will be fitted up on the main floor and other improvements of a permanent character made.

### PICTURE THEATER AS TEMPLE FOR LEARNING.

Simplex Theater Number One in the Palace of Education on the grounds of the Panama-Pacific International Exposition has become one of the leading meeting places for educators and standing room here is very often at a premium. On Labor Day moving pictures were shown, these being accompanied by lectures on the following subjects: "Work of the Consumers' League," by Mrs. Helen L. Mabry, of the National Child Labor Committee; "The Science of Success," by Dr. Julia Seton; "The Profit Sharing Plan of the Ford Motor Company," by E. R. Riebel; "The Prevention of Industrial Accidents," by L. L. Richardson; "The Relation of Insurance to Labor," by Dr. Frederick L. Hoffman; "Labor's Deadly Foe," by Miss Mary E. Brown; "The Relation of the International Harvester Company to Its Employes," by J. R. Underwood; "What the Government is Doing for Labor," by Hugh S. Hanna, U. S. Bureau of Labor; "Devastation Wrought by the Hookworm and Its Effect Upon Labor," by Miss Laurine Sigmier, and the "Federation of Labor," by Grant Hamilton. Efforts to secure crowds at lectures without any other attraction have proved futile, but when these are illustrated with moving pictures it is with difficulty that accommodations can be arranged for all who wish to attend.

### LEAGUE HEADQUARTERS MOVED.

The headquarters of the Motion Picture Exhibitors' League of San Francisco have been removed to the second floor of the Mechanics' bank building, where two large offices have been taken over. The Industrial Moving Picture company is also opening offices at this address.

### JEWEL CITY SPARKLETS.

Herman Wobber, manager of the Progressive Exchange, has returned from a trip to Chicago where he attended the Paramount convention.

The Roman Catholic Orphanage in South San Francisco is now showing moving pictures, having recently purchased a Motiograph projection machine from Edward H. Kemp.

J. C. Cohn, of the Consolidated Amusement company of Honolulu, recently purchased new lobby display fixtures for the four Island houses of this concern from G. E. Metcalfe.

The management of the Market Street theater has placed an order for two Power's Cameragraphs No. 6B

G. A. Metcalfe, the well known machine and supply man of this city, has returned from a trip to the Pacific Northwest and announces his decision of establishing a branch at Seattle or Portland at an early date.

A number of changes and improvements have been made of late in the Queen theater on Polk street. A type S Simplex projector has been purchased for the operating room.

Sol L. Lesser, of the Golden Gate Film Exchange, left last week on a hurried business trip to New York.

Nick Turner, who recently disposed of his interests in the Majestic at Chico, Cal., to Anderson & Wood, has accepted a position as traveling representative for the Golden Gate Film Exchange and is now covering the Northern part of the State.

Irving Lesser, manager of the Golden Gate Film Exchange, has returned from a vacation spent at Adams Springs.

W. V. Crone, of the Sierra Film Manufacturing Company, turned out an exceptionally fine piece of work on Admission Day, with the parade of Native Sons and Daughters as a subject. This was taken in the morning and shown in the afternoon at the Orpheum.

Miss Sallie P. Newsum, with the American Film Manufacturing Company, at Santa Barbara, was recently here to enjoy the Exposition, and Miss Ellison, of the scenario department, has also been here and has since left for the Northwest.

R. Hergert has joined the force of the Mutual Film at the San Francisco office and will handle feature productions.

The exhibit of the Nicholas Power company in the Palace of Liberal Arts at the Exposition continues to attract large crowds, a total of four hundred and fifty-six having visited the booth on Labor day and five hundred and two on Admission day. How many thousands passed the booth on these big days could not be accurately calculated.

The Lyric has opened on Fillmore street, near Eddy, under the direction of Charles Cole, vaudeville and moving pictures being the attractions offered. Two Motiograph machines have been installed and the Westinghouse motor-generator set now running is said to be the largest in any theater in the city. H. Lubfin is the operator.

### CALIFORNIA NEWS.

George Bailey, who has the Wonderland airdome at Turlock, Cal., is arranging to use the old Broadway opera house.

G. L. Ferguson, who is erecting a moving picture theater at Tulare, Cal., has decided to construct a small balcony in the house.

The Planet Motion Picture Company has been incorporated at Los Angeles, Cal., by B. J. Viljoen, D. W. Jefsy and G. B. Clark, the capital stock being placed at $150,000.

The International Film and Producing Company has been incorporated at Los Angeles, Cal., with a capital stock of $10,000 by Mrs. Hallie H. Hawkins, Frank Shaw, John J. Hodnett, J. Ackermann, William Geary, F. M. Sanford and Haseltine Driscoll.

Charles Grogg, of Grogg's theater, Bakersfield, Cal., has been spending several weeks in the San Francisco bay region to escape the warm weather.

P. Hanlon has opened a new theater at Vallejo, Cal., and has purchased a fine photo-player and two Edison 6B machines.

J. E. Doud has purchased the Santa Clara theater at Santa Clara, Cal., from Dahnken & Son.

The White theater at Salinas, Cal., has been taken over by its owner, G. A. White, and Mark Hanna, who has been operating it, will confine his attention to Brown's theater.

The management of the Bio theater at Hayward, Cal., has taken over the Haywards theater.

The Rex, Berkeley, Cal., is to be reopened under the direction of W. S. Roney.

The Theater Visalia, Visalia, Cal., is to be reopened with moving pictures and vaudeville. A Power's Cameragraph No. 6A has been installed.

## NEW ENTERPRISES IN OREGON.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

MANAGER C. C. COMBS, of Hillsboro, Ore., reports he has opened a new house in that town in an old theater location which he has remodeled. Mr. Combs has purchased opera chairs from the Service Film company of Portland.

The Prisilla theater, in Portland's Highland district, has been reopened by Boon and Bang and will be known as the Mutual theater. The Peninsula theater, Portland, after being closed for some time, has been reopened, as has the Acme, in which J. A. Pringle has acquired an interest.

## PORTLAND BUSINESS BRIEFS.

The Elite theater, 47th and Sandy Boulevard, Portland, formerly conducted by Robert Hazlett, has been sold to W. W. Vaughn, an old time Portland showman.

The Cozy theater, Woodburn, Ore., has been taken over by W. R. Claman.

The Ideal theater, in North Portland, has been acquired by the Ideal Amusement company, comprising local film men.

E. H. Young, a well-known vaudeville man of Portland, has assumed the management of the Wexford theater at Salem, Oregon.

## PORTLAND PERSONALS.

William Van Scoy, local cameraman for Pathe, has left for Walla Walla, Wash., where he will photograph the coming Frontier Days, and A. L. Smith will leave Portland soon for a like mission at the Pendleton Round-Up.

A. S. Kirkpatrick, efficiency man and exploitation expert in the local Mutual office, now has the work of his new position well under way and has already started several innovations along publicity lines.

Walter Wessling, manager of the Portland Pathe Exchange, recently returned from a trip through the Willamette Valley and southern Oregon and reports the business outlook good in the towns he visited, namely, Medford, Roseburg and Grant's Pass.

Mr. and Mrs. Leonard Clark have returned from their honeymoon trip and Mr. Clark is back at his desk at the General Film company. Cupid has been very active at the General of late and two weddings with one or more of the principals from that office are expected in the near future.

The week's visitors at the exchanges were B. J. Callahan, Critic theater, Seaside, Ore.; E. C. Murphy, Pastime, the Dalles; B. J. Sparks, Star, Heppner, and P. D. Lambert, Gem, Hood River.

F. M. Simonton, manager of the Standard Feature Film company, recently returned from a trip to Seattle where he reports he affiliated his company with the Seattle Celebrated Players concern and will handle their product in Portland, also that he has acquired the local rights to "The Melting Pot" which will show at the People's September 19.

## SPOKANE THEATER TAKES NEW LEASE OF LIFE.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

J. W. ALLENDER and E. P. Gregory, who took over the Lyric moving picture theater last February from A. R. Patten, and have been running it as a five-cent house, have now leased the Spokane theater, which they will operate exclusively as a picture house on a ten-cent admission charge. This theater was formerly the home of many road shows, then the home of stock and later of a mixed program of pictures and a few vaudeville acts. It closed its doors several months ago and has been dark since. Additional to this it has been more or less dark for a couple of years.

Mr. Allender feels that as he and Mr. Gregory have been so successful with the Lyric that they will easily make a success of the Spokane and count on the Lyric as their bank roll for backing the new enterprise. The theater opened Saturday, September 11 at 11 a. m., and for the first hour all children under 14 years of age were admitted free.

Manager Allender has been in the picture business since 1908 when he started in Spokane and for a time since that was engaged in the same business in Montana. He announces that for the first eight days he will feature Charles Chaplin pictures in the Spokane and will open with Mabel Normand and Charles Chaplin in "Mabel At The Wheel," a two-reel presentation, and "Captain Swift," a five-part production of the Life Photo Film corporation by C. Haddon Chambers, featuring David Wall. Following these he plans to run Mutual Masterpictures and other features. His first change of program will include Charles Chaplin in "Ambition" and Dorothy Davenport in "Five Hundred Dollars Reward."

Mr. Allender has been showing second run Mutual Masterpictures at the Lyric and reports that the "Absentee," with Robert Edeson as the star, drew well.

## PATHE OPENS OFFICE.

### P. L. Carroll in Charge, Assisted by B. F. Hibbard.

P. L. Carroll, branch manager of the Pathe Exchange, Inc., has just opened offices at W412 First avenue and is handling the full releases of the company for this territory. He is receiving his releases direct from New York.

The Pathe News service is used at the Clemmer twice a week and occasional other releases are being used in other theaters. Mr. Carroll reports he has ten 24-sheet stands in the city to advertise productions of his company and that some three and six-sheet stands will be arranged soon.

B. F. Hibbard, formerly assistant in the local office of the Warner's Features, later absorbed by the United Film Company, which closed its local office when it went into the hands of receivers, is assistant to Mr. Carroll, as booker, in the office.

## MUTUAL EXCHANGE TAKES NEW EXHIBIT ROOM.

### Will Also Be Used by Neighboring Exchanges.

W. J. Drummond, local manager for the Mutual Film Corporation, has just closed a contract with Lee S. Forbes, manager of the Class A theater, for the Mutual Masterpictures and other Mutual service. Mr. Drummond reports business good and that he had films in 10 of the 13 picture and vaudeville houses of the city for the week ended Sept. 11.

The Mutual Company is also taking extra quarters at W410 First avenue adjoining its present quarters at W406 and 408 First avenue. The extra space will be for display rooms and there will be an exhibit room in it. The Pathe and the Universal Film & Supply Company will also use the exhibit room, when local theaters are not used for exhibition purposes, as their offices adjoin the Mutual. This is now called both "film row" and "movie row."

## DUMONTS RETURN TO STAGE.

J. W. Dumont, who came to Spokane more than a year ago as manager of the local office of the Warner's, later absorbed by the United, and Mrs. Dumont will return to the stage the week of Sept. 19 to 25 in their former stage success, "Betsy And I Are Out." They will appear at the Empress.

## J. P. COTTER WRITES OF GOOD BUSINESS.

J. P. Cotter, who with M. B. Haish organized the Majestic Amusement Enterprises, Baker, Ore., last spring, and took over the Orpheum and Grand theaters, of Baker, in a letter just received says:

"We did a nice business during the warm weather and have been packing them into our theaters since the cooler weather. We have been using the World Film productions for features with very good results, though we will play any feature that will bring in the 'dough.' We use in the Grand the straight General program and features and vaudeville combined in the Orpheum. We played 'Midnight at Maxim's' recently and stood the people out in the street. 'The Cup of Chance' also packed the theater and sidewalk. Chaplin is certainly strong here. We play him in the Orpheum, add three reels, making five reels in all, and it draws big crowds."

## GERALDINE FARRAR FILM COMING IN NOVEMBER.

Spokane theatergoers will see Geraldine Farrar in her first film venture, "Carmen," at the Clemmer theater in November, according to F. S. Fountain, Northwestern manager of the Paramount corporation, who was a visitor in the city. The Farrar picture has just been completed by the Lasky company and is the first of several pictures in which the noted grand opera beauty will appear.

Mr. Fountain witnessed a private run of "Carmen" in Chicago, where he attended the annual conference of Paramount managers last week. He said: "'Carmen' is the most wonderful picture I have seen. The acting is superb. Some original effects are used in the production for the first time and Clemmer patrons are assured of a treat when the Farrar pictures come in November."

## SPOKANE BREVITIES.

B. W. Copeland, manager of the Rex theater, reports that "The Scarlet Sin," featuring Hobart Bosworth in the title role and "The Broken Coin," a serial presenting Grace Cunard and Francis Ford, have been drawing big houses. He commenced to use the entire Universal program Aug. 29 with changes daily except Friday. The service includes the Broadway features and Mr. Copeland reports all have been drawing well.

"The Flying Twins," a Mutual Master-

(Continued on page 119.)

## Mutual Program

### American "Clipper" Releases

# PARDONED

**Three Strong Parts**

**Here is a brilliant film production—an absolute masterpiece—one that insures a packed house**

THE STARS

## Harold Lockwood

**and**

## May Allison

**Director, Thomas Ricketts**

## Released October 9th

---

### American "Mustang" Films

## Man Afraid of His Wardrobe

By Charles E. Van Loan
One of "Buck Parvin In The Movies" Series
Book published by George H. Doran Co., Publishers
with

**Art Acord, Anna Little**

Three Reels Released October 2nd

---

## Breezy Bill, Outcast

**with**

**Jack Richardson, Helene Rosson**

Two Reels Released October 8th

---

*Book American Films* *Watch YOUR Profits Grow*

Distributed throughout the United States exclusively by Mutual Film Corporation

---

## American Film Company, Inc.

SAMUEL S. HUTCHINSON, *President.* CHICAGO, ILL.

## Mutual Program

"Flying A" Releases

# JUST AS IT HAPPENED

A Drama in Two Parts
Featuring
**Lizette Thorne Edward Coxen**
Directed by Charles Bartlett
**Released October 4th**

---

## The Sting of It

Single Reel Drama
Featuring
**Winifred Greenwood Edward Coxen**
Directed by Charles Bartlett
**Released October 8th**

---

American "Beauty" Films

## Mother's Busy Week

A Comedy-Drama
Featuring
**Neva Gerber William Carroll**
Directed by Archer MacMackin
**Released October 5th**

---

## Curing Father

A Comedy-Drama
Featuring
**Nan Christy John Sheehan**
Directed by John Dillon
**Released October 9th**

First in Public Favor
Book American Films

Distributed throughout the United States
exclusively by Mutual Film Corporation

## American Film Company, Inc.

SAMUEL S. HUTCHINSON, *President* CHICAGO, ILLINOIS

MUTUAL SPECIAL FEATURE

# THE DIAMOND FROM THE SKY

## A Picturized Romantic Novel

by Roy L. McCardell *Directed by* W. D. Taylor

## Not One Dull Moment!

Terrific *action* — *thrills* and *suspense* — no wonder "The Diamond From The Sky" is the greatest profit-getting continued photoplay that ever was produced.

A new, two-act chapter is released each week. Twenty-two chapters are now appearing. Exhibitors: *Get in now* on this tremendous box-office triumph. *Don't delay another minute.*

For booking information, write, wire or see at once the North American Film Corporation representative at your nearest Mutual Exchange, or write or wire us.

**North American Film Corporation**

JOHN R. FREULER, President

71 West 23rd Street New York City

*North American Representatives at*
*Every Mutual Exchange in America*

(Continued from page 115.)

picture; "Midnight at Maxim's" (Kalem), and Margaret Gibson in "A Child of The North," have been the leading attractions at the Majestic for the past week, from a box office standpoint.

Thomas Santschi, in "The Octopus," and "The Whirlpool," proved profitable attractions at the Class A during the week.

The Clemmer theater continues to pack the house with Mary Pickford productions. Not only did she pack the house in the second appearance of "Tess of The Storm Country," but also with "Rags," which appeared for four days close on the heels of the former.

The V-L-S-E production "The Rosary," proved an excellent attraction for the Casino as did "The Girl from His Town," with Margarita Fischer as star.

George Nash, in "The Cotton King;" Emma Wehlen in "When a Woman Loves," and "The Avenging Conscience," have been leading attractions at the Liberty recently.

## IN DALLAS EXCHANGE OFFICES.

By S. G. Parker, Dallas, Correspondent of Moving Picture World.

MANAGER C. C. Ezell is back at his old desk at the General Film company, after an absence of several months, during which time he handled the affairs of the Texas Paramount Pictures company. Mr. Ezell is one of the most popular exchange men in the southwestern territory.

C. E. Hudson, who has been managing the General office in Dallas, has returned to the East, where he has assumed a similar position with the same organization.

LeRoy Bickel, who has been handling the affairs of the Famous Players Film Company at Oklahoma City, is now installed as manager of the Texas Paramount exchange. Mr. Bickel is succeeded at Oklahoma City by R. D. Lewis, who has been traveling for that exchange.

W. M. Byrd, who was recently appointed manager of the World Film Corporation office in Dallas, after being a traveling representative for many months, did not stay with them long. He is now installed behind the mahogany manager's desk at the Box Office Attraction Company in Dallas, handling Fox productions.

At the present time, the World office in Dallas is being managed by C. R. McHenry, recently appointed assistant manager from the traveling ranks.

N. R. Spitzer, special Fox representative, will remain in Dallas for a week or two, getting Mr. Byrd "on" to the office and the work of the organization, when he will return to New York.

After the resignation of R. B. Morris from the Supply Department of the Consolidated Film and Supply Company in Dallas, A. B. Salles, who has been Mr. Morris' assistant for some months, was installed in the swivel chair.

## DALLAS HAS FAIR CENSOR BOARD.

Local exchange men are congratulating themselves upon the personnel of the new censorship body in Dallas, as selected by Mayor Lindsley. The board is made up of seven members, taken from almost every walk of life—all of them broad minded, intelligent and prominent people.

After the rather fiery session of the Board of Public Welfare at the Municipal building, which was attended by the motion picture interests and the City Commission, held some time ago, Mayor Lindsley took the censorship proposition over from the welfare board and placed the matter under the direct jurisdiction of the City Commission. This was one of the points the exchange men and exhibitors were asking for, because it took the matter from the control of appointive officials and placed it in the hands of elective authorities, who are subject to the recall. Soon afterward, Mayor Lindsley informed the picture interests that the new board would consist of seven instead of three members, another bone of contention with the moving picture men.

## BUSINESS GOOD IN SOUTHWEST.

The exchanges in the southwestern territory are expecting business to take a big leap, growing even much larger than in the past sixty days. In the last month or so, numerous exchangemen report business about 40 per cent. to 50 per cent. higher than in the past four months. One exchange in particular has been forced to add a few men to care for their increase.

The fact that within the past two weeks various reports show a total of about twenty new theaters in Oklahoma, ten or twelve in Arkansas and about thirty in Texas has wreathed the film and supply man's face in smiles. Besides the many new houses reported projected or in the course of construction, a large number of theaters are remodeling and purchasing new equipment.

## V-L-S-E OPENS DENVER EXCHANGE.

### Manager A. W. Goff Arrives—New Office—Relay Station in Salt Lake.

By Muriel Lee, Denver Correspondent of Moving Picture World.

MANAGER A. W. GOFF, Coast Division Manager for the V-L-S-E is in town to select a new office for the exchange here, and to make this a buying office. Heretofore it has been merely a relay station out of Kansas City, but it has now become necessary to enlarge it and to make it a real exchange. Mr. Goff is going to Salt Lake in a week or ten days, and open relay station there which will be under the supervision of Mr. Frank Norris, who has been in charge of the V-L-S-E office, and who will become the district manager for the new one.

A. W. Goff.

Mr. Goff will be remembered by film men as having had charge of the Kleine optical works in Denver about five years ago.

The new V-L-S-E offices will be opened at 1433-37 Champa street, on the second floor of the Wight building, and will be occupied by the 1st of November. The offices will be very completely and very comfortably furnished, and will have a well equipped exhibition room.

## MUTUAL EXCHANGE WILL MOVE.

Manager H. Lustig, of the Mutual exchange, in Denver, announces that his office will move from its present location in the Iron building, to 1724 Welton. This change was made necessary by the great growth of business and the outgrowing of the present quarters. In their new home the Mutual will have large, commodious offices with all the modern equipment. They will be in their new home by October 1.

## BERTELSON TO MANAGE SALT LAKE V-L-S-E BRANCH.

R. W. Bertelson, until recently manager of the World Film Exchange, in Denver, has transferred to Salt Lake, as the manager of the V-L-S-E office there, which is just being opened. The Salt Lake office will be a relay out of Denver, and will govern territory in part of Montana, Idaho and Utah, some of the best film territory in the West.

Mr. Bertelson has had quite an interesting film career. He has had his own houses on the Pacific Coast for some time. Several months ago he decided to go into the exchange end of it, and to learn the business he worked for some time in the Seattle office of the World without salary, then was sent on the road for them. He had been in the game but a few months when he was sent to Denver to manage the exchange here. He has done such good work that V-L-S-E are sending him to open the Salt Lake office.

## H. L. KNAPPEN NEW HEAD OF LOCAL PATHE.

Mr. H. L. Knappen has come to Denver to take charge of the Pathe exchange, in place of Mr. F. H. Quimby, who has been transferred to the coast. Mr. Knappen, besides making a brilliant showing in the film game for the short time he has been at it, is an old newspaper man. He has certainly had a varied experience that should make him all the more valuable to Pathe.

He began, a "cub" reporter on a Minneapolis paper in '94, and rose right up to be city editor there. From that time on, intermittently he has been in the newspaper game, doing his last work a year ago in Montana, where he got out a special edition.

About a year ago he began to become interested in the moving picture business, so he started in to learn it right from the bottom. He was sent out on the road, in the Pacific Coast district, and, as soon as this vacancy was known, he was put right here. He certainly will make good, for he is a live wire, and vitally interested in his work.

## HOFFMAN FILM CORPORATION.

The Hoffman Film Company is a new Denver corporation. It has purchased twenty-three acres of land between Inspiration Point and Lake Side, where the film city will be built. Arthur E. Hoffman, a young Denver man, is president, and is promoting the company. Henry B. Dickinson is vice-president of the company, Joseph E. Guinn, secretary; Edward J. Mullenand and H. H. Buckwalter are two others interested in the enterprise.

The company will confine itself to three and four-reel subjects, comedy, rural drama and other outdoor films which will make the most of Colorado sunshine and scenic beauties.

Denver was selected by the new company for its headquarters after a careful survey of all other parts of Colorado. The experience of all other moving picture directors was taken into consideration and the obstacles and mistakes these experienced will be avoided by the management of the new company.

The new film company is capitalized at $250,000. Besides the men mentioned, there are other Colorado business leaders who have given encouragement and aid to the new enterprise.

**MR. EXHIBITOR**

DO YOU KNOW THAT RIGHT NOW
is the psychological time to book

## GEORGE ADE'S

**Sparkling (5 reel) Comedy**

# JUST OUT OF COLLEGE

**Produced by the Frohman Amusement Corporation**

Haven't you realized that your patrons are tiring of the rough slap-stick kind of comedy lately? There is a certain indescribable charm about a GEORGE ADE comedy, with its fresh, clean humor, that is particularly delightful. "Nothing important was overlooked in this screen version of a well-known stage hit, and nobody but a cigar store Indian could sit through the picture without enjoying its uproarious fun."

## JUST OUT OF COLLEGE

is now showing at the FINE ARTS THEATRE, Chicago, for an indefinite run.

For bookings in

**ILLINOIS, WISCONSIN, MICHIGAN, INDIANA and OHIO**

Phone, Write or Wire

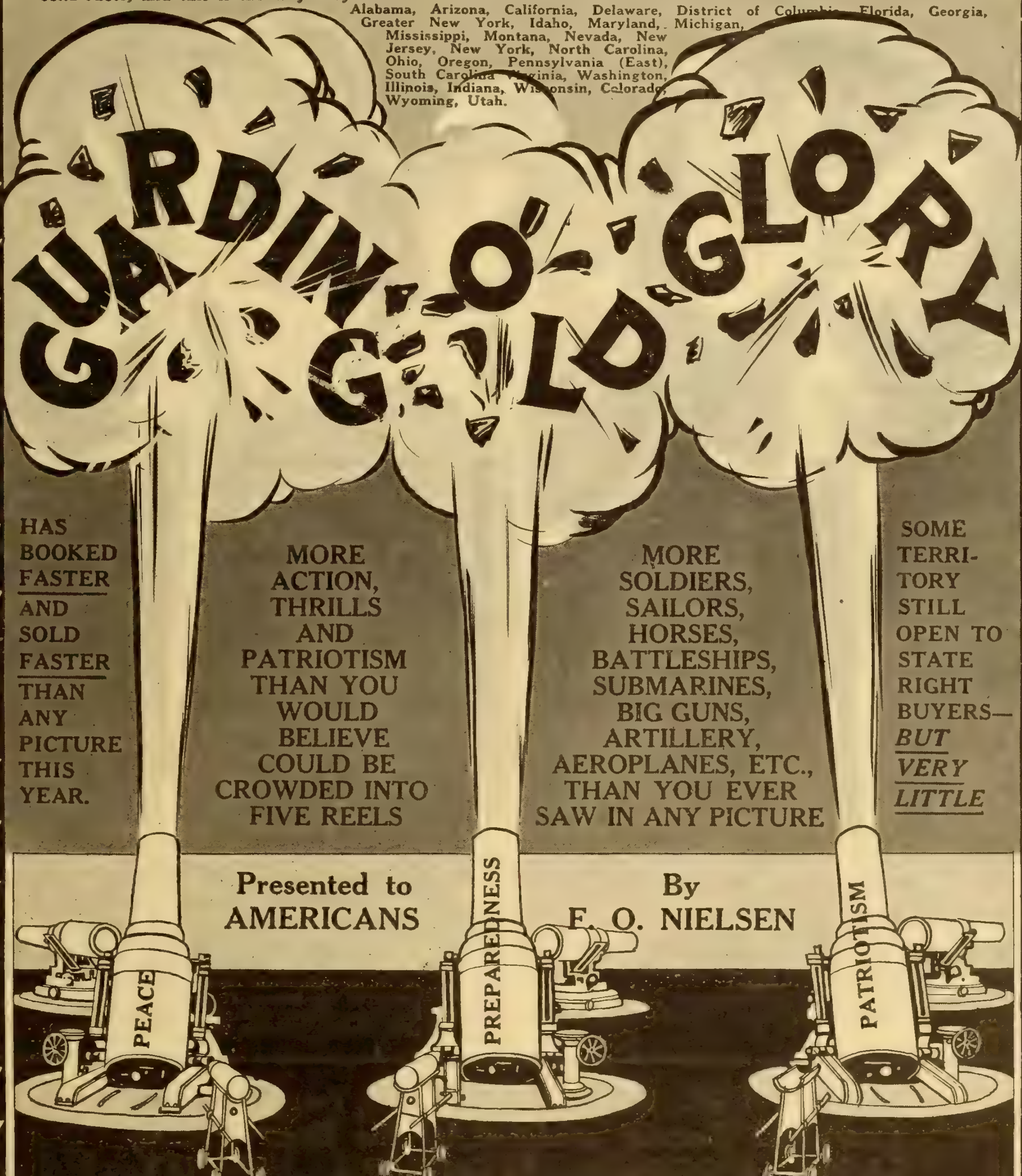
## F. O. NIELSEN

**616 Schiller Bldg.** **Phone Central 7847** **Chicago, Ill.**

# Bombarded!!!

Wherever NIELSEN trained his guns, there has been instant capitulation. *Washington* was taken by storm—GARRISON, DANIELS, SCOTT, BENSON, BLUE, BRECKINRIDGE, and NATIONAL PRESS CLUB surrendered enthusiastically! *New York* fell without a struggle—among those captured were MAJ. GEN. WOOD and his entire staff, COL. ROBT. M. THOMPSON, and the various PATRIOTIC LEAGUES. NIELSEN'S next plan of campaign was to capture the *entire country* by bombarding each State with ***hard solid facts,*** and this is the way they fell:

Alabama, Arizona, California, Delaware, District of Columbia, Florida, Georgia, Greater New York, Idaho, Maryland, Michigan, Mississippi, Montana, Nevada, New Jersey, New York, North Carolina, Ohio, Oregon, Pennsylvania (East), South Carolina Virginia, Washington, Illinois, Indiana, Wisconsin, Colorado, Wyoming, Utah.



HAS BOOKED FASTER AND SOLD FASTER THAN ANY PICTURE THIS YEAR.

MORE ACTION, THRILLS AND PATRIOTISM THAN YOU WOULD BELIEVE COULD BE CROWDED INTO FIVE REELS

MORE SOLDIERS, SAILORS, HORSES, BATTLESHIPS, SUBMARINES, BIG GUNS, ARTILLERY, AEROPLANES, ETC., THAN YOU EVER SAW IN ANY PICTURE

SOME TERRITORY STILL OPEN TO STATE RIGHT BUYERS—*BUT VERY LITTLE*

Presented to AMERICANS By F. O. NIELSEN

**F. O. NIELSEN** SCHILLER BLDG. **CHICAGO, ILL.**
**W. H. RUDOLPH** CANDLER BLDG. **NEW YORK, N. Y.**

# Calendar of Daily Program Releases

## Releases for Weeks Ending October 2 and October 9

(For Extended Table of Current Releases See Pages 158, 160, 162.)

## General Film Company.

## Current Releases

### MONDAY, SEPTEMBER 27, 1915.

BIOGRAPH—The Seymour House Party (Drama).
ESSANAY—Darling Dandy (Special—Three parts—Drama).
GEORGE KLEINE—The Mysterious Visitor (Special—Two parts—Drama).
KALEM—The Guilt ("Broadway Favorites"—Special—Three parts—Drama).
LUBIN—Tony and Marie (Drama).
SELIG—The Runt (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 77, 1915 (News).
VITAGRAPH—The Butterfly's Lesson (Drama).

### TUESDAY, SEPTEMBER 28, 1915.

BIOGRAPH—His Wife's Story (Special—Two parts—Drama).
ESSANAY—The Convict's Threat (Special—Two parts—Drama).
KALEM—Foiled (Comedy).
LUBIN—In Zululand (Comedy).
—The Wayville Slumber Part (Comedy).
SELIG—Her Slight Mistake (Comedy).
VITAGRAPH—Through Troubled Waters ("Broadway Star Features"—Special—Three parts—Drama).

### WEDNESDAY, SEPTEMBER 29, 1915.

BIOGRAPH—The Country Parson (Special—Three parts—Drama).
EDISON—The Parson's Horse Race (Comedy).
ESSANAY—Dreamy Dud, "At the Old Swimmin' Hole," (Cartoon—Comedy).
KALEM—Mysteries of the Grand Hotel (Episode No. 11, "The Man on Watch" (Special—Two parts—Drama).
KNICKERBOCKER STAR FEATURE—The Dragon's Claw (Special Feature—Three parts—Drama).
LUBIN—The Last Rose (Special—Two parts—Drama).
VITAGRAPH—Rags and the Girl (Drama).

### THURSDAY, SEPTEMBER 30, 1915.

BIOGRAPH—Winning the Widow (Comedy—Drama).
ESSANAY—Off for a Boat Ride (Comedy).
LUBIN—Voices from the Past (Special—Three parts—Drama).
MINA—Why the Boarders Left (Comedy).
SELIG—The Agony of Fear (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 78, 1915 (News).
VITAGRAPH—The Plague Spot (Drama).

### FRIDAY, OCTOBER 1, 1915.

BIOGRAPH—Brutality (Drama—Biograph Re-issue No. 17).
EDISON—The Ploughshare (Special—Four parts—Drama).
ESSANAY—Broncho Billy Misled (Western—Drama).
KALEM—The Curious Case of Meredith Stanhope (Special—Two parts—Drama).
LUBIN—When the Wires Crossed (Drama).
VITAGRAPH—The Fox Trot Finesse (Comedy).

### SATURDAY, OCTOBER 2, 1915.

BIOGRAPH—Her Renunciation (Drama).
EDISON—The Butler (Drama).
ESSANAY—The Family Divided (Special—Three Parts—Dr.).
KALEM—The Runaway Box Car (Episode No. 47 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—The Cello Champion (Comedy).
SELIG—A Mutiny in the Jungle (Jungle-Zoo—Drama).
VITAGRAPH—A Queen For an Hour (Special—Two parts—Comedy).

## General Film Company.

## Advance Releases

### MONDAY, OCTOBER 4, 1915.

BIOGRAPH—The Old and the New (Drama).
ESSANAY—Tides That Meet (Special—Three parts—Drama).
GEORGE KLEINE—The Fashion Shop (Special—Two parts—Drama).
KALEM—The Pretenders ("Broadway Favorites"—Special—Four parts—Drama).
LUBIN—Think Mothers (Drama).
SELIG—A Sultana of the Desert (Special Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 79, 1915 (News).
VITAGRAPH—The Reward (Drama).

### TUESDAY, OCTOBER 5, 1915.

BIOGRAPH— The Worth of a Woman (Special—Two parts—Drama).
ESSANAY—The Old Sin (Special—Three parts—Drama).
KALEM—Whitewashing William (Comedy).
LUBIN—Love and Swords (Comedy).
SELIG—The Girl and the Mail Bag (Drama).
VITAGRAPH—Barriers of Prejudice (Special—Two parts—Drama).

### WEDNESDAY, OCTOBER 6, 1915.

EDISON—Black Eyes (Comedy).
ESSANAY—The Fable of "The Statesman Who Did Not Make Good" (Comedy).
KALEM—The Man In Irons (Episode No. 12 of "The Mysteries of the Grand Hotel" (Special—Two parts—Drama).
LUBIN—Jim West—Gambler (Special Three parts—Drama).
VITAGRAPH—Fits and Chills (Comedy).

### THURSDAY, OCTOBER 7, 1915.

BIOGRAPH—Her Soul Revealed (Drama).
ESSANAY—Snakeville's Weak Women (Comedy).
LUBIN—The Telegrapher's Peril (Special Two parts—Drama).
MINA—The Honeymoon Roll (Comedy).
SELIG—The Bridge of Time (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 80, 1915 (News).
VITAGRAPH—Old Good For Nuthin' (Comedy-Drama).

### FRIDAY, OCTOBER 8, 1915.

BIOGRAPH—Billy's Stratagem (Drama—Biograph Re-issue No. 18).
EDISON—An Unwilling Thief (Special—Three parts—Drama).
ESSANAY—Broncho Billy, Sheepman (Western Drama).
KALEM—The Finger of Suspicion (Drama—Alice Joyce Re-issue).
LUBIN—The Son (Drama).
VITAGRAPH—Miss Sticky—Moufie-Kiss (Comedy).

### SATURDAY, OCTOBER 9, 1915.

BIOGRAPH—Bob's Love Affairs (Comedy-Drama).
EDISON—The Manufacture of Coin (Educational).
ESSANAY—Suppressed Evidence (Special Two parts—Drama).
KALEM—The Water Tank Plot (Episode No. 48 of the "Hazards of Helen"—Railroad Series—Drama).
LUBIN—Think of the Money (Comedy).
SELIG—The Tiger Slayer (Jungle—Zoo—Drama).
VITAGRAPH—Youth (Special Three parts—Drama).

**SELECT THIS WEEK'S BEST One, Two, Three and Four Reel Pictures produced by the Great SELIG, LUBIN, BIOGRAPH, VITAGRAPH, ESSANAY, KALEM and EDISON STUDIOS.**

ARRANGE A WELL-BALANCED PROGRAM FOR EACH DAY
YOU CAN DO THIS SUCCESSFULLY AT THE BIG UP-TO-DATE EXCHANGES OF THE

**GREATER NEW YORK FILM RENTAL CO., 126-132 West 46th Street, New York**

# BIOGRAPH RE-ISSUES

## Productions Featuring

Blanche Sweet
Henry B. Walthall
Mack Sennett
James Kirkwood
Gertrude Robinson
Owen Moore
Claire McDowell
Mae Marsh
Lillian Gish
Arthur Johnson
Marion Leonard
Walter Miller
Jenny Lee
Chas. H. Mailes
Lionel Barrymore
Robert Harron
Wilfred Lucas
Elmer Booth
Harry Carey
Jack Pickford
George Nicholls

*and directed by*

## D. W. GRIFFITH

*released in the regular service*
*commencing FRIDAY, October 15*

---

Any GENERAL FILM exchange will include
them in your service if you request them to do so

For descriptions of all
Biograph releases read
THE BIOGRAPH
mailed free each week

BIOGRAPH COMPANY
807 EAST 175th STREET
NEW YORK, N. Y.

# Calendar of Daily Program Releases

## Releases for Weeks Ending October 2 and October 9

(For Extended Table of Current Releases See Pages 158, 160, 162.)

### Universal Film Mfg. Co.

#### SUNDAY, SEPTEMBER 26, 1915.

LAEMMLE—No release this day.
L-KO—Avenged by a Fish (Comedy).
REX—The Fascination of the Fleur De Lis (Three parts—Drama).
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 15, 'The Deluge" (Two parts—Drama).

#### MONDAY, SEPTEMBER 27, 1915.

BROADWAY UNIVERSAL FEATURE—Judge Not; or The Woman of Mona Diggings (Six parts—Drama).
NESTOR—Snatched from the Altar (Comedy).

#### TUESDAY, SEPTEMBER 28, 1915.

GOLD SEAL—Her Prey (Two parts—Drama).
IMP—Billy's College Job (Comedy).
REX—No release this day.

#### WEDNESDAY, SEPTEMBER 29, 1915.

ANIMATED WEEKLY—Number 186 (News).
L-KO—Married on Credit (Comedy).
IMP—An All Around Mistake (Two parts—Comedy).

#### THURSDAY, SEPTEMBER 30, 1915.

BIG U—The Sheriff of Red Rock Gulch (Two parts—Western Drama).
LAEMMLE—No release this day.
POWERS—Lady Baffles and Detective Duck in "The Ore Mystery" (Comedy).

#### FRIDAY, OCTOBER 1, 1915.

IMP—The Wolf of Debt (Four parts—Drama).
NESTOR—No release this day.
VICTOR—No release this day.

#### SATURDAY, OCTOBER 2, 1915.

BISON—The Ghost Wagon (Three parts—Western Drama).
JOKER—An Innocent Villain (Comedy).
POWERS—No release this day.

#### SUNDAY, OCTOBER 3, 1915.

LAEMMLE—Her Three Mothers (Three parts—Drama).
L-KO—A Mortgage On His Daughter (Comedy).
REX—No release this day.
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 16, "Kitty In Danger" (Two parts—Drama).

#### MONDAY, OCTOBER 4, 1915.

BROADWAY UNIVERSAL FEATURE—Fatherhood (Four parts—Drama).
NESTOR—When A Man's Fickle (Comedy).

#### TUESDAY, OCTOBER 5, 1915.

GOLD SEAL—The Silent Battle (Three parts—Drama).
IMP—The Unnecessary Sex (Comedy).
REX—No release this day.

#### WEDNESDAY, OCTOBER 6, 1915.

ANIMATED WEEKLY—Number 187 (News).
L-KO—No release this day.
VICTOR—The Woman who Lied (Three parts—Drama).

#### THURSDAY, OCTOBER 7, 1915.

BIG U—The $50,000 Jewel Theft (Two parts—Drama).
LAEMMLE—No release this day.
POWERS—The Acrobat's Dream (Comedy).
The Hero of the Gridiron (Comedy).

#### FRIDAY, OCTOBER 8, 1915.

NESTOR—Eddie's Little Love Affair (Comedy).
REX—The House With the Drawn Shades (Two parts—Drama).
VICTOR—No release this day.

#### SATURDAY, OCTOBER 9, 1915.

BISON—The Queen of Jungle Land (Three parts—Drama).
JOKER—$50.00 For a Kiss (Comedy).
POWERS—The Third Partner (Drama).

### Mutual Film Corporation.

#### SUNDAY, SEPTEMBER 26, 1915.

MUTUAL—Kidnapped at the Church (Comedy).
RELIANCE—Merely Players (Two parts—Drama).
THANHOUSER—The Miracle (Drama).

#### MONDAY, SEPTEMBER 27, 1915.

AMERICAN—The Terror of Twin Mountains (Two parts—Drama).
FALSTAFF—Gustave Gerhard's Gutter Band (Comedy).
NOVELTY—The Amateur Camera Man (Comedy).

#### TUESDAY, SEPTEMBER 28, 1915.

BEAUTY—Love, Mumps and Bumps (Comedy).
GAUMONT—Keeping up with the Jones (Cartoon—Comedy).
—See America First (Scenic).
THANHOUSER—The Road to Fame (Two parts—Drama).

#### WEDNESDAY, SEPTEMBER 29, 1915.

CENTAUR—The Protest (Three parts—Drama).
MUTUAL—Love's Strategy (Comedy).

#### THURSDAY, SEPTEMBER 30, 1915.

CENTAUR—Stanley's Search for the Hidden City (Two parts—Drama).
FALSTAFF—A Perplexing Pickle Puzzle (Comedy).
MUTUAL MASTERPICTURE—The Price of Her Silence (Thanhouser—Four parts—Drama—No. 40).
MUTUAL WEEKLY—Number 39, 1915 (News).

#### FRIDAY, OCTOBER 1, 1915.

AMERICAN—Hearts in Shadow (Drama).
CUB—The Oriental Spasm (Comedy).
ECLAIR—A Fool's Heart (Two parts—Drama).

#### SATURDAY, OCTOBER 2, 1915.

BEAUTY—Mixed Males (Comedy).
MUSTANG—Man Afraid of His Wardrobe (Three parts—Drama).

#### SUNDAY, OCTOBER 3, 1915.

GAUMONT—His Lordship's Dilemma (Comedy).
RELIANCE—As In the Days of Old (Two parts—Drama).
THANHOUSER—The Mystery of Eagle's Cliff (Drama).

#### MONDAY, OCTOBER 4, 1915.

AMERICAN—Just as It Happened (Two parts—Drama).
FALSTAFF—Cousin Clara's Cook Book (Comedy).
NOVELTY—The Corsican Brothers Up to Date (Burlesque).

#### TUESDAY, OCTOBER 5, 1915.

BEAUTY—Mother's Busy Week (Comedy).
GAUMONT—See America First (Scenic).
—Keeping Up With the Joneses (Cartoon).
THANHOUSER—The Light on the Reef (Two parts—Drama).

#### WEDNESDAY, OCTOBER 6, 1915.

MUTUAL—Just Like His Wife (Comedy).
RIALTO—Sunshine and Tempest (Three parts—Drama).

#### THURSDAY, OCTOBER 7, 1915.

CENTAUR—Subject Not Yet Announced.
FALSTAFF—Dicky's Demon Dachshund (Comedy).
MUTUAL MASTERPICTURE—Bred In the Bone (Reliance—Four parts—Drama—No. 41).
MUTUAL WEEKLY—Number 40, 1915 (News).

#### FRIDAY, OCTOBER 8, 1915.

AMERICAN—The Sting of It (Drama).
CUB—A Change of Luck (Comedy).
MUSTANG—Breezy Bill—Outcast (Two parts—Drama).

#### SATURDAY, OCTOBER 9, 1915.

BEAUTY—Curing Father (Comedy).
CLIPPER—Pardoned (Three parts—Drama).

# Mr. Herbert Brenon

***Announces the***
***Release of His***
***Latest Subject***

# The Two Orphans

Adapted by the Producer

◆ ◆

*Management*

## William Fox

# Stories of the Films

## General Film Company

### LUBIN.

WHEN THE WIRES CROSSED (Oct. 1).—The cast: L. C. Shumway, Adda Gleason, George Routh, Vivian Caples, Jay Morley, Melvin Mayo.

Oliver Kemp is candidate for mayor. Jim McEwen, boss leader of "Little Hell," goes to Kemp's home and tries to bribe him to withdraw from the ticket. Kemp advertises this fact and McEwen vows vengeance. Cyril Hays, McEwen's girl, plans a "Badger Game" on Kemp when she hears that Kemp has gone to his country home alone to rest. Mrs. Kemp while shopping steps into a telephone booth. The wires have become crossed and this message comes to her: "——Sherman Park Road, first house to right, I'll be ———" Why, that's our country home! She tries to hear more but in vain. On leaving the booth she sees a woman leaving one of the booths ahead of her and recognizes in her the original of a photograph she found at home, and which her husband said McEwen must have dropped!

Mrs. Kemp mistrusts her husband and that evening goes out to their country place to see how things are. Meanwhile Cyril and Spaulding, McEwen's henchman, have motored out to Kemp's country home. Spaulding remains outside and Cyril alone rings the door bell, and asks Kemp if she may come in and telephone her garage, as her machine has broken down. She telephones to McEwen that the coast is clear and he hurries out there with a newspaper reporter. Cyril once inside the house, takes off hat and coat, and feigns illness while waiting for help. Mrs. Kemp arrives in her limousine and looking in the window sees Cyril alone with her husband. An automobile turns in at the driveway and she watches while McEwen and the reporter get out. Spaulding, hidden in the shrubbery, cautiously tells McEwen that everything is all right and the three ring the door bell and Kemp lets them inside. Mrs. Kemp realizes then that the whole affair is a frame-up, and that her husband's good name is at stake, and resolves to thwart their plan. She climbs in a window leading to the dining room, removes her wraps, and fixes a tray with a decanter and three wine glasses, and enters the living room just as McEwen in a jealous rage is sneeringly accusing Kemp and Cyril, all of which the reporter is taking in, and promising to publish. McEwen and Cyril on seeing Mrs. Kemp realize their plot has failed, and they leave in a rage.

THE CELLO CHAMPION (Oct. 2).—The cast: Billie Reeves, Clara Lambert, Peter Lang, Charles Griffiths.

Music and Mrs. Pyfrom are closely connected in the minds of her friends, and when she announces a parlor recital by Dufoy, the famous but eccentric violincellist, all the fashionables respond with alacrity. Dufoy's eccentricity goes far this time. He elopes with the daughter of his concert agent and the date is off. In despair Mrs. Pyfrom sends her husband out to get anyone to impersonate the 'cellist, while she picks from her phonograph records the cello selections.

Bill, gentleman of too much leisure, is found on the front steps and induced to impersonate the player as an alternative to going to jail. With the phonograph and a soaped bow, Bill does very well until the young men, jealous of the attention he has won from the impressionable young girls, substitute a ragtime quartet for his next selection. The concert winds up in a riot, and all Bill gets out of it is a bad bump on the sidewalk and another where a flowerpot hit him.

THINK MOTHERS (Oct. 4).—The cast: Mary Charleson, Mary S. Smith, Charles Brandt, Jack Standing, Thurston Hall, Bartley McCullum.

Nora Murray, the daughter of an ambitious mother, is in love with and loved by Frank Noble, a good but poor man. Nora meets Lansing, a wealthy clubman, who takes her out to cafes and road-houses with her mother's consent but against her father's wishes. Nora's mother tells Noble over the phone that Nora is out, and disgusted he goes home to his parents on the farm, while Nora continues to go around with Lansing. After one of their trips to a road-house Lansing who has been drinking heavily runs the auto over the side of the road into a ditch, and nearly into the river. But with that warning the mother still wants Nora to marry Lansing, which she does.

A lapse of three years take place and Nora is very unhappy. Lansing does not stop drinking and goes out every night to his club and with chorus girls while Nora sits home. Nora calls her mother on the phone and tells her to come to her. Mrs. Murray comes to Nora and asks her forgiveness for the unhappiness she has caused her. Nora takes her mother in her arms and her forgiveness is given as the story ends.

LOVE AND SWORDS (Oct. 5).—The cast: David L. Don, Joe Opp, Edith Thornton, Walter Duncan.

Honus Inkwell, Pickle Trust Magnate, and Mike Grapefruit, head of Talcum Powder Trust, are the best of friends until they meet the charming Countess Lillian. Each falls desperately in love with her; they deceive each other and start out to pay the Countess a call. Honus is seen entering the grounds and the Countess and her lover plan to have some fun at their expense. The lover hides and Honus enters, telling the Countess how much he loves her.

Gets on his knee and hurts it on a rock, which he flings out of the way. Mike Grapefruit, who has appeared on the scene, arrives just in time to receive the full force of the rock.

From now on the friends are enemies. The Countess has her maid fill a water bag with boiling water, calls Honus and Mike on the phone and invites them to call. The Countess and her lover place the hot water bag on the chair, cover it with a thin cloth just as Honus is ushered into the room by the maid. The Countess invites Honus to be seated. He starts to tell her again of his love, but as time goes on, he thinks it is very warm, but the Countess assures him she feels very cold and reaches for a coat and places it around her shoulders. By this time Honus has unbottoned his coat and vest. He is perspiring now and very ill at ease and at last not being able to stay longer gets up and hurries out.

Mike, who has entered, is seen looking at Honus through the portiers. He goes into the parlor and is treated to the same dose as Honus. Honus arrives home, misses his key and hurries back to the home of the Countess to find it. Honus and Mike meet; they quarrel and challenge each other to a duel. The Countess' fiance agrees to act as referee. He notifies the undertakers to be on the job.

The undertakers are at the heels of Mike and Honus when they arive at the dueling grounds. They find men digging two graves; a wagon drives up with coffins and tomb stones. Mike is stabbed, the undertakers place a wreath on his breast and sprinkle it with water. Just then a girl enters and the duel is ended.

JIM WEST—GAMBLER (Special — Three Parts—Oct. 6).—The cast: Melvin Mayo, Dorothy Barertt, Helen Eddy, Robert Gray, Edythe Sterling, L. C. Shumway.

Jim West is the keeper of a gambling house. His wife, Kate, objects to his calling, but to no avail. Among the habitues of Jim's place is Stephen Morey. One night Morey loses all his money, and as a last resort, pawns his valuable ring with West. After losing this money too, Morey goes to a side room and kills himself. Jim slips the ring back in the dead man's pocket, and with an attendant carries the body out to the alley, so that no stigma shall be attached to his place. Kate finds out about the suicide and says that Jim must choose between her and the gaming table. Jim refuses, so Kate leaves with her daughter, Helen. Jim is despondent after Kate has gone. The police raid his place, and he is sentenced to two years' imprisonment. Stephen Morey's wife dies, and gives her son, Frank, his father's ring, warning him never to gamble. Frank leaves with relatives for the West. In prison Jim takes up religion, under the chaplain's influence, and Kate writes to him that she will take him back only when he has proved himself to be a man. With the idea of winning his wife back as his prime purpose in life, Jim enters the ministry after his release.

The years pass. Jim gets a call to a church in the same city where his wife resides. Frank is cashier of a bank there, and in love with Jim's daughter. While in the bank to deposit the church funds, Jim meets Frank, sees the ring upon his finger, and knows he is the son of the man who killed himself years ago. Jim also learns that Frank is following in his father's footsteps, and that the young man is under heavy obligations to a set of gamblers. Jim learns the location of the gambling house, and decides to save the boy as reparation for the past. It is night; Frank has taken the bank's money in a determination to win back all he has lost. Jim meets him in front of the gambling house, and tries to persuade the boy not to enter. Frank is obdurate, so Jim accompanies him inside to see that he gets a square deal, first removing his ministerial vest. The gamblers win all of Frank's money again, and Jim, with the old fever back, removes his coat, and gets into the game to win for Frank. He wins back all of the boy's money.

A fight ensues, and Jim escapes with Frank, but forgets his coat. The gamblers find it, and the letters in the pocket disclose the owner. They swear vengeance upon the minister. On the outside, Jim gives Frank the money to square accounts with the bank, and the boy promises to bring his sweetheart to church with him on Sunday. Frank and Helen meet Jim before the Sunday services, and there is a joyful reunion between father and daughter. Jim tells Helen he will accompany her home to see Kate after the services. As Jim preaches from his pulpit, the gamblers enter, and denounce him as a gambler before the congregation, exhibiting the coat as evidence. Helen rushes home and tells Kate she has found her father, but only to learn that he is still a gambler. At these words, Frank breaks his silence, and confesses to Kate how Jim gambled to save him. The elders of the church have a trial, and Jim, in disgrace, is dismissed from the church. As he walks away, a disheartened man, with all hope gone of ever seeing his wife again, he suddenly stares ahead in amazement, for there is Kate with outstretched arms.

THE TELEGRAPHER'S PERIL (Special—Two Parts—Oct. 7).—The cast: Ormi Hawley, Kempton Greene, Earl Metcalfe, Herbert Fortier.

Jane Darrow and Hugh Williams, an express messenger, are sweethearts. Jane's only sorrow is her brother, who, easily influenced and weak, is becoming addicted to drink. Both she and her mother protest in vain and in desperation the latter refuses the boy money and demands that he straighten up and get work. Instead, he falls in with a bad crowd and gets money by easier methods. Jane and Hugh marry secretly on the day she is made relief operator and agent at the country station near her home. On the same afternoon express money packages are to be left at her station and the Junction by Hugh. Jane's brother is influenced by his gang to steal it, and not knowing of her new position or marriage, he agrees. Part of the gang board the train at Jane's station and the brother and one other are left to get Jane's package. The brother left outside on guard hears his sister's scream as his pal tries to tear from her the package. He enters in time to save her and then learns why she is there and of the marriage.

Realizing Hugh is liable to be killed at the Junction by the rest of the gang, he helps her tie up the other man, leaves her on guard with a revolver and hurries across country to save Hugh. At the Junction tank the bandits have held up the train and while some hold up passengers and train crew the balance are trying to break into the express car, guarded by Hugh. An unequal battle is in progress, until the posse arrives and kill or capture all the gang. Hugh and the brother and the latter, ashamed of Hugh's thanks, would explain his part, but the sheriff hastens him away. Meanwhile the bandit Jane is guarding struggles to loose himself and Jane is afraid to shoot, when he finally does get free. They struggle and he gets possession of both gun and money. Jane throws herself upon him in an endeavor to keep him there and her brother and the sheriff arive in time to recapture him. The brother is accused by the bandit of being one of them and he admits it, but the sheriff refuses to arrest him. A brighter future opens up for all with the brother's regeneration.

ROLL TICKETS

PRICES
Five Thousand..................$1.25
Ten Thousand..................$2.50
Twenty-five Thousand..........$3.50
Fifty Thousand..................$5.00
One Hundred Thousand.........$8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000 $2.50. Stock Tickets, 6c. per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
Shamokin, Pa.

THE SON (Oct. 8.—The cast: Octavia Handworth, Jack Standing, Eleanor Blanchard, Leon Kelly.

At the opening of the picture we see Harlow's happy home. His wife is waiting for him, while he is detained in his stock and bond office by an adventuress, Mrs. Fenner. When John Harlow comes home, he shows evidence of having had a pleasant interview. The suspicions of Mrs. Harlow and the twenty-year-old son, Gene, are not aroused until Mrs. Fenner calls him up on the telephone. When he comes back to the table, his wife asks him who called up, but he waives aside her question. In the days that follow, Mrs. Harlow becomes partly deranged through Harlow's absence from home, caused by the visits to this woman, Mrs. Fenner. One night Gene determines to follow his father, and sees him take Mrs. Fenner to a cabaret. The son is on the verge of rushing to his father, but controls himself. Instead, he goes home and refuses to tell his mother anything, too, feeling that she might spoil a plan that is laid to save his father.

The next day he goes to the home of the woman and asks her to give his father back to his home. The woman does not take him seriously, but instead, tries to exercise her wiles on him. The boy responds to her, it seeming his only way out. He sees the woman a few times, which keeps the father away while the mother thinks her son has gone from her. However, Gene waits until one evening, when he hears his father making an engagement with Mrs. Fenner, and determines to get at Mrs. Fenner before he arrives. This he does, and manages to stay until the father comes. The father comes in, is at first held aghast, and then turns on the woman and accuses her of inveigling his own son by her wiles. She turns on him and with all the animalism in her nature she tries to kill him. The son separated the two and the repentant father, who suddenly realizes things concerning the single standard of morality, goes home to the wife.

---

THINK OF THE MONEY (Oct. 9).—The cast: Billie Reeves, Patsy DeForest, Mae Hotely, Harry Coleman, Nancy Baring.

Billie and Jane are left their uncle's money on condition that they marry each other within thirty days. As Billie has a wife and two children, and Jane has a frightfully jealous husband, it looks as though they could not comply with the conditions of the will, but the provision that in case one should refuse the money shall go to the other offers a ray of hope. They have never met and each decides to pretend to be single and discourage the attentions of the other. Billie visits Jane and his wife goes along as his valet. Jane's husband pretends to be the butler that he may keep close watch over his better half. Billie has epileptic fits and Jane acts like a vixen, but Billie proposes and she accepts him, as in duty bound. Then Billie kisses her and his wife and her husband put up such strenuous objection that the deception is unmasked, but the executors send word that in the event of either being already married the money is to be divided and there is plenty enough for two.

### BIOGRAPH.

THE OLD AND THE NEW (Oct. 4).—The cast: Edward Cecil, Kate Bruce, Curtis Cooksey and Isabel Rea.

The young efficiency expert, home from college, enters his father's office and begins to demonstrate his methods. "You need a vacation, dad," he urges, and sends his father off with the assurance that he will look after the business. His first act is to discharge the bookkeeper, a fiddling old fellow who couldn't recall the combination of the safe without looking up his records. The old man, disconsolate, goes home, tells his anxious wife he has been granted a holiday, and sits down sadly to think things over.

Meanwhile the young man's sweetheart learns what he has done and pleads for the old employe. But the expert tells her she mustn't bother her pretty head about business, and he'll take her to lunch. While he is still in the inner office, she playfully enters the vault. He comes out and locks the vault, then misses her and makes inquiry. In panic, he forgets the safe combination; then rushes to the bookkeeper's home just in time to save the despondent old man from suicide. He goes eagerly to the office to rescue the imprisoned girl, but cannot recall the combination—and his memorandum is destroyed. Instinct, however, still lingers in his sensitive finger tips, and the vault door is opened—none to soon to save the girl's life.

---

THE WORTH OF A WOMAN (Special—Two Parts—Oct. 5).—The cast: Vera Sisson, G. Raymond Nye, Jose Ruben and Madge Kirby.

Holmes, an importer, is ruined by reverses in the foreign market, and goes West to recoup his fortunes by working an undeveloped mine which he owns. His wife accompanies him. Walking past the saloon in the mining town, they see a man maltreating a dancing girl, and Mrs. Holmes interferes. The man is Barlow, proprietor of the place; and the girl is his sweetheart, whose jealous remonstrances against Barlow's attentions to other women have resulted in the quarrel. Holmes becomes infatuated with the girl, and she returns his passion. Barlow discovers the trend of affairs and warns the Easterner away from "his girl." The lovers determine to elope. Barlow discovers the girl leaving the saloon and threatens to kill her. She runs for protection to Holmes' cabin, but he has gone to the station to meet her. Mrs. Holmes shields her from Barlow's wrath. Holmes returns and the girl tells him that he is not worthy of his wife. Barlow sells out the saloon and leaves town. The girl decides to go with him. Holmes, his eyes opened, begs his wife's forgiveness and makes a fresh start.

All Ready
Ohio Exhibitors
Now booking the World's Greatest BOX OFFICE ATTRACTION
ANNETTE KELLERMANN
in
Neptune's Daughter

The biggest drawing magnet the moving picture industry has ever produced. Playing RETURN dates everywhere to tremendous business. Special advertising of all kinds.

McMAHAN & JACKSON
PRESENT
ANNETTE
KELLERMANN
"THE PERFECT WOMAN"
IN
NEPTUNE'S
DAUGHTER
THE FILM MASTERPIECE
OF THE WORLD
MEASUREMENTS THAT ALMOST
SURPASS BELIEF
8
PARTS

Write or wire for our Special Proposition. It will interest you.

McMahan & Jackson
Cincinnati, Ohio

---

HER SOUL REVEALED (Oct. 7).—The cast: Charles Perley, Augusta Anderson, Laura LaVarnie and Zoe Bech.

Poverty was not the only enemy which the Reverend John Sterling had to fight in the slums. Disease and other dangers lurked in the tenements which he tried vainly to have remodeled. Time and again he appealed to the wealthy landlord to clean up the tenements. At last he called in the Board of Health. This irritated the landlord, who, seeing his buildings in danger of being condemned, determined to get rid of Sterling. A chance meeting with a stage acquaintance gave him an idea. With the promise of a trip to Europe if she succeeded, he set the actress the task of compromising Sterling. She pretended interest in his mission work, and quickly won his confidence. But through a letter which came into his hands Sterling learned of the plot and denounced the woman. She, mortified, had nothing to say; but through association with him her eyes had opened to the misery of the poor, and in genuine sympathy she continued her tenement work. An epidemic of diphtheria had no terrors for her, and it was there that Sterling found her again, fighting single-handed humanity's battle against ignorance and disease, and knew that she was the woman sent from Heaven to be his mate.

---

BILLY'S STRATAGEM (Oct. 8).—Biograph—Reissue No. 18).—The cast: Wilfred Lucas, Claire McDowell, Edna Foster, Inez Seabury, Robert Harron and William J. Butler.

Billy and his sister, though living on the frontier of civilization, were just as fond of play as any boy and girl. The great stockade round their house was necessary as a defence against marauding Indians, but it shut out the enchanting world beyond, and they were always longing to get outside it. One day their mother went into the forest to carry dinner to their father, who was felling trees. Their good-natured grandfather permitted them to leave the stockade. They had been playing only a little while when Billy heard a war whoop and saw a band of Indian warriors coming toward him. At top speed Billy dragged his little sister home and helped his aged grandfather to bar the gate. Soon the Indians forced the barrier, slew the old man, and pursued the children to the cabin. In the inner room Billy laid a fuse of shavings to his father's store of powder, dragged his sister through a window, ran around the house and slammed the door on the Indians within. The terrific crash that followed marked the end of the Indian raid, and Billy was highly praised for his strategy by his parents and the other settlers whom the outbreak had alarmed.

---

BOB'S LOVE AFFAIRS (Oct. 9).—The cast: Alan Hale, Helen Bray, Ilean Hume, Nell Dawkins and Madge Kirby.

Bob Lane tells his friend Jones that the girls nowadays don't seem capable of giving him the thrill of his childhood romance with one Dorothy. Jones laughs and tells him to get married. So, at a party, he proposes to three girls, all of whom reject him. Bob becomes a misanthrope and, on his vacation by the sea, writes his thoughts about women to Jones. Next day he sees a beautiful girl with whom he becomes smitten. Jones arrives at the beach and engages the attention of the girl. Bob's old flames cook his goose by showing the new girl his letter to Jones, which ends: "Women are fit only for playthings for fools." Enraged, the girl goes boating with Jones. Their boat capsizes, and Jones saves himself. Bob rescues the girl and learns that she is his boyhood love.

### VITAGRAPH.

THE FOXTROT FINESSE (Oct. 1).—The cast: Mr. and Mrs. Sidney Drew and Ethel Lee.

Crosby, a typical tired business man, is unwillingly dragged forth to many tango teas and made to dance the fox trot by his tango-mad wife. He finally gets desperate, particularly when he has to dance with a bunch of elderly ladies who are endeavoring to acquire the modern dances, so he pretends a very serious lameness in one leg. The plan works finely until, unfortunately, he forgets which leg it is, and his wife becomes suspicious. She determines to learn the truth and lays a little trap for him. He thinks she has gone out, gets up on both feet and the secret is out. Then to punish him and get him to accompany her to a dance that evening she writes a little note of invitation to dreaded mother-in-law to come on for a few weeks' visit. That settles it, and Crosby capitulates.

---

THE REWARD (Oct. 4).—The cast: S. Rankin Drew, Isidore Marcile, Virginia Pearson, Jay Dwiggins, Harold Foshay and Hattie De Lara.

After losing every cent in his possession at a gambling palace, Jack Waldron, son of a well known railroad president, wakes up in a deserted room to find his dress suit gone and with it all his jewelry. Beside him is a dilapidated suit of clothes and nothing else. Disconsolately putting on the suit, he strolls back toward his home, and on the way sees a young girl drop her pocketbook. He returns it to her and in return she hands him her card with the name, Mary Beverly, and her address, saying that if he will call he will receive a reward. Greatly attracted, Jack goes home, but his father orders him out, so Jack puts on the tramp suit again and goes to the girl's home and secures a job as a chauffeur as his reward. In this guise he has many amusing adventures, but his father forgives him in the end for gambling, and Jack establishes his identity, then he and Mary are married.

BARRIERS OF PREJUDICE (Special—Two Parts—Oct. 5).—The cast: Anne Schaefer, Carleton Weatherby, Marguerite Reid and Mrs. Jay Hunt.

Gerald, only son of Mrs. Howe, an aristocratic and wealthy woman, falls in love with, and despite opposition, marries Meg, adopted daughter of Anne, a poor fisherwoman. Mrs. Howe selfishly tries in every way to separate him from Meg. At first she fails, but aided by money, friends and by playing upon his parental love, immediately after an unfortunate quarrel between the young people, Mrs. Howe finally succeeds in weaning her son away from his young bride and securing his consent to get a divorce from her. Gerald's mother keeps from him the fact that Meg has given birth to a child, and divorce proceedings are well under way before Anne arrives in person at the Howe mansion to plead with Gerald to return to his wife and child. On learning the whole story from the straightforward fisherwoman's lips, Gerald begins to understand matters better, and turns against his mother in favor of Meg. He leaves her, a broken woman, and is soon in his wife's arms, while in the end the baby reunites them all in peace and forgiveness.

---

FITS AND CHILLS (Oct. 6).—The cast: Harry Fisher, Jewell Hill, Donald MacBride, Sig Stark and Kalman Matus.

Farmer Brown's three hired men are in love with the pretty hired girl, Rose. Brown is deeply interested in the study of medicine as a hobby, and Joe decides to become one of his patients and be nursed by Rose. After studying up a little on the subject, Joe suddenly develops violent fits. Bill, observing the tender nursing his rival is receiving, decides he will fake up a severe attack of chills. Tom, the other hired man, simply smiles to himself, for, unknown to the others, he is the one favored by Rose. Brown has long wanted patients on which to try his various medicines and he has a grand time dosing them. Happening to discover that the fits and chills are both fake, he makes up a "sure cure" which would kill a horse, and makes them take a dose. With howls of anguish, both dash for the watering trough to cool their burning throats. After all their sufferings they only get the ha, ha, for Rose marries quiet Tom and thus ends the rivalry.

---

OLD GOOD-FOR-NUTHIN' (Oct. 7).—The cast: Edwina Robbins, Jay Dwiggins, Thomas Mills and Bobby Connelly.

Living quietly with his sister, Cynthy, in a small country town, Hiram Harrison, known as "Old Good-for-Nuthin'," is the best friend the boys in town have. He is continually being scolded by Cynthy for bringing home stray dogs, which she invariably puts outdoors, then as invariably quietly throws them a bone. One day Hiram finds Freckles, whose mother had died, is about to be sent to the poorhouse, and his sympathetic heart rebels at the thought. Although his own little farm is mortgaged to the limit, Hiram brings the boy home with him. Cynthy objects, but finally adopts the little fellow and he more than repays them for their kindly care. Cynthy's old sweetheart returns one day, and finally prevails upon her to forget and forgive, while the financial comforts of all concerned is assured by his presence. Freckles, peeking in the window, whispers to Hiram that Cynthy's "feller kissed her."

# Special Orders

for hand colored pictures ANY SIZE, ANY SHAPE, to fit ANY SPACE—On canvas, wood, cardboard, or unmounted. Send us size and we will send you lowest figures.

# Now Is the Time

to fix up your house OUTSIDE and INSIDE for a BIGGER Fall business. We'll help you do it. The more attractive your lobby (which is your show window), the more people you'll draw.

**Single Column Half-Tone Cuts of All the Players 40 Cents Each**

# Transparencies

Hand Colored photographs on glass of all the favorites for Day and Night display in various sizes.

**TRANSPARENCY FRAME TO HOLD NINE 8 x 10 PICTURES**
**(Catalogue for details)**

## Photo Folders

Contains a 4 x 5 Gravure picture—a souvenir that looks as big as your price of admission—
**Per thousand, $8.50**

## Large Hand Colored Pictures

of all the leading players, size 22 x 28 inches. **75c. Each.** **FRAMED, $2.50 each**
(The catalogue has illustrations.)

## The Silver Frame

**with an 11 x 14 inch hand colored picture, 50 cents each; 500 players; pictures without frame, $2.00 per doz. (See catalogue.)**

## Photo Players Post Card

**is ever on the increase for advertising and souvenir purposes. Five million cards always on hand of all the players in the films—wire us for your wants.**
**$3.00 per Thousand**
**Catalogue contains all the names.**

PHOTOGRAPHS, SIZE 8 x 10, of all prominent players, Association and Independent, 500 different names, 20c. each.

FAC-SIMILE OIL PAINTINGS of the stars, all sizes, from $8 to $25 each, with heavy gold frames.

# KRAUS MFG. CO.

**220 W. 42nd Street**
**NEW YORK**
**12th Floor, CANDLER BUILDING**

Send for New Catalogue of over 500 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

MISS STICKY MOUFIE—KISS (Oct. 8).—The cast includes Mr. and Mrs. Sidney Drew.

Her right name was Miss Claymore when Wade Buchanan first knew her and fell in love with her, but when he returned three years later, and married her he nicknamed her "Miss Sticky Moufie-Kiss," for she talked only "baby talk," and had become a regular human tanglefoot flypaper. At their wedding breakfast she put four lumps of sugar in his coffee, their desserts were mostly rich jams and preserves, and she called her uncle "Junky-Wunky." Then just imagine your wife at dinner greeting you with the following: "Did my dwate bid Mankins realize he wud doin' to dive up leading a nasty wasty bachelor man's life and stay home wiv his itty ongy-blossum wifie?" Wade's answer sounded as though he said it through a head of lettuce, and unable to stand it longer, he asks her if the salt water is sweet. Her reply that "it's dreffle nassy stuff" puts the finish-touch. Excusing himself, he goes down to the beach and wades out into the ocean, dress suit and all, until he disappears.

---

## SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 73 (Sept. 13).

San Francisco.—Mrs. James Rolph, Jr., wife of San Francisco's mayor, christens steamer Annette Rolph before big crowd.

Washington—Cardinal Gibbons with Mgr. Russel, set out on visit to President Wilson, bearing message from Pope regarding plan to end war.

Seattle.—Steamer Admiral Watson is sunk at its pier after collision with freighter.

Boston.—Twelve thousand labor representatives march in big Labor Day demonstration.

Newport, R. I.—Members of the four hundred attend annual horse show, where blue bloods of the equine world compete for prizes.

San Francisco.—Danish and American yachts battle for international cup in race held on choppy water of San Francisco Bay.

Queenstown, Ireland.—Survivors of the sinking of the Arabic by a German submarine are brought to Queenstown and take special boat train to board steamer for England.

Gormons, Austria.—Italian soldiers take oath of patriotism in Gormons, first town captured by Italians from Austrians. The men march off for the front.

Alameda, Cal.—Lads of Alameda high school join voluntary military class and begin drill.

San Francisco.—Former President Taft attends fair on Red Cross day and makes plea for support for institution. Red Cross first aid corps gives demonstration.

Brownsville, Texas.—Uncle Sam's soldiers guard bridge leading into Mexico. They run cars on bridge to form a blockade and build temporary defenses.

---

HEARST-SELIG NEWS PICTORIAL NO. 74 (Sept. 16).

San Francisco.—Japanese hold special celebration at Panama Pacific Exposition. Jap wrestlers and fencers give exhibition.

Chicago.—Commodore James Pugh sets new record when he sends Disturber IV through water at 61 mile clip in national motor boat races.

Washington.—Dr. Constantin Theodore Dumba, Austrian ambassador, visits state department to explain charge he instigated strikes in American ammunition plants.

On Serbian Battle Line.—Crown Prince Alexander visits battery of British naval guns on Serbian line.

Philadelphia.—Crew from New York City wins hard-fought race in Middle States Regatta.

Washington.—President Wilson, with Secretary of State Lansing, attends baseball game between clerks of Agriculture and Interior departments.

Matamoras, Tex.—Gen. Nafarratte, Mexican leader, offers to help run down Mexican bandits who crossed border.

Barreda, Tex.—American soldiers hold bandits accused of burning railway bridge.

Washington.—Campers along the Potomac River hold unique regatta in which canoe tilting, hurry-scurry racing and a water tug-of-war are features.

Lake Forest, Ill.—Mrs. Clarence H. Vanderbeek wins woman's national golf championship tourney after Mrs. W. J. Gavin, of England, fights way into finals.

San Diego.—Indians from the Arizona desert taken to the San Diego Fair, are given their first glimpse of the Pacific Ocean.

Boston.—Old frigate Portsmouth sold for junk, is burned in water of Massachusetts Bay at night.

Marblehead, Mass.—Vincent Astor, America's wealthiest young man, poses for movies for the first time for the Hearst-Selig News Pictorial. He takes a ride in his new hydroaeroplane.

THE AGONY OF FEAR (Special—Three Parts—Sept. 30).—Robert Arthur, scion of an English family, is an outcast in America, living upon the remittances sent to him by his father. Cruel, and with little sense of honor, he repeatedly abuses and injures Henry, his valet. He receives a letter from his English cousin, Maitland, which reads in part: "Since your exile in America, your father has been very ill and cannot survive long. Your escapades cause him much worry." Cousin Maitland has also read a clause in Robert's father's will which says that should his son die within five years without a family, then the whole of the estate will revert to Maitland. Then it is that Maitland sends a confidential man to America to watch Robert and to endeavor to further tempt him to dissipation.

Robert has wronged Louise and she spurns the offer of money from him in lieu of an honorable name. Arthur receives a cablegram stating that his father died, and he is the sole heir. He endeavors to celebrate his good fortune at the club, but is spurned by his friends. Banished from home until she redeems her fair name or reveals the guilty man's identity, Louise creeps into the automobile belonging to Robert, and when he returns to it in a drunken frenzy, he throws her out and to her death. Henry, Robert's valet, is also assaulted by Robert, and leaves, vowing revenge. Donald, a new valet, is engaged. Shortly thereafter, Robert begins to receive mysterious messages. They come from all sources and say: "Beware of the stroke of ten." "A life for a life." "Justice shall be done neither by man's law nor by your own hands." To all parts of the country Robert flees in an endeavor to escape these terrible messages, but it is of no avail. And meantime, Maitland's confidential man reports that Robert's health is being rapidly undermined, and Maitland receives these reports with pleasure.

In desperation, Robert engages Bowles, a private detective, who discovers that Henry, the first valet, to whom suspicion pointed, is not guilty of working upon Robert's superstitions. Robert, in the far west, after months have passed, becomes engaged. Their wedding night is set. On the night of the wedding, Robert receives a message which reads. "On the stroke of ten on your wedding night, you shall pay." As the fateful hour approaches, Robert becomes more and more horror-stricken. The minute hand is one minute of ten, and the face of the clock disappears, and the face of Louise, the dead girl is seen. Robert falls lifeless of heart disease. Then it is that Detective Bowles arrests Donald, the valet. He conducts him to the death chamber, where the prisoner looks down upon the dead man. The detective takes a photo of Louise from his pocket and thrusts it into the prisoner's hand. Donald bows his head in assent and says: "She was my sister." It was Donald who was working upon the superstitions of Robert and had at last found revenge.

---

MUTINY IN THE JUNGLE (Jungle Zoo Subject—Oct. 2).—Colonel Harte, commander of a fortress in India, is terrified by the sudden information that His Majesty's Hindu subjects are planning a revolt. The plan of the fortress is missing, and suspicion points to Captain Powner who is engaged to marry Colonel Harte's daughter. Powner's protestations of innocence are fruitless. He is condemned to be shot at sunrise.

Ralph, the Colonel's son, and in reality the guilty wretch, is conscience-stricken. He frees the Captain and bids him fly for his life. Ralph, broken by remorse, confesses his guilt on paper, then takes his own life. Captain Powner is captured by the followers of the leader of the mutineers, and once more is condemned to death. However, he saves the son of Din Zerda from a tiger, and in a fight with the tiger's mate is only saved from death by stumbling upon the corpse of Ralph, and finding the dead man's pistol.

## KALEM.

THE CURIOUS CASE OF MEREDITH STANHOPE (Special—Two Parts—Oct. 1.)—The cast: Harry Millarde, Stockton Quincy, Arthur Albertson, Nell Farrin, James B. Ross and Alice Hollister.

Stanhope, an artist, is in love with The Firefly, an adventuress. While pretending to return his affection, the woman ensnares Eustace Kennedy, an invalid, and Stanhope's best friend. Eustace's sister, Claire, secretly loves the artist. While in the country, Stanhope meets George, a country boy who aspires to become an artist. He invites the lad to call upon him. Upon returning home, Stanhope discovers The Firefly's faithlessness and also her affair with Eustace. Heartbroken, the artist is about to commit suicide when the arrival of George stays his hand.

A psychologist as well as an artist, Stanhope leaves for a distant city with George, after first drawing up a will bequeathing his soul and his paintings to Eustace. This done, the artist writes a note in which he declares his intention of committing suicide. The strange bequest has a remarkable effect upon Eustace. Believing he has really inherited Stanhope's soul, he becomes well and strong. In the distant city, Stanhope devotes himself to teaching George his own art.

Some time later, however, an art dealer discovers that Stanhope is not dead, and informs him of the hold exerted over Eustace by The Firefly.

Resolved to thwart the woman, Stanhope hurriedly returns home. He enters his studio just as Eustace, to gratify the siren's demands for money, is auctioning its effects. Confronted by the man he thought dead, and believing he has come to demand his soul, Eustace, unable to withstand the shock, drops dead. The Firefly flees from the city, while Stanhope, learning of Claire's love, eventually makes her his wife.

---

THE RUNAWAY BOX CAR (Episode No. 47 "Hazards of Helen" Railroad Series—Oct. 2).—The cast: Helen Holmes, George Robinson, Robyn Adair, Rex Downs and James Strong.

Disguised as car repairmen, Mealius and Denney get aboard the express car, overpower the express messenger and steal a valuable package being forwarded to Arlington. Helen sees the crooks jumping from the car when it stops for water at Lone Point and gives the alarm. Detectives are sent to track the thieves down. The following day Helen receives a message for the local freight to bring a broken car from a mountain spur to the repair shops. While the car is being picked up, Denny and his pal, pursued by the sleuths, take refuge on the freight.

The detectives search the train while it is speeding away. To prevent being captured, the crooks get aboard the broken car and cut it loose from the train. Not until the car is speeding down grade do its passengers discover the brakes to be out of order. Helen, discovering what has occurred after the runaway has passed her station, boards a locomotive standing on a siding after flashing a message ahead. The brave girl goes in pursuit of the train. Her message causes the men ahead to open the siding at Lennon. This side track runs parrallel to the main track for a mile. As the result, Helen overhauls and passes the runaway, emerging to the main line ahead of the wild car. The latter is brought to a halt. Mealius and Denny attempt to escape but are halted by Helen, who holds them up at pistol's point. The two are made prisoners by railroad men and taken to jail.

---

THE PRETENDERS ("Broadway Favorites"—Special—Four Parts—Oct. 4).—The cast: Craufurd Kent, Marguerite Courtot, Henry Hallam, Joseph Birns, Helen Lindroth, Richard Bartlett, Marcus Moriarity, Charlotte Courtot and John E. Mackin.

Dick, who thinks Elsie is a farmer's daughter, and Elsie, who believes Dick to be a hired man, fall in love with each other. While returning from a trip to the city shortly afterwards, Dick accidently exchanges traveling bags with Spike, a burglar, on his way to rob the Dunbar's summer home. Pinkarter, a detective, witnesses the incident and trails Dick. Late that night, the young man sees Elsie apparently breaking into a cottage. The girl had accidentally been locked out of the farmhouse where she had been stopping, and therefore decided to return to her father's country home nearby. Ignorant of this, Dick believes Elsie a thief and follows her into the house, Spike also gets inside, and the three are presently bagged by Pinkarter and lugged to the village lockup.

In his effort to establish his identity, Dick requests the detective to examine his travelling bag. When this is done, a fine collection of burglar's tools is brought to view. Thus Elsie is led to think her lover a thief. Although Dick eventually clears himself, this comes too late—Elsie's identity has been established by her father, who then took her home. Still in ignorance of each other's identity, the heartbroken lovers return to the city. Some time later Dick accompanies a friend to a dinner given at the Dunbar's home. To his intense surprise, the boy finds himself confronting Elsie. Still believing him to be a burglar, Elsie shouts for help. Dunbar is about to hand the luckless youth over to the police when the snarl is untangled, and the course of true love allowed to run smoothly.

---

WHITEWASHING WILLIAM (Oct. 5).—The cast: John Rand, Ethel Teare, Bud Duncan and Dave Morris.

Although William Cruller yearns and yearns for fair Arabella, his rival, Archimedes Aspjhalt, has the inside track so far as her affection is concerned. This more than offsets the fact that Bill ranks higher as a suitor in the estimation of Arabella's father than does Archie. Wearied of being ousted from the D'Aubing estate, Archie then and there decides to put the quietus upon his rival. A brick is promoted to the job of Archie's first assistant and is sped on its mission by the arm belonging to Willie's rival. But, alas! the brick is badly aimed, and merely succeeds in rocking Arabella into a gentle slumber.

A battle royal, in which the weapons are whitewash buckets and brushes, ensues. Archie retreats to the roof of the D'Aubing home, where he dumps a rain barrel over the attacking force which has been reinforced by the addition of Arabella's father. The fight ends

The Best Season You've Ever Had

is what you ought to expect as real show-going weather returns. Don't be pessimistic but look for the best — and work for the best by installing a

Radium Gold Fibre Screen

Here's equipment conceded to be the best, and guaranteed to give the best projection results. It follows, too, that the best projection results will bring the largest crowds.

*Write for Sample, Price and Details of Our New Sales Plan.*

RADIUM GOLD FIBRE SCREEN INC.
220 W. 42d STREET, NEW YORK CITY

when the latter and Archie tumble off the roof. The following day, Arabella is compelled to go canoeing with William. The canoe upsets, and while Will flounders in the water, Arabella is rescued by Archie and elopes with him. Poor William, believing his sweetheart has drowned, dives in vain for her. In this he is joined by D'Aubing. While the two are investigating Neptune's domains, Archie and his sweetheart are wed. The two return to the banks of the stream and confront the would-be life savers. In his anger at being fooled by William, D'Aubing seizes the latter, hurls him back into the stream to perish miserably and accompanies his son-in-law and his daughter home.

THE MAN IN IRONS (12th and Final Episode of the "Mysteries of the Grand Hotel"—Special—Two Parts—Oct. 6).—The cast; William H. West, Ollie Kirkby, True Boardman, Paul C. Hurst, Thomas Lingham, Frank Jonasson and Marin Sais.

The appearance of counterfeit $10 bills at the Grand Hotel fills the management with consternation. Arling, a reporter "covering" the Grand, is being informed of the situation by the desk clerk, when he sees two men, one of them with a heavy overcoat thrown over his shoulders so as to conceal his hands, register. A little detective work results in the discovery that the man wearing the coat is handcuffed. Later, Arling learns that the second man is Bently, a Secret Service agent, and that the prisoner is King, a counterfeiter. Bently is taken aback upon learning of the counterfeit money with which the Grand has been victimized.

Vallie Martin registers at the Grand. The woman gets in touch with Dr. Perrin. Arling, who loves Martha, the doctor's daughter, finds himself regarding Vallie with suspicion. Later, King, by pretending illness, succeeds in having Perrin brought in to attend him. The physician suddenly strikes the detective from behind, felling him. He then aids the counterfeiter to escape, after first instructing the man to bind and gag him. Arling is led to suspect Perrin when the escape is discovered. Later, when another counterfeit bill turns up, he traces it back to Perrin. Bently makes the same discovery and attempts to arrest the doctor. A desperate fight ensues. Perrin breaks away, but upon reaching the lobby is confronted by the police called in by the management. A pistol duel takes place in the crowded lobby, which ends when Perrin is mortally wounded. Before dying, the man confesses to being the secret head of the counterfeiters. Vallie is captured and information supplied by her leads to the round up of King and the entire band.

THE FINGER OF SUSPICION (An Alice Joyce Re-Issue—Oct. 8).—The cast: Alice Joyce, Hazel Neason and Tom Moore.

Robert Wallace, who has secured a position in the west, urges his sweetheart, Kathleen, to marry him before he takes up his new work. The main support of her invalid sister, Adele, Kathleen decides that it is her duty to care for the latter. Unknown to the lovers, Adele overhears their conversation and also hears Robert exclaim, "Only your sister stands between us!" Unable to alter his sweetheart's decision, Robert bids her goodbye. He steps into Adele's room for the purpose of bidding her farewell. A servant who walks past the door sees the young man nervously fingering a glass on the table.

Shortly after Robert's departure Adele is found dead. The servant calls the attention of the police to what she had seen and Kathleen's sweetheart is placed under arrest. During the trial which follows, however, it is found that the evidence is not strong enough to convict the accused. Free once more, Robert pens a note to Kathleen, in which he tells her of his intention to depart for the west in an effort to get away from notoriety which had come as the result of the trial. In her sorrow, Kathleen takes from the bookcase a book of poems which she had been in the habit of reading to Adele. A note falls from the volume. It reads: "You have faithfully fulfilled the promise you gave our mother and I am going to set you free. The little powder I have kept for months gently shows the way. Adele." Kathleen, hastening to the station, overtakes Robert and shows him the note which clears his name forever.

THE WATER TANK PLOT (Episode No. 48 of the "Hazards of Helen" Railroad Series—Oct. 9).—The cast: Helen Holmes, N. Z. Woods, Robyn Adair, M. T. Murchison and Edward Roberts.

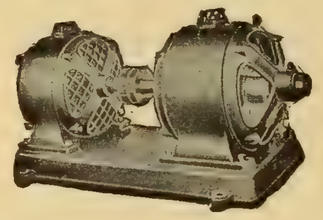
Fearing lest Cameron's horse beat the pony he has plunged on, Tony Dorgan orders one of his men to bribe the stableman to drug the animal. Saratoga Johnny tries to carry out Tony's order, but receives a beating at the hands of the irate Cameron employe. Learning that the Cameron stable is being shipped to the track on the special leaving Grove City, Dorgan and his pals do a little detective work and thus find that the train will stop at Lone Point for water. It thereupon occurs to the crooks that by drugging the water in the tank, their plan to eliminate the Cameron horse would be accomplished.

HALLBERG
Talk No. 65

I GIVE PERFECT PROJECTION with my HALLBERG EQUIPMENT

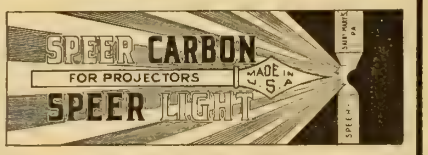
Don't delay—Be wise!!

For Best Light Install a

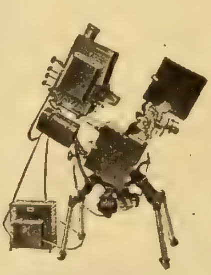


Hallberg AC-DC Motor Generator

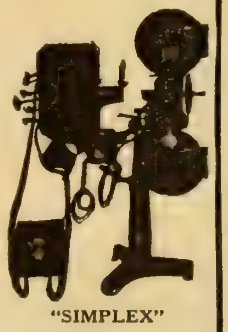
and let Hallberg equip your theatre.



I am distributor of all makes moving picture machines and furnish everything complete for the theatre, new and used apparatus.



POWER'S 6B



"SIMPLEX"

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 Cents.

I EQUIP THEATRES COMPLETE AND CARRY ALL MAKES CARBONS AND SUPPLIES.

Send $2.50 for latest Operators' Book "MOTION PICTURE ELECTRICITY"

J.H. HALLBERG SWEDISH ELECTRICAL ENGINEER
38 East 23d St. THE HOUSE OF QUALITY New York

Helen, fishing from the trestle, sees the men approach and discovers their purpose. The men discover her presence. Pressed for time, Tony orders his pals to capture the girl while he sets about drugging the water. Helen evades capture, however, by leaping into the river and then swimming to shore. By this time, Tony has climbed up the ladder and entered the partly-filled tank. Helen, who follows him, finds herself staring into the muzzle of his pistol. The special stops and takes water aboard. Watching her chance, Helen knocks her captor off the ladder and into the water and makes her escape. The train is just pulling away when the daring girl climbs to the edge of the tank. Taking a desperate chance, she leaps—and lands aboard the last car. The girl succeeds in warning Cameron of his horse's peril in the nick of time. The crooks are pursued. In their effort to get away, the men try to make a crossing ahead of the train. A smashup occurs in which the evil-doers are all slain.

## EDISON.

THE PLOUGHSHARE (Special—Four Parts—Oct. 1).—The cast: William West, Robert Conness, Richard Peer, Augustus Phillips, Frank A. Lyon, Gertrude McCoy, Bigelow Cooper, Helen Strickland, Margaret Prussing, Philip Quin, Bessie Learn, Bob Walker.

By the death of his father, old Judge Lawrence, William Lawrence inherits the family's vast Southern estates. The slaves welcome him as their new master, but they all dislike "little Jim," William's half-brother, who is left by the father in William's guardianship.

Twenty years elapse, and William is elected governor of his state. Little Jim has grown to young manhood, but with the passage of the years, his nature has become worse. It is discovered that Jim has had a secret intrigue with Jenny Strong, a simple country girl, who implores him to keep his promise and make her his wife. Meanwhile, she has kept all knowledge of what has transpired from her brother, Jack.

At the state capital are two important families, the Leighs and the Claytons. Evelyn Clayton has fallen deeply in love with Jim Lawrence. William Lawrence has met and fallen in love with Helena Leigh. Arthur Willet, a friend of both families, who has had from the first an instinctive dislike for Jim Lawrence, overhears Jim talking with Jenny Strong. Later, at the home of the Leighs, he comes upon Jim making love to Helena. He theerupon tells her father how he has heard Jenny Strong pleading with Jim to right the wrong he has done her. Dr. Leigh drives Jim from his house. There follows a violent quarrel between Helena and her father, during which the doctor falls to the floor, overcome by heart trouble. On his deathbed he begs Helena to marry the governor. Helena consents because it is her father's dying wish, though she fancies herself in love with Jim. Strong discovers the trouble with his sister and determines to get satisfaction. To revenge the exposition of his guilt, Jim writes to Willet to fight a duel with him. Willet, who is a crack shot, accepts and leaves to indulge in a little practice. Jack comes upon Jim, and before he has finished talking, Jim shoots him with one of Willet's pistols. Willet is accused of the crime and is placed in jail. Jenny takes her own life and an unsuccessful appeal is made for Willet by Curwood, a political leader and uncle of the accused.

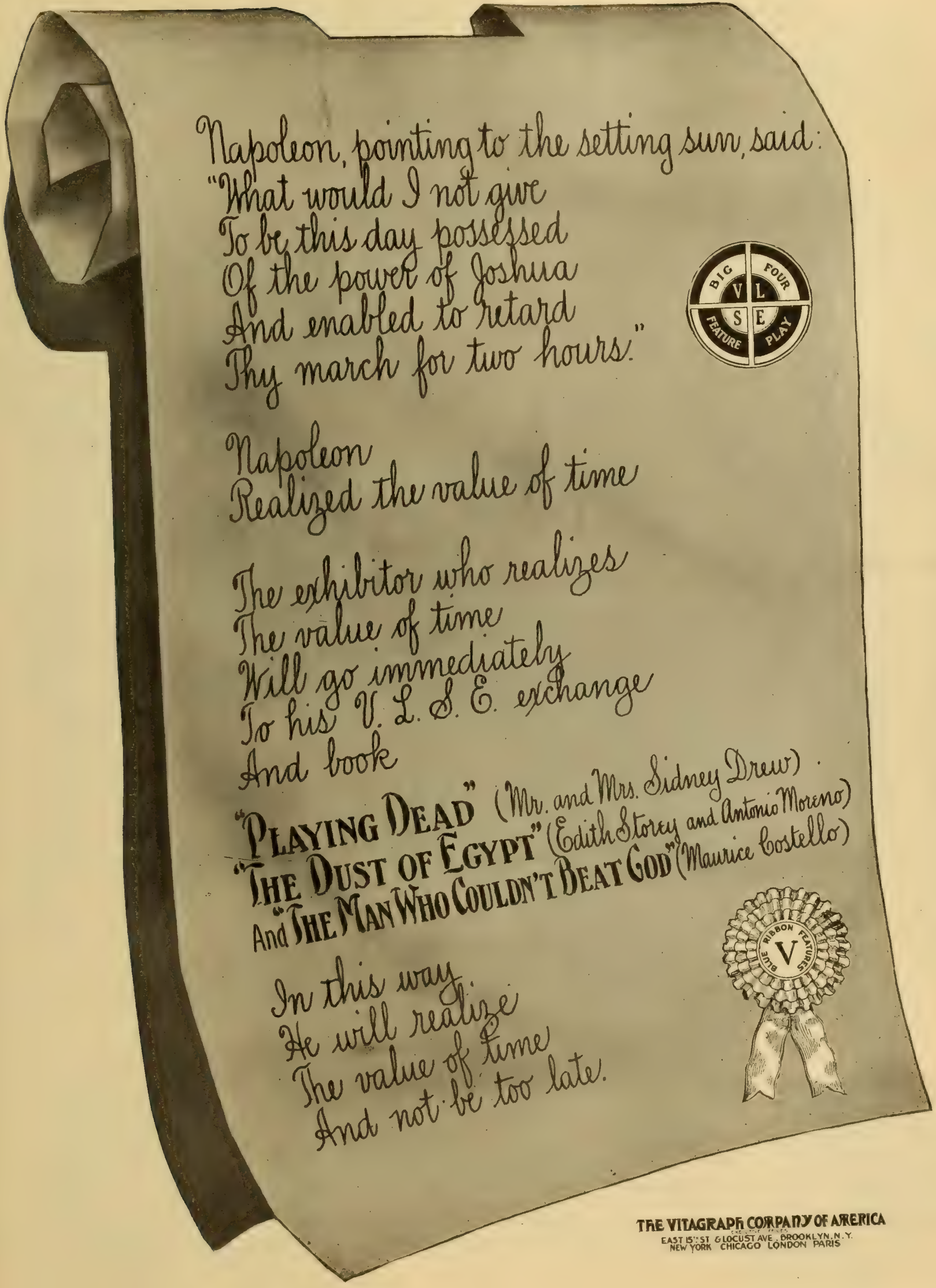
Moved by Helena's pleadings, Jim confesses to his brother, but still maintains that he committed the murder in self-defense. His brother, the governor, pending the arrival of the sheriff, locks Jim in a room, but he is released by Helena, who, having taken two horses from the stable, rides away with him. Inasmuch as the governor had been to the stable, and seeing that he is accused of intrigue, he says that he did spirit his brother away. He resigns, and Helena, who realizes that she is the cause of her husband's downfall, declares herself in court as the accomplice in the murderer's escape. Helena, now that she is to be indicted in her husband's place and being cognizant of his great love, which she feels is lost forever, is about to commit suicide when her husband appears and tells her that the law has been satisfied by the death of Jim, whom they have learned was drowned in South America. The governor and his wife are reconciled.

THE BUTLER (Oct. 2).—The cast: William Wadsworth, Richard Tucker, Gladys Leslie.

Hugh Graham is pestered by creditors for his gambling, and to make matters worse he is in love with a girl whose mother insists that she must never marry a man who is not only well off but steady enough to take care of his own financial interests and support his wife in the style to which she has been accustomed.

Hugh receives a visit from a kindly faced old man, who bears a letter from Hugh's uncle, William Hunter. The letter informs Hugh that his uncle is about to start on a visit to Japan, and that as he may be gone for two years, he wishes Hugh to try to find a place in his household for this old man, the uncle's butler, until his return. Since his uncle is the only one from whom Hugh gets his income, he gives the old man a position as butler in his bachelor apartments. It is evident from the day of his arrival that the kindly servant is greatly distressed at

(Continued on page 136.)



Napoleon, pointing to the setting sun, said:
"What would I not give
To be this day possessed
Of the power of Joshua
And enabled to retard
Thy march for two hours."

Napoleon
Realized the value of time

The exhibitor who realizes
The value of time
Will go immediately
To his V. L. S. E. exchange
And book

"PLAYING DEAD" (Mr. and Mrs. Sidney Drew)
"THE DUST OF EGYPT" (Edith Storey and Antonio Moreno)
And "THE MAN WHO COULDN'T BEAT GOD" (Maurice Costello)

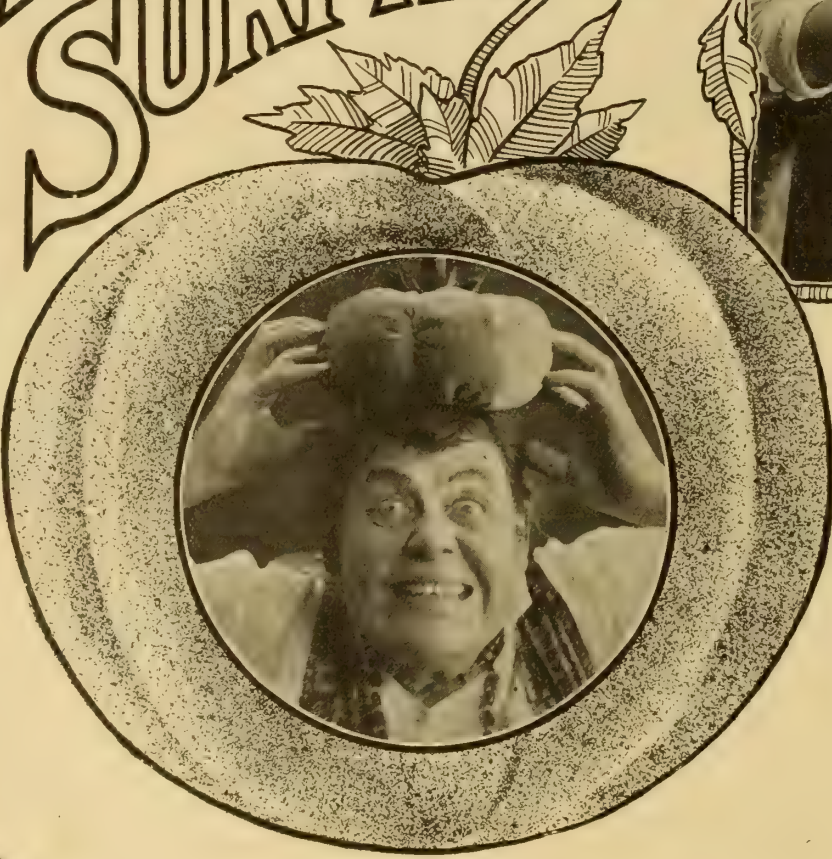
In this way
He will realize
The value of time
And not be too late.

**THE VITAGRAPH COMPANY OF AMERICA**
EXECUTIVE OFFICES
EAST 15TH ST & LOCUST AVE., BROOKLYN, N. Y.
NEW YORK CHICAGO LONDON PARIS

# LUBIN

## A NEW "TILLIE" PHOTOPLAY IN 6 ACTS

# TILLIE'S TOMATO SURPRISE



RELEASED
SEPTEMBER 27
THROUGH THE
V L S E

BIG FOUR
V L S E
FEATURE PLAY

RIPROARINGLY RIOTOUS!
FANCIFULLY FARCICAL!
HILARIOUSLY HAPPY!

TWO HOURS OF HOWLS
YELLS, SCREAMS,
GUFFAWS, LAUGHS,
CHUCKLES AND ROARS

# LUBIN

# THE GREATEST SCREEN COMEDY EVER FILMED

WRITTEN BY ACTON DAVIES

PRODUCED BY HOWELL HANSEL

WITH

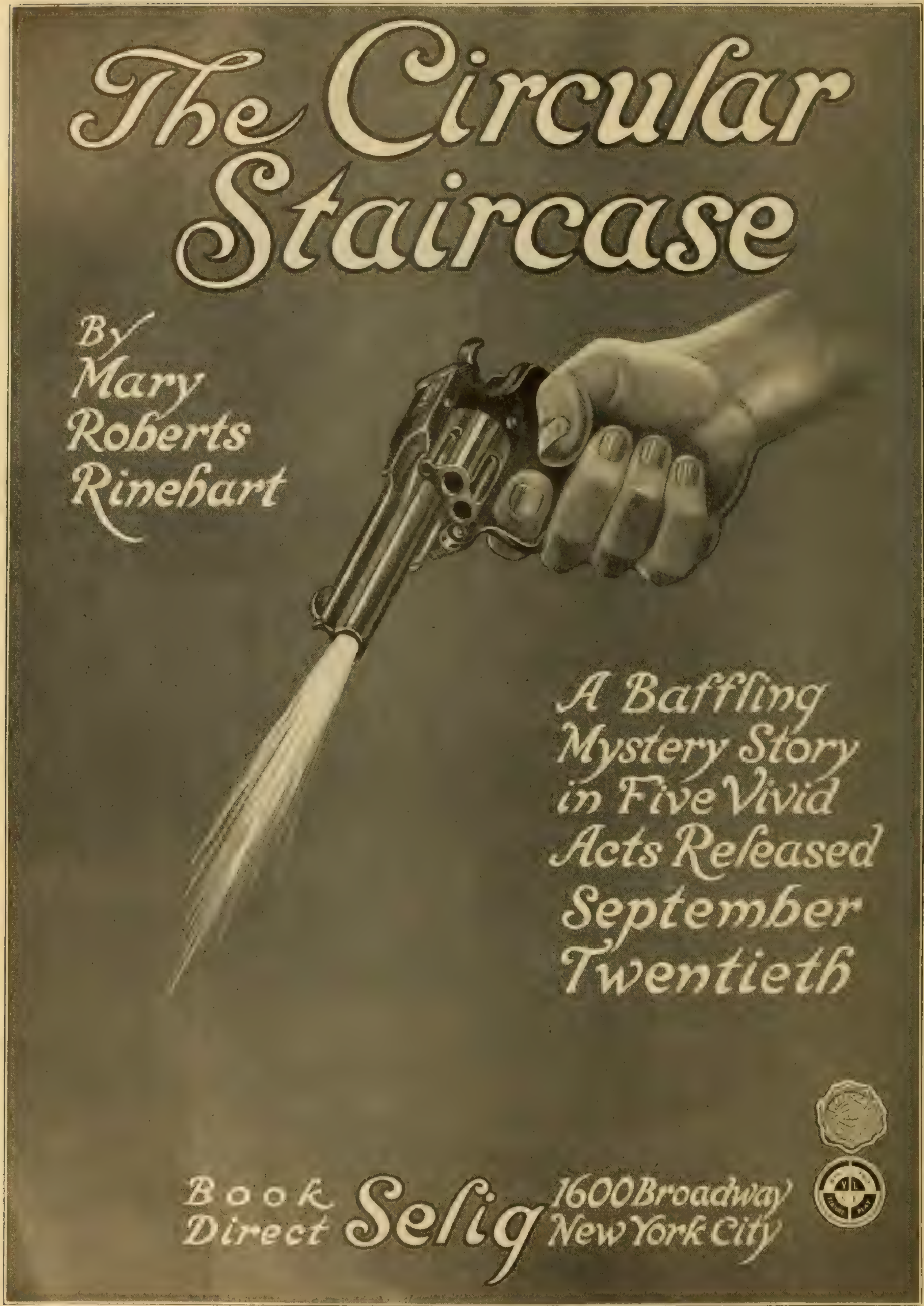
# MARIE DRESSLER

THE MOON, SUN AND STAR IN THE FIRMAMENT OF COMEDIENNES AS THE PRINCIPAL FUNMAKER

AIDED AND ABETTED BY

**TOM McNAUGHTON**, CO-STAR IN "THE SPRING MAID" AND "SUZIE" ~ **COLIN CAMPBELL**, THE SCOTCH COMEDIAN ~ **SARAH McVICKAR** ~ **ELEANOR FAIRBANKS** AND **JAMES** THE FAMOUS LUBIN MONKEY ~ ~ ~

Siegmund Lubin



# The Circular Staircase

By
Mary
Roberts
Rinehart

A Baffling
Mystery Story
in Five Vivid
Acts Released
September
Twentieth

Book Direct Selig 1600 Broadway New York City

# GIVE HIM HIS PASSPORTS

BIG FOUR
V L
S E
FEATURE PLAY

THE EXCHANGE MANAGER
WHO DELIBERATELY MISREPRESENTS
THE DRAWING POWER OF HIS PRODUCT
IS NOT ONLY DOING YOU
AN INJUSTICE
BUT THE INDUSTRY AS WELL.

VITAGRAPH

ON THE OTHER HAND,
IF YOU RECIEVE
HONEST,
COURTEOUS,
CONSCIENTIOUS TREATMENT
FROM THE EXCHANGE,
THAT EXCHANGE IS WORTHY
OF YOUR SUPPORT.

LUBIN

VITAGRAPH
LUBIN
SELIG
ESSANAY
EXCHANGE MANAGERS
ARE EXPONENTS OF
CONSCIENTIOUS,
COURTEOUS,
HONEST TREATMENT.

SELIG

ESSANAY

TRY THEM.

BIG FOUR
V L
S E
FEATURE PLAY

## V. L. S. E. INC.

1600 BROADWAY

(Continued from page 130.)

seeing the way in which Hugh is "going the pace." Many a night when Hugh comes in late, Lanhem (the butler) is sitting up waiting for him. One day, shortly after Hugh has given an I. O. U. for a large amount to Spencer Morton, with whom he frequently gambles at cards, and who happens to be his rival for the hand of Audrey Lane, he receives a letter from Mr. Martin, his uncle's lawyer, telling him that the check for $3,000, which he receives with the latter, is the last remittance he will get until he has settled down and made good in some business. Just at this time, he is told by his sweetheart, Audrey, that her mother is determined to marry her to Spencer Morton, and that if Hugh wants to make her his wife he must lose no time in getting some money and bringing about a wedding. Hugh is in great distress. Suddenly he gets an idea and that is to change the $3,00 to read as $30,000. He ponders for hours upon the matter, and finally, with infinite care, he alters the check to read as he has planned. He then gives the check to his butler with instructions to deposit the check to his credit. The butler glances at the check. His startled expression would indicate that he believes that something is wrong. A short time afterward, as Hugh sits in his den, now thoroughly overcome with remorse at what he has done, the old butler enters. He sees Hugh reach out and open a drawer of the table, from which he takes a revolver. As he raises it to his head, the butler rushes forward and seizes his hand. Then the old man begins to talk to Hugh very seriously, finally, and to Hugh's intense surprise, taking from his pocket the photograph of a woman, at sight of which Hugh exclaims "Mother!" "Yes, Hugh," the old man declares, "and I am your uncle, William. I promised your mother to look after you, and from now on I'm going to do it. Instead of depositing that check, I have paid all your old debts, and now I want you to start again—with a clean slate!"

---

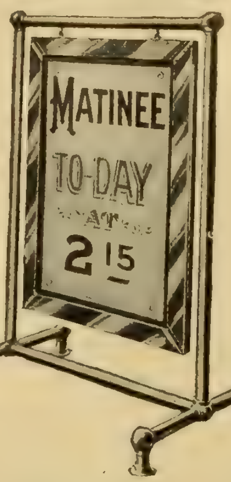
BLACK EYES (Oct. 6).—The cast: Raymond McKee, Jean Dumar, Guido Colucci, Yale Benner, Julian Reed, T. Tamamoto.

Mr. and Mrs. Willard are happily married, but Mr. Willard's law partner is somewhat of a rounder, and often tries to induce Willard to "come on out for a big time." One day—it is the day on which Willard has promised to take his wife to the theater—Willard's partner tells him that he has secured tickets for the big prize fight and begs Willard to accompany him that evening. Willard finally consents and, making an excuse to his wife, gets away. Mrs. Willard accepts a neighbor's invitation to play "bridge," and leaves for home after she has lost a good deal of money. Hubby, however, has arrived home first, and he "calls her down" for being out so late—forgetting to state that he has only been home for five minutes himself. They both promise to "never do it again."

But a week later, Willard's partner reminds him that they have both been invited to a masked ball at the home of a lady friend of the partner's. Willard plots with his partner to get away by having the partner send him a fake telegram calling him to Trenton. Willard receives the telegram and his wife is quite convinced of the necessity of his going to "Trenton." The same evening, while he is at the ball, she again goes to a bridge party. Quarreling with one of the women who cheats, she receives a black eye when the woman hurls a pack of cards in her face. She goes home horrified to find that it is growing worse every minute. Reading a paper, she comes across the advertisement of Professor Scarab, who guarantees to restore black eyes to their natural color in fifteen minutes. Off to the professor's goes Mrs. Willard, thinking only of having the eye brought to its normal appearance by the time hubby gets back from Trenton. But, meantime, hubby himself has received a beautiful black eye as the result of a fight with one of the male guests at the ball. His partner knows of Professor Scarab and rushes him off to have his eye attended to.

While hubby is resting in an ante-room of the professor's establishment, his wife is occupying another. While resting, Mrs. Willard picks up a newspaper, emits a horrified scream when she reads that the train on which her husband is "returning from Trenton" has been wrecked, and all the passengers reported killed. Willard, in an adjoining room, hears the scream and comes in, a sheet from the cot on which he has been lying wrapped about him. It takes a moment or two to convince his wife that it is not a ghost that she sees, and then she promises faithfully never to play bridge again. Willard, glad to be let out of a scrape himself, assures her that he forgives her and takes her in his arms.

"NEWMAN"
Brass Frames and Rails



Our frames are made to stand very rough usage. The heavy sheet brass is drawn through a die together with the moulding that clinches the brass to the wood in such a manner that it forms one solid piece, with no sharp edges to cut your hands when cleaning. Insist on the name "Newman" when buying frames.

Get our New Catalog

The Newman Mfg. Co.

NEW YORK 101 Fourth Ave. CINCINNATI 717 Sycamore St. CHICAGO 108 W. Lake St.

Established since 1882

CAILLE
Ticket Office
Equipments

Embody Ticket Sellers, Ticket Choppers, Change Makers, Theatre Record Ledgers and Theatre Tickets. Catalog on request.

CAILLE BROS. COMPANY, 1001 Amsterdam Ave., Detroit, Mich

Get acquainted with the
ERBOGRAPH WAY
of Developing and Printing
ERBOGRAPH COMPANY
203-11 West 146th St., New York City

FILMS
of every description for sale and for rent at remarkably low prices.
Features of Quality Our Specialty
WRITE FOR LISTS
THE FILM EXCHANGE
37 W. 39th Street, New York, N. Y.

AN UNWILLING THIEF (Special—Three Parts—Oct. 8).—The cast: Herbert Prior, Marie Sasse, Leol Steuart, Leonie Flugrath, Harry Eytinge, Lillian Devere, George Romaine, Marjorie Ellison, Yale Benner, Lawrence White, James J. Gerson.

While running along a carriage drive in her father's grounds, little Bab, the child of millionaire James Harrison, falls and cuts her wrist on a piece of broken glass. The doctor assures the mother and father that it is not serious, but that the child will bear a scar for life. A few days later, while waiting outside the gates of her home for the servant, Bab is snatched up by a woman who passes in an automobile, and carried away. One of the servants has seen the incident and he tells Bab's father. Realizing that the child has been kidnapped, Mr. Harrison at once communicates with the police, but after many days' careful search, no traces of Bab are found. The mother dies soon afterward.

Bab has been stolen by two men and a woman, who, instead of demanding a ransom, decide to start the child on a life of crime, compelling her to steal and otherwise aid them in their nefarious enterprises. Meanwhile, after his wife's death, Harrison has brought his nephew, George Barber, into his home to take the place, as much as possible, of his lost daughter. George turns out to be an absolutely worthless youth. George is gotten out of many scrapes by David Clay, a rising young lawyer.

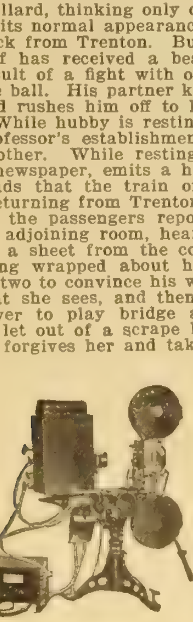
Twelve years have passed when Meg Ferber, the woman who has stolen Bab, dies, leaving her to the tender mercies of the two men. Before she dies, Meg confesses to Bab the story of her kidnapping, and gives her the clothes and a necklace which she wore on the day she was taken from her home. After Meg's death, Bab determines to run away and leave the life of crime forever, and at the first opportunity she does so. She finally obtains a position in an apartment house, assisting the janitor. But even here she is not free from persecution, for Ferber and the other crook have tracked her, and Ferber tells her to steal everything of value or suffer the consequences. Terrified, Bab agrees. As she is going through the drawers of a desk in the apartment of one of the tenants, the young man walks in and surprises her. He proves to be David Clay, and feeling that Bab is not naturally a thief, he gets her to tell her story. When she shows him the clothes and the necklace given to her by Meg, he declares that they are just as described by her father in his account of the stealing of his daughter. He takes Bab to Harrison's home and tells the story that Bab has told him. This, with the scar on Bab's right wrist is sufficient to convince Harrison that his daughter has been restored to him. Later, after Barber, the good-for-nothing nephew has been told by Harrison that he must shift for himself thereafter, Clay gains Harrison's consent to make Bab his wife.

---

THE MANUFACTURE OF COIN (Oct. 9).—A thoroughly interesting and very instructive picture taken in the Philadelphia Mint, by permission of the United States Treasury Department. We see old gold and silver accepted by the mint and turned into coin, bars of gold bullion, and the process of melting gold scraps into ingots. We see also the process of analyzing the gold at the assay office. An interesting scene shows the process of filing off the rough edges of the ingots, after which the workmen's clothes are burned to recover the precious dust. The work of rolling the ingots of gold into thin strips is next seen.

This strip of metal is subjected to twenty-eight operations. First, the blanks are cut for the making of five-dollar gold pieces. These are then annealed, whitened and cleaned. They are next "milled" to round off the edges. Then we see the coining machine which stamps out the finished coin. There follows a scene of the operators loading the machines and then taking out finished twenty-dollar gold pieces. The coins are then examined for any possible defects, the slightest defect being sufficient to cause its recasting.

In counting the coins after they are cast, "counting boards" are used. By this method, large numbers of coins are counted in a very short time. Next, we see the process of weighing in a perfectly adjusted machine—a machine which does the work of fifteen women. All coins, either over or under weight are automatically separated from the standard ones. We are shown the way in which the coins are prepared for shipment, small bags being placed in larger ones, and these sent out to the different banks. In every case, as one would expect, heavily armed guards safeguard the shipment.



THE MASTER MODEL PROJECTOR is your safeguard against poor work on the screen and heavy remittances for frequent repairs. Its longevity and its perfect service justify its installation in your booth.

AMERICAN STANDARD MOTION PICTURE MACHINE COMPANY
One Hundred Ten and Twelve West Fortieth Street, New York

Louise Huff
LIBERTY

THERE'S THUMPS AND THROBS IN

## 'For Five Thousand Dollars a Year"

FIVE REELS OF PUNCH, PEP AND PLOT, PLUCK, PERILS AND PITFALLS

The plodding pawns of penury cross and recross the primrose paths of plenty, plagued by pitiless perfidy, down, down, doggedly down to the defeating dusk of disaster's doom.

Then fate, the fickle fiddler's fancy shifts and from out the tortured tangle love leaps and laughs and links the lucklorn lives with loops of gold.

**And Louise, the Lovable, Plays the Lead.**

Ready October Sixth. Splendid Paper, Novel Advertising

**LIBERTY MOTION PICTURE COMPANY, - Germantown, Philadelphia**

## ESSANAY.

AN UNEXPECTED ROMANCE (Sept. 24).—The cast: G. M. Anderson, Lee Willard, Harry Todd, Marguerite Clayton.

An old settler, with a beautiful daughter, received notice from a real estate agent that the mortgage on his property is due, but he is unable to pay. His daughter goes to the agent's office to ask for more time and the agent, smitten with her beauty, forces his attentions on her. She rejects him and he threatens to evict father and daughter The owner advises the agent to forclose if the settler refuses to pay, but to give him plenty of time if he is unable to. The agent, however, wires that the settler refuses to pay and proceeds to evict the pair. Meanwhile, the owner is advised by his physician to go to the country for his health. He arrives just in time to prevent the eviction and when the settler's daughter thanks him, it is a case of love at first sight.

DARLING DANDY (Special Three Parts—Sept. 27 The cast: Ruth Stonehouse, John Lorenz, John Thorn.

Darling Dandy is an orphan who lives all alone in a hut, and who has had practically no education. She, however, is a lovable character and the young minister of the village falls in love with her. A civil engineer comes to the village to make surveys and the girl falls in love with him. He proves to be a scoundrel, however, and leaves Darling Dandy heartbroken. The engineer, who has wronged a girl in the city, takes her child and leaves it on the minister's doorstep in the village. Darling Dandy sees it and takes it to her home. The city girl forces the engineer to go with her for the child, but when she sees it she refuses to take it back. Darling Dandy learns what a scoundrel the man she had loved is and turns to the minister, who clasps her in his arms.

THE CONVICT'S THREAT (Sept. 28).—The cast: G. M. Anderson, Marguerite Clayton, Lee Willard, Harry Todd.

The convict's cellmate, his time up, calls on the former's wife with a letter of introduction from the convict, and threatens to tell who her husband is unless she gives him money which she has earned by hard work as a stenographer and seamstress. The convict saves the warden's little daughter from drowning and is pardoned for his brave deed. Meanwhile his released cellmate forces the convict's wife again and again to give him money, and calling at her home one night, attempts to kiss her, but she repels him with a revolver. The pardoned convict arrives just in time to hear what passes and almost chokes his former cellmate to death. His wife, however, interferes; the former cellmate departs, and there is a happy reunion between husband and wife.

OFF FOR A BOAT RIDE (Sept. 30)—The cast: James T. Kelly, Ann Ivers, Margie Rieger, Jack Pollard, Bud Jamison.

The family starts for a boat ride, but father, attracted by a pretty woman fishing, slips out of the party and goes to help her land a big fish. The line is a rope, and, in casting it, father catches the woman and swings her into the water. The family misses father, but daughter's fiance finds him, and then mother takes a hand and makes it hot for papa. Two policemen become mixed up in the scrape and one kicks the other into the water beside the woman. A boat picks them up, while the family, abandoning all thoughts of a boat ride, starts for home. Then Jack falls into the water and comes up in a den of thieves. He is forcibly made to join in a burglary that night and it happens that the family's house is selected. After an uproariously funny chase through the house, with father, mother and daughter in night clothes, the burglar finally is caught through Jack's efforts and peace reigns once more.

THE FAMILY DIVIDED (Special—Three Parts—Oct. 2).—The cast: Edna Mayo, Bryant Washburn, John F. Cossar, Florence Oberle, Lewis Edgard.

Henry F. Glazier, a well-to-do business man, and his wife have two pretty children and are much in love with each other. One day, however Mrs. Glazier sees her husband with a strange woman and follows them to the woman's home. Here she sees the woman pointing to a child and indicating her destitute condition to Glazier. He helps her with money and Mrs. Glazier suspecting groundlessly that her husband has been untrue to her sues and obtains a separation. The daughter is awarded to the mother and the son to the father and the boy growing up without a mother's influence becomes wayward. Twelve years after the separation, Glazier decides to send his son away and writes to his wife to meet the youth for a farewell in the office of a mutual friend, "Bob" Moulton, a young attorney in love with Myra, the daughter. By chance, the parents also meet here and a reconciliation is effected, when matters are explained. The play is a strong argument against bearing idle suspicions against one's life partner.

## KICKERBOCKER STAR FEATURE.

THE DRAGON'S CLAW (Special—Three Parts—Sept. 29).—A little girl and her father are among the settlers in a small Western town. The father is very friendly with the neighboring Indian tribe and is presented with a quaint piece of metal representing a dragon's claw—the tribe's good luck omen. Some time later, while traveling with his daughter, he is held up by a band of bandits and is shot by a man of their number who takes from him this dragon's claw. The man is left to die on the desert.

Years pass. The little girl has grown into a beautiful young lady. She lives in a large Eastern city and is prominent in the best society. She still remembers the days in the West, the episode of the dragon's claw and the killing of her father. She marries. Her husband is a prominent figure in the business world. Their love is very real and their life most happy. He becomes interested in a mine in the West which is found to yield the richest gold. He decides to go out West to see this mine and his wife expresses a desire to go along with him.

The mine is christened "The Dragon's Claw," because of an Indian charm the man owns. His wife does not connect the name with the killing of her father. While out on a Western desert, he shows the dragon's claw to his wife. She then recognizes it as the kind her father possessed when he was killed. She has understood it to be the only one of its kind. So it is her husband who killed her father!

What shall she do? She is undecided. She cannot bring herself to kill him in cold blood! Still, she must avenge her father's death. So, taking all with her, she leaves him alone on the desert to die. Some bandits have been prowling in the neighborhood. They see the woman and decide to make away with her. They start to carry out their plans. The husband sees them, realizes their purpose and hurries after his wife. He arrives while she is holding the bandits at bay and, while saving her, he is himself killed.

Help has arrived and to them the woman leaves the dead body, continuing on her way alone. She will have nothing to do with the man who killed her father! About an hour later she meets an Indian trader. In his hand he has a dragon's claw which he wants to sell to her! Like the one her husband and father had! Can it be that there are two such curios in existence, she asks? The Indian draws out a handful. They are common as dirt in that section of the country. The woman realizes her tragic mistake, rushes back to the dead body of her husband and falls lifeless over it.

## MINA.

WHY THE BOARDERS LEFT (Sept. 30).—If you put up at a hotel where the bus driver dropped the grips on your head and stopped the horses several times between the depot and the hotel while he went in for a "smile," wouldn't it make you sore? If, while registering, he stuck you in the ribs with a pen, escorted you into your rooms with a kick and paid not the slightest heed to your ringing or requests, wouldn't it exasperate you?

If he started flirting with your wife, what would you do? If he aroused the feelings of another boarder who chased him through the halls with a gun, would you like the noise? And besides being bus driver and proprietor and hotel clerk, if he also tried to be the cook, what kind of "eats" do you think you would get? How long would you stay at a hotel such as that? Not very long. That is the plot of the MinA comedy of September 30th and is the reason why the boarders left.

## Universal Film Mfg. Co.

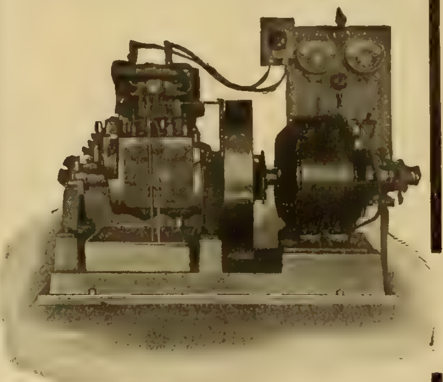
### LAEMMLE.

HER THREE MOTHERS (Three Parts—Oct. 3).—The cast: Agnes Vernon, Adele Farrington, Wm Quinn, and Evelyn Thatcher.

Carolyn Dexter is the daughter of a farmer in medium circumstances. During the illness of Carolyn's mother the burden of the household tasks has fallen upon the young girl's shoulders, and when the mother passes away her burdens seem heavier than she can bear.

A year or so later, Dexter desires an experienced hand at the helm of his household and, accordingly has been going with a widow. The two are married, and the widow is installed at the head of the house. Immediately at the start there is friction between Carolyn and her stepmother. The latter puts the burdens of the household upon the girl's shoulders and has so

What's the Use?



4 Kilowatt Direct-Connected Outfit

What's the use, Mr. Traveling Showman, in carting around several tons of antique engine and electrical apparatus for making electric current, when you can buy a

Brush Electric Lighting Set

Just sit down and write for our Catalogue. It tells the whole story, and what it tells is SO.

The Chas. A. Strelinger Co.
Box MP-2
Detroit, Michigan, U. S. A.

MENGER & RING, Inc.
MANUFACTURERS OF
Poster and Lobby
Display Frames
304-6 W. 42d St., NEW YORK
Phone Bryant 6621-22

In answering advertisements, please mention the Moving Picture World

FOR SALE
3 and 4 Reel Features
Original Lobby
$25.00 and up
Wisconsin-Illinois Feature Release Co.
314 Mallers Bldg., Chicago

HARRY K. LUCAS
"THE SUPPLY KING"
ATLANTA, GEORGIA
EVERYTHING FOR THE THEATRE.
50-PAGE ILLUSTRATED SUPPLY
CATALOGUE MAILED FREE.

# TOM TERRISS

*Five Big Reels*

*Now Ready*

IN

# "THE PEARL OF THE ANTILLES"

## The Photoplay with Everything to Commend It

***An Intensely Dramatic Story***

Based upon the illustrious William Terriss' International Stage Success, "The Sword of Honor."

***A Photographic Setting De Luxe***

Made in the Scenic Paradise of the World—beautiful, far-off Jamaica, the Jewel of the West Indies.

***A Cast of Unusual Excellence***

Tom Terriss in the principal role and in his support players of established reputation and ability.

**Complete Line of Pictorial Paper, Heralds and Advertising Photographs**

**EXHIBITORS SHOULD WIRE or WRITE Our Nearest Branch Office for Booking Dates**

*NOTE:—Though advertised before, "The Pearl of the Antilles" is just being released, having been held off the market while the producing company were bringing the photoplay to the highest possible state of perfection through the working over of a number of minor details.*

**New York,** 382 Sixth Avenue
**Philadelphia,** 1325 Vine Street
**Cleveland,** 307 Columbia Bldg.
**Pittsburgh,** 422 Penn Avenue
**Syracuse,** 214 E. Fayette Street
**Kansas City,** 928 Main Street

**Chicago,** 5 So. Wabash Avenue
**Dallas,** 1911 Commerce Street
**Montreal,** 204 St. Catherine St., W.
**Toronto,** 39 Adelaide Street W.
**Boston,** 23 Piedmont Street
**St. Louis,** 3431 Olive Street

# THE PICTURE PLAYHOUSE FILM Co.

hoodwinked Dexter that he thinks she is doing right.

Near the Dexter home there is another farmer, and at this house a family from the city are spending the summer. Little Amy Lee has taken quite a fancy to Carolyn and comes over to bid her go with them on a picnic on the morrow. Carolyn has just been sent to the well for water, and Mrs. Dexter gives the girl a tentative promise that Carolyn can go. Carolyn has lavished the love of her lonesome heart on a dog, and the two are inseparable companions. The two girls are indulging in happy thoughts of the morrow, when the step-mother, angry because the girl is offered some of the pleasures of life, orders her in to finish her work. The dog follows Carolyn in and the step-mother kicks the dog. At this the long pent-up anger in the girl's heart bursts forth and she upbraids the step-mother. When Dexter comes home his wife tells him of her trouble with Carolyn in such a manner that she seems to be the injured party, and Carolyn is given a severe scolding by her father.

Carolyn's position in the household has become so unpleasant that she is desperate. One day she receives a letter from Amy Lee in the city, and, after another quarrel, resolves to go to Amy Lee. Carolyn is welcomed by the Lees, and is introduced to a Miss Crompton, a friend, who, after hearing the pitiful story of the young girl, offers her a home with her.

In the years that pass, Carolyn becomes greatly attached to Miss Crompton. Another joy has come into her life in the shape of a young man, who is paying Carolyn lover's attentions. Dexter, meanwhile, has learned that his wife is the cause of the family eruption, and when he is informed by an attorney that his daughter is the heir to a small fortune left by an uncle, he upbraids her, for, now that his daughter is gone, they are not able to enjoy the money. They locate Carolyn, and Mrs. Dexter tries to win her back. But Carolyn has found consummate happiness with her "third mother," and refuses to go home.

## UNIVERSAL SPECIAL FEATURES.

THE BROKEN COIN (Episode No. 15, "The Deluge"—Two Parts—Sept. 26).—Count Frederick and Kitty lead the way to the dungeon, followed by King Michael, to escape from Count Sachio and his army, who, at that moment, were charging the outside of the palace. Kitty and Count Frederick finally succeed in finding a hiding place in the dungeon. On the outside of the palace Count Sachio and his men, after trying vainly to gain an entrance, finally decide to send a small army of men to look about the palace and find an entrance to Kitty's hiding place. At the front of the palace Count Sachio and his men succeed in getting into the palace and start in search of Count Frederick and Kitty. In the dungeon Frederick, Kitty and the frightened King, knowing it is useless to fight, wait for them to batter down the door, just as Sachio's men on the outside succeed in gaining an entrance through the window. Surrounded on all sides, Kitty and Count Frederick look at one another hopelessly. Count Frederick sees in a corner an old wheel used in former days to torture the prisoners of the palace. Quickly whispering to Kitty to hold their attention, he sneaks to the old wheel and turns it on, and before the others have time to see what has happened they find the water slowly rising above their knees. Count Sachio succeeds in getting to his king and is given instructions to accept a treaty of peace from Count Frederick if he will agree to one. After much trouble Frederick acquiesces and shuts off the water. King Phillip and his men rush from Gretzhoffen.

Kitty and Count Frederick after helping King Michael to the upper section of the palace, start to roam over the palace, joined by the prime minister. They plan to remodel it. As the prime minister leaves them Count Frederick starts to thank her for her help in the last few days. Kitty at first smiles, then thinks of the part of the broken coin yet to be found and leaves the palace. About to leave the torture chambers, Count Sachio finds on the floor a charred piece of script. Upon translating it he finds there is half of it missing. After studying it carefully he learns from the portion he has that a king had been abducted. Realizing its importance, he searches for the other half, but, hearing footsteps, gives up the search and makes his escape from the palace and Gretzhoffen.

On the outside of the palace Kitty hears a rustling in the bushes near her. She spies Count Sachio. Following him, she sees him drop a charred piece of paper. Thinking that it may be of some importance, she picks it up and follows Sachio further. She sees him stop and return in her direction. Thinking it must be the paper he is after, she quickly hides in the bushes. In the meantime, Sachio is missed at the palace of Gretzhoffen and a small body of soldiers is sent in search of him and arrive in time to help Sachio search for the missing document. Furious over his loss, he is about to leave when he sees in the tree his missing document in the hands of his greatest enemy. Kitty Grey. Quickly calling his soldiers, they draw their guns and start to take her down from the tree as the episode ends.

## POWERS.

THE ORE MYSTERY (Episode No. 8 of "The Mysterious Lady Baffles and Detective Duck"—Sept. 30).—The cast: Max Asher, Gale Henry, William Henry, Lillian Peacock and Milburn Moranti.

Nellie, a dispatcher of the B. V. & D. R. R. Co., receives a box of valuable ore and also a note telling her to take charge of it until called for. Two-Faced Bill, one of the "cappers" of the renowned Lady Baffles, is working around the station and on seeing the box becomes suspicious. He sees the note and at once get's out his telegraph instrument and, climbing a pole, begins to send out a call to the Lady Baffles. She learns that the ore has arrived. The wires are cut in on the dispatcher's board, however, and Nellie hears the code message. She realizes something is up and calls Detective Duck. By a clever arrangement of semaphore signals he learns of the crooks' machinations.

Now in the detective's office is the sheriff, who is belittling the famous sleuth's work. He receives the "S. O. S." message and quickly throwing a switch sends out a stream of electricity which knocks Phil off the post and gives Baffles an awful shock. Then, in one of his remarkably quick changes, there appears in the office a rube with a carpet-bag. He puts the sheriff in a barrel and joins him. The barrel rolls out and finally stops near the railroad. The sheriff leaves to gather his posse, while the rube wanders out and falls into the clutches of Phil, who forces him to steal the box and tie the dispatcher. They then make their escape. The sheriff is trying meanwhile to land the crooks, but in vain. The two join Lady Baffles and the rube is kicked aside, his grip thrown after him, and Phil and Baffles escape in a wagon. The box jolts off and when the two return in search of it they find the rube asleep on the box. He is again kicked off and they escape. The sheriff and his posse come upon the rube and take him into custody. The handcuffs are put on him, but the rube makes a quick pass and the handcuffs turn into a writhing snake. This is too much for the sheriff and he turns him loose.

They find the trail of the bandits and follow them to the waters' edge. The sheriff's party return to the rube and decide to take him. The rube takes off his disguise and stands forth—Detective Duck. The sheriff gives him the ha-ha, but his tune changes when Duck opens the grip and the ore begins tumbling out. He is forced to acknowledge the mightiness of Duck. Far out on the seas Baffles opens the box and finds a pair of oars with a sarcastic note from Duck.

## IMP.

BILLY'S COLLEGE JOB (Sept. 28).—The cast: Edith Roberts, Oscar Nye, Otto Hoffman.

Edith's grouchy father has no use for Billy, a mere "actor fellow." Dad has set his heart upon roping in the high-falutin' Lord Helpus, who is flat broke. To avoid peing pestered by Billy, Edith is packed off to a seminary. She arrives as the principal is about to leave on a vacation. Dad tells the principal that Edith is a bit of a flirt. The principal telegraphs for her friend, Lydia, aged 45, to take her place. Lydia happens to be Billy's eldest sister.

Expecting an engagement, Billy opens the telegram and decides to take the job. All goes well at the seminary until Lord Helpus arrives in New York, when Dad announces he's coming along with his Lordship to introduce Edith. Edith and Billy get married secretly and Lydia gets the job in the nick of time. Father's storm of abuse when sees Billy receive a sudden check when a wedding ring is thrust under his nose—and all they say when the see the battered and bewildered aristocrat is "Lord Help Us."

AN ALL AROUND MISTAKE (Two parts—Sept. 29). The Cast: King Baggot, Bessie Toner, Arline Pretty, William Sadler, Ned Reardon, Frank W. Smith.

John Goody and his wife have been married for ten years, and during that time they have never been separated for more than ten seconds. Mrs. Goody is called from the city by the illness of her mother. John sees her to the train, and her parting admonition is that he remain in at nights. This John promises to do, but on the way back from the depot he meets an old friend of his bachelor days, who insists that he take supper with him in a nearby cabaret. John reluctantly agrees, and while there he imbibes a little too freely. He disgraces the friend, who leaves. After he and a new-found acquaintance have been thrown out of the place, he insists that the latter spend the rest of the night at his house. On the way home they have a fight with an Italian peanut vendor.

Mrs. Goody has been to see her mother and, finding the latter has recovered from her recent illness, leaves immediately for home and arrives

WARNING! NOTICE!

To Motion Picture Film Manufacturers, Exchanges and Exhibitors!

NO ONE, except myself, has any right to authorize or make or exhibit in the United States or Canada, any film or motion picture of Justin Huntly McCarthy's story or play

"IF I WERE KING"

Without my consent, which has NOT been granted to any one. All dramatic, performing and motion picture rights to this subject are vested exclusively in me, and are reserved by me, for my own use in the United States and Canada. Any attempt to infringe upon my said rights will be legally prosecuted.

EDWARD H. SOTHERN
SANGER & JORDAN, Sole Agents
1432 BROADWAY, NEW YORK

BE UP TO DATE
Install
CORCORAN TANKS
Get No. 6 Price List
J. CORCORAN, Inc. 11½ JOHN STREET NEW YORK CITY

First Class Features
Being booked in
IOWA, INDIANA, ILLINOIS, WISCONSIN, MICHIGAN and MISSOURI
Apply
Central Film Company
110 South State St. CHICAGO

Developing and Printing

References: Chicago Speedway Pictures, Sarah Bernhardt at Home, etc. Prompt guaranteed work. Expert camera men furnished. Best tinting and toning.

ADVANCE MOTION PICTURE COMPANY
People's Gas Buliding, Chicago

PATENTS

Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

L. A. MOTION PICTURE CO.
Manufacturers of high grade studio equipment
215-217 E. Washington Street
LOS ANGELES, CAL.

FOR the best music obtainable for motion pictures find out about the new
SEEBURG-MOTION-PICTURE-PLAYER
Manufactured by
J. P. SEEBURG PIANO CO.
Republic Bldg., 209 S. State St., CHICAGO

# Cosmofotofilm Co

*"Where the REAL FEATURES Come From"*

THE LONDON FILM CO. realizing the wonderful success achieved by **"THE MIDDLEMAN," "BROTHER OFFICERS," "BOOTLE'S BABY,"** etc., etc., is determined to spare neither energy nor money in an endeavor to sustain the reputation which their productions have made in this country.

London Film Co. (Trade Mark.)

London Film Co. (Trade Mark.)

## THE IMMEDIATE RESULT

is our ANNOUNCEMENT of the following POWERFUL FEATURES
—SOME ARE HERE NOW—SOME ON THE WAY—

**"THE SHULAMITE"**—**By Alice and Claude Askew and Edward Knoblauch**—Produced by Geo. L. Tucker—A fitting rival to "The Middleman."

**"RUPERT of HENTZAU"**—**By Anthony Hope**—Produced by Geo. L. Tucker—A sequel to "The Prisoner of Zenda."

**"SONS OF SATAN"**—**By William Le Quex**—Produced by Geo. L. Tucker—An extraordinary production—Melodrama at its best.

**"THE DERBY WINNER"**—**By Cecil Raleigh, Henry Hamilton and Sir Augustus Harris**—Produced by Harold Shaw—The great Drury Lane success.

**"THE HEART of a CHILD"**—**By Frank Danby**—Produced by Harold Shaw—A charming feature, showing Edna Flugrath at her best.

**"ASHES OF REVENGE"**—**By R. C. Carton and Bannister Merwin**—Produced by Harold Shaw—A thrilling story well told.

**"THE LION'S CUBS"**—A stirring story of boy scout patriotism.

**"THE MAN in the ATTIC"**—**By Charles McEvoy**—Pathetic and human.

**"WHOSO DIGGETH A PIT"**—**By Frank Fowell**—Something out of the ordinary.

**"A GARRET IN BOHEMIA"**—**By G. E. R. Mayne**—Produced by Harold Shaw—A romantic love story.

BEN WEBSTER, JANE GAIL, HENRY AINLEY, EDNA FLUGRATH, CHARLES ROCK, GWYNNE HERBERT, GERALD AMES, MARY DIBLEY, NORMAN McKINNELL, MANORA THEW and other London Film STARS are featured in the above productions.

The photography, acting, and settings are of the same high class always found in THE LONDON FILM COMPANY'S work.

We shall be pleased to screen any of the above by appointment in our EXHIBITION ROOM.

Cosmofotofilm Co

**110 West 40th Street, New York**

just in time the next morning to be hit in the face with a toupe, thrown from the window by John's friend. This is seen by a policeman, who demands to know the cause of the racket. While he is questioning her a lady friend of Mrs. Goody's comes to call on her. They all adjourn to the dining room, the lady caller leaving her hat and boa on the hatrack in the hall. John in the meantime has arisen, and, in looking through the morning papers, reads an account of a horrible murder committed the night before. He believes that he committed the crime, and is overcome with horror.

On his way from the bedroom he sees the hat and boa on the hat-rack, and, thinking they belong to his murdered victim, placed there by himself he nearly collapses. The wife, finding a strange man in the bedroom, calls in the policeman, who arrests the whole lot of them. John has given his wife a note confessing himself a murderer. During her hearing at the station house the note is found and read by the sergeant, who immediately gives John the "third degree." John confesses everything he thinks he has done and shows the sergeant the newspaper. The latter, on looking at the date finds the paper to be a year old. Everybody has a good laugh and John and his wife are reconciled.

## GOLD SEAL.

HER PREY (Two parts—Sept. 28).—The cast: Herbert Rawlinson, Barney Furey, Luella Maxime, Louise Hamilton, S. Zeliff.

George and Tom are partners and pearl divers. George has become discouraged over their ill luck, when he receives a letter from a business man whose life he saved the summer before, offering him a position. He is given a lucrative position and falls a prey to Leonora Carewe, an adventuress. In the meantime, Tom has been successful in his diving and one day finds a rare specimen of a black pearl, which is valued at $10,000. Leonora reads of this in the newspapers and calls George's attention to the fact that George is from the same town.

They plan to gain possession of the rare pearl. Leonora influences George to visit his former partner and endeavor to gain possession of the jewel. Leonora accompanies him, but when she sees Tom at once falls in love with him, and later, when Tom rescues her from the surf, she quits the game and tries to win Tom, enraging George, whose life she has ruined. In revenge George attempts to throw her over the cliff, but Leonora had armed herself and in the struggle kills him. George falls over the cliff and his body is found. As Tom has had a row with George some time before, the evidence points to Tom as the murderer. His sister pleads with Leonora to save her brother, and Leonora, in love with Tom, frees him by confessing to the murder. Tom is released and she is arrested for the murder. She is released when she pleads that she killed George in self-defense. Seeing her love for Tom is hopeless, she leaves, and as the story ends Tom and Grace embrace each other, delighted to be rid of the adventuress.

## BIG U.

THE SHERIFF OF RED ROCK GULCH (Two parts—Sept. 30).—The cast: Murdock MacQuarrie, Arthur Moon, Edna Payne, Jane Aubrey, Henry Alrich.

Bill Borden and "Two-Gun" Smith love the same girl. She chooses Smith. He subsequently gets into a poker game and is caught cheating. In the melee he shoots his opponent. The vigilantes take his trail under the leadership of Bill Borden. "Two-Gun" flees to his cabin, grabs a few belongings and deserts his wife and baby boy. The vigilantes lose him and on going to his cabin find his wife dying. Bill Borden takes the baby and decides to raise it.

Twenty years elapse. The boy has grown to be a hearty young man and idolizes Bill, his supposed father. They prospect in the hills and streams for gold. One day the boy, Jack, discovers a rich claim, and there is a gold rush to the region. Among those who come is "Two-Gun" Smith under the alias of "Chalky" Dawson, so named on account of his white face and hair. He at once proceeds to intimidate every one by his gun play. Jack is in love with a little Eastern girl and they plan to get married when Jack sells his mine. Bill seems to recognize "Chalky," but can't place him because of his changed appearance.

Jack meets "Chalky" and is inveigled into a card game. He loses everything and eventually puts up his claims, which he loses. The boy tells Bill what he has done and also the girl. She goes to "Chalky" and begs him to restore Jack's claim. He seizes her and locks the door. Borden goes to "Chalky's" cabin with a gun to demand Jack's claim. The girl is concealed in another room when Borden arrives. Borden demands Jack's claim, but "Chalky" stands him off and also says that "no lead will ever croak him." He draws, but Borden shoots out the light and there is a duel in the dark. Jack hears the shots and hurries to the cabin. He lights the lamp as Borden strikes "Chalky" with his revolver. "Chalky" drops. The girl screams and Jack rushes into the room to rescue her. "Chalky" is recognized now by Borden, who tells him Jack is his son. He restores the claim and dies. Jack and the girl come in and Borden resolves that the secret of Jack's father shall never be revealed .

## NESTOR.

SNATCHED FROM THE ALTAR (Sept. 27).—The cast: Eddie Lyons, Elsie Greeson, Harry Rattenberry and Helen Wright.

It is the day before their wedding and the boy and the girl are in a mad dream of happiness. Eddie tells his girl's father and mother that as the boys are rigging up a party for him that night, they won't be able to see him at the girl's home before next day. Now at Eddie's boarding house lives an old maid. She has never been able to catch a man and her only companion is a parrot. The landlady has fixed up a big wedding cake for the celebration and the old maid's longing for a mate is intensified by the festive air of matrimony in the air. The cake is cut amid joyful celebrations and the old maid sits beside the groom and in her exuberance embraces him.

That night was a glorious night for Eddie. In his joy he pulls out the license and shows the boys. Eddie, being the guest of honor, is the first to succumb to the libations, and his pal gets a great idea for a joke. Calling to their aid a movie actor near by, they dress him up as a minister and, getting Eddie in the old maid's room, insist that, as he is found in her room, he must marry her. In his maudlin condition Eddie says "he should worry," and the fake marriage is pulled off. The girl has received many presents and her friends begin to assemble on the next day for the ceremony. There is some worry because Eddie has not shown up, but they think he will be at the church, so all set out.

In the meantime Eddie has been having some time. Awakening sober, he is told of the ceremony, and when he won't believe, is shown the license filled out. He groans in misery, while the guests in the house come to congratulate the old maid. The old maid takes him out for an airing and to show him off to her friends. He is powerless to resist and accompanies her. At the church Eddie's absence is distressing and some of the boys go out to find him. They see him with the old maid. They drag him off, the old maid following, and bring him to the church. Elsie, his bride, throws her arms about him, just as the old maid runs up and tells of the ceremony. The girl faints. Eddie tries to break away, but his pal catches him and tells of the fake ceremony. Breaking away, he catches the girl, explains all and everything ends happily.

## L-KO.

MARRIED ON CREDIT (Sept. 29).—The cast: Billie Ritchie, Louise Orth and Harry Bergman.

The minister wanted cash down for performing the ceremony, so Billie didn't get married. He left the bride waiting and went out to raise some "mazuma." During his absence a poor but nervy guy stepped in and tried to grab the bride, but the minister showed caution and demanded a fee.

This individual didn't have it either, and he was forced to go out just as the bride's father was coming in. Meanwhile Billie had contrived to get hold of a purse and was returning when he met the out-going individual, who relieved him of it. Billie retrieved the purse, but this didn't help him, for when he got back to the bride her father was there, and he had a decided aversion to Billie.

The polite thing was to leave, which Billie did. Father also left and so did a squad of cops who were careless with their guns. Bill went down a man-hole, father did likewise, the individual was also present, and the cops were also on hand. How they all got out no one knows except the individual, and he was in no condition to tell.

"A MORTGAGE ON HIS DAUGHTER (Oct. 3).—The cast: Peggy Pearce, Hank Mann and Kitty Howe.

Hank held a mortgage against father for ten glasses of beer which Hank said he would cancel provided father gave him his daughter in marriage. Father said he would, but he had forgotten another mortgage of twelve glasses of beer which another gentleman had on him, and when Hank came to claim his bride the other gentleman was marrying her.

Hank caused such a commotion at the wedding that no one got married. The bride felt very cold towards Hank, and Hank resolved to asphyxiate himself. He compromised on poison, but through an unfortunate mistake, father drank more than Hank did.

Both Hank and father then imagine they heard the spirits singing, and tried to absorb all the milk on a milk wagon as an emetic. The milkman objected, the nurses and doctors thought their victims were going to get away, and some cops tried to stop every one else. The result was that the ambulance went over a cliff with a lot of sick people, and Hank and father discovered that they had not taken poison at all. Furthermore, there was no wedding, and the two prospective grooms lost their mortgages.

## BISON.

THE GHOST WAGON (Three Parts—Oct. 2).—The cast: Edythe Sterling, A. Edmundson, Sherman Bainbridge, Warren Ellsworth, Rex Roselli.

Bad Pete, who passes the cabin in the mountains wherein live Bara and Old Fleming, determines to stop for food. Bara objects, but Old Fleming invites him in. When Old Fleming leaves the room for a moment, Bad Pete makes advances to Bara, who stabs him with a table knife. Pete leaves upon Fleming's return and goes to the settlement of Red Wolf, where he meets Tom and Jeff, who buy him a drink or two and tell him of a deserted silver mine. As Bara is returning that night from a tramp through the woods, she passes the mine, and, hearing voices inside, enters. She is driving the men—Pete, Tom and Jeff—out, when, Fleming, awakened from his doze by the noise approaches with a gun. He is knocked motionless by Tom. Pete rejoins the camp of the Yaquis while Tom and Pete start for the settlement. On the way they are horrified, for they see "The Ghost Wagon." Paralyzed with fright, Tom and Jeff rush to the saloon and tell the bartender, who says that what they saw is a sure sign of death. Tom and Jeff think of Fleming's death, but say nothing.

A month elapses and the beautiful offices of Fairchild & Gould, Silver Mine Investment Company, are shown. Young David Fairchild, just returned from college, informs his indulgent father he is anxious to get to work Tom and Jeff are shown in, and, although the elder Fairchild does not know the men, he listens to their proposition. They show him specimens of silver they had taken from the mine in the mountain and say that they will give him a half interest in the mine if he will work it. David is interested and asks to go with the men and investigate the matter. His father consents. Later, David arrives in Red Wolf, and is shown to a shabby bedroom over the saloon. He determines to go out and explore for himself, not seeing Tom and Jeff in sight. He comes upon Bara seated beside old Fleming's grave. David inquires about the grave. Bara tells him that it is the grave of the only father and mother she has ever known. Drawn to him, she tells him of her parents coming there in a prairie schooner. Bara's father drives while her mother holds Bara, as a baby in her arms. Old Fleming and others are on horseback. They are attacked by a band of Yaquis and all are killed but Old Fleming and Bara. Bara ends up by telling him there is a story that "The Ghost Wagon" still runs in the mountains.

David reaches for her hand as Jeff, Tom and Pete come in sight. When Bara sees David talk to the men she turns on him in a fury, saying he, too, is one of their breed. She rushes out and Pete, unnoticed, follows her. He attacks the girl and David seeing him starts after him. Bara escapes and David and Pete have a fight

GUMSTICKUM
An odorless powder paste that is clean; handy; vermin proof; usable in open or closed container, and just the thing for theatre and road manager and agent. Quart package size, 25 cents; five packages, $1, postpaid.
MADIGAN POWDER WORKS, Clarkeville, Ia.

We Furnish Cameramen
ALSO DO
PRINTING AND DEVELOPING
OF THE HIGHEST GRADE
We guarantee all work. Give prompt delivery at lowest prices
Standard Motion Picture Company
1621-5 So. Wabash Ave., CHICAGO.

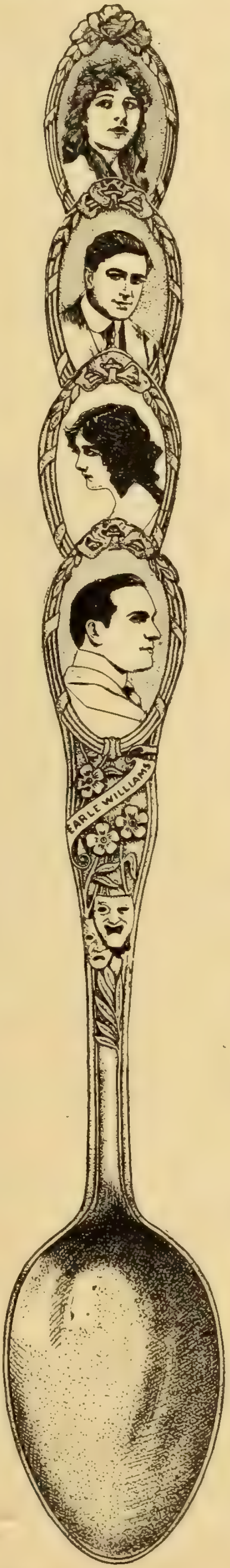
TYPE W FLAME ARC
Powerful LAMPS Economical
For brilliantly illuminating
the outside of your theatre
General Electric Company
4987 General Office, Schenectady, N. Y.

*Special*—Motion Picture Machine—*Bargains*
Stereopticons, Spot Lights, Lenses, Condensers, Carbons, Announcement Slides, Box Rewinders, Portable Operating Booths, Repair Parts for Edison, Power's, LUBIN. Second-hand Machines bought and sold. WE REPAIR BROKEN OR WORN PARTS OF M. P. MACHINES OF ALL MAKES. NO ORDER TOO SMALL FOR OUR ATTENTION.
CHAS. H. BENNETT
50 North 9th Street Philadelphia, Pa.

# EXHIBITORS

INCREASE YOUR ATTENDANCE WITH

# NATIONAL FILM STAR SPOONS



## *Celebrated*
## WM. ROGERS & SON
*Quality, Guaranteed*

## PLAN No. 1

**IS A SERVICE** THAT ENABLES THE THEATRE MANAGER TO INCREASE HIS ATTENDANCE AND PLEASE HIS PATRONS AT PRACTICALLY NO EXPENSE.

**WE SUPPLY** THE EXHIBITOR WITH A COMPLETE OUTFIT, CONSISTING OF **NEWSPAPER ADVERTISING,** ½ SHEET WINDOW CARDS, AND HERALDS IMPRINTED, MAHOGANY LOBBY FRAME, SHOWING SIX SPOONS, COUPONS, SCREEN SLIDES, ETC.

**THE EXHIBITOR** DOES NOT HANDLE SPOONS—WE APPOINT A REDEMPTION STATION WHERE HIS PATRONS CAN REDEEM THEIR COUPONS FOR SPOONS AT **HALF PRICE.**

**THE REGULAR PRICE** OF THESE SPOONS IS 30c. (SEE THE "MOTION PICTURE MAGAZINE," "THE PHOTO-PLAY MAGAZINE," "THE MOTION PICTURE SUPPLEMENT," "PHOTO PLAY VOGUE," "FILM FUN" AND OTHERS).

**YOU NEED TO KNOW** ABOUT THIS SILVERWARE AND WHAT IT WILL DO FOR YOU—WRITE TO-DAY FOR DETAILS.

***Mail That Coupon Now*** ⟶

**National Stars Corporation**
**1328 Broadway, New York**

## *Two Definite*
## TRIED OUT PLANS
Now Successfully Used in Five States

## PLAN No. 2

**WITH THIS PLAN** YOUR PATRONS MAY OBTAIN THESE GENUINE **WM. ROGERS & SON** NATIONAL FILM STAR SPOONS BY **REGULAR** AND **INCREASED ATTENDANCE** AT **YOUR** THEATRE.

**WE SEND YOU** A QUANTITY OF NATIONAL FILM STAR SPOONS, WITH MASTERPIECE REPRODUCTIONS OF PROMINENT FILM STARS—TOGETHER WITH COUPONS.

**YOUR PATRONS** WILL WANT A COMPLETE SET.

**EACH SPOON** SECURED MEANS MORE PAID ADMISSIONS.

**WE WANT YOU** TO HAVE FULL DETAILS.

**ONE OF THE SPOONS** AND FULL DETAILS SENT UPON REQUEST.

**NATIONAL FILM STAR SPOONS** ARE **THE** SILVER WITH THE DIRECT AND LASTING APPEAL.

M.P.W.25th

**National Stars Corporation,**
**1328 Broadway, New York.**
**Gentlemen:—Kindly send me full details of your great Film Star Spoon Plans.**

**Name** ..........................
**City** ..........................
**State** ..........................

in which Pete is beaten. That night Pete, half drunk with "fire water," incites the Yaquis, who have also shared the whiskey, to a raid on the settlement. David, watching from his bedroom window, thinks of Bara, and determines to rescue her. He grabs his gun and jumps from the window, making his way cautiously along the buildings.

Pete, bent on mudrer, finds David's bedroom deserted and calls his men to follow him. David, meanwhile, attacks a lone Indian on the outskirts of the settlement, takes his horse and rides toward Bara's shack, Pete following closely with the drunken Yaquis. David arrives at the shack and Bara attempts to repulse him. David picks her up and carries her out to his horse and rides away. After a chase, David and Bara seek safety behind a rock near the roadside. Their guns are empty and, knowing death is inevitable, they cling to one another. The Yaquis come up and surround the two. Pete dismounts and crawls toward them.

The posse of Red Wolf are seen in the distance. Pete determines to kill Bara and David. As he raises his gun "The Ghost Wagon" is seen speeding by, and a spurt of flame comes from old Fleming's upraised gun. Pete falls dead, and when the amazed Bara and David see the dead man, Bara says her father's spirit has saved them. Meanwhile the posse, coming up, gives chase to the Yaquis and captures and kills them. Bara and David, in each other's arms, turn and see "The Ghost Wagon" going across the mountain trail.

## JOKER.

AN INNOCENT VILLAIN (Oct. 2).—The cast: Robbie Vernon, Edith Payne, Margaret Whistler, Eddie Boland.

Mr. Jinks and his wife have a row over the biscuits, which are hard. When Jinks drops one on his toe he leaves in anger. Stopping in the yard for a flower, Jinks sees a thief snatch a purse from a girl and pursues him. The girl calls for help and when the cop arrives on the scene the thief has thrown Jinks down and put the purse in his hand and escaped. Jinks is taken for a gentleman partner of the crook and escorted to the station. Unable to get off, he calls his wife on the phone and tells her that he has to be absent on business for thirty days. She decides it is too lonesome at the house and puts out a sign "For Rent" and goes to her mother's.

A bunch of college girls out for a good time see the sign for rent and arrange to take the house. Mrs. Jinks turns everything over to them and sets out for her mother's. Mrs. Jinks' mother meanwhile has decided that she will visit the young pair and sets out. The girls plan a big celebration in honor of their new home and are busy opening bundles getting the big feast ready. In one of the baskets a crab gets out and they put it in the bath-tub for convenience. The real purse snatcher has been caught and when he is thrown in the cell with Jinks the latter chokes him and forces him to confess the other robbery. Jinks thus gains his liberty and sneaks home. Tired and weary, he goes to his room and puts on his pajamas and goes to the bathroom for a cooling plunge. His first attempt results in getting "bit" by the crab and he leaves hollering. The girls are having a real "pajama" party and hear the noise. They think he is a burglar and chase him into a closet, where the cop, who has been called, finds him. Explanations follow and the girls invite Jinks to partake of the feast.

At this inopportune moment the mother-in-law arrives and "starts something." The girls take refuge in safety under the table, while Jinks is spanked by his irate mother-in-law. Mrs. Jinks, finding nobody home at her mother's, returns home and comes in during the ensuing performance. The mother tells her of finding Jinks in company with the girl in "undress uniform," but after a lengthy exchange of confidences the matter is straightened out to the satisfaction of all.

## UNIVERSAL.

ANIMATED WEEKLY NO. 185 (Sept. 22).

Mystery of the Sea.—The "Marowijne" with 88 passengers is lost in hurricane that swept the Gulf of Mexico.

Saving a Derelict.—Wreckers board schooner left dismantled hulk by Gulf hurricane.—Key West, Fla.

March for Education.—Thousands take part in pageant that opens fight to raise money for University.—Dallas, Texas.

"Safety First."—How railroad men used to be killed.—Portsmouth, Ohio. Sub-title: This safety device safeguards lives.

California Celebrates Birthday.—Mayor Rolph leads parade on 65th anniversary of admission to Union.—San Francisco, Cal.

Society Girls Dance.—To aid charity, fashionable folk exhibit skill on lawn.—Long Branch N. J.

The Family "Pet."—Owner fondles a 467-pound plthon with 200 teeth.—Dallas, Texas.

Coney's Mardi Gras.—Over 1,000,000 people see annual carnival of fun that closes season at famous seaside resort.—Coney Island, N. Y.

Eskimo Girl Canoeist.—Miss Columbia, born at Chicago's World's Fair, "shooting" the breakers in skin kayak.—Ocean Park, Cal.

City Under Water.—River's rise after heavy rains make lakes of streets.—Newport, Ark. Sub-title: No school today. Whose flivver is this?

$2,000,000 Auto Track.—World's speediest racers aid to dedicate newest and finest motordrome in United States.—Sheepshead Bay, N. Y.

Princess Cheers War Heroes.—Princess Clementine of Belgium visits wounded Canadian soldiers at Red Cross Hospital.—South-on-Sea, England.

Borrowing a Billion.—Anglo-French envoys here for gigantic loan from United States, arrive at J. Pierpont Morgan's home to meet American bankers.—New York City, N. Y.

King Christian Reviews Troops.—Denmark's crack 2d Dragoon Regiment parade before popular monarch, Skejby, Denmark.

Germany's Envoy to United States.—Count Von Bernstorff, central figure in international diplomacy, spares a moment on way to State Department for Animated cameraman.—Washington, D. C. Sub-title: Secretary of State Lansing.

Cartoons by the world famous caricaturist, Hy. Mayer.

## BROADWAY UNIVERSAL FEATURE.

JUDGE NOT; OR THE WOMAN OF MONA DIGGINGS (Six Parts—Sept. 27).—The cast: Harry Carey, Harry Carter, Marc Robbins and Julia Dean.

Through the death of her father, Molly Hanlon, of Mona Diggings, is left destitute. Leaving the general store, where she makes an unsuccessful attempt to get credit, she is insulted by a drunken cowboy, but is befriended by Lee Kirk, a gambler, who, after Molly has left for her shack, learns that she was refused credit, whereupon he purchases and sends to her a basketful of food. When she empties the basket she finds a note from Kirk proposing marriage. But Kirk is not truthful and when he receives Molly's acceptance, he has a false wedding performed. Sometime later to Mona diggings comes Miles, the carousing son of Judge Rand, who fled from his father palatial home in the East on account of a reproof his father had administered to him for his drinking habits. Miles visits the gambling joint owned by Kirk and is rebuked by the proprietor for his amorous glances at Molly. Miles resents and a fight is started, in which he is shot by one of Kirk's underlings. When he has recuperated, Miles begins to dissipate again, and in gambling with Kirk, he loses all. He is finally persuaded by Molly to go back East, where he finally becomes district attorney.

Meanwhile, Molly has learned that her marriage with Kirk was not legal, and the gambling joint is later set afire, following a fight. Molly escapes with the money, and believing that Kirk as well as the rest of the men has perished, she leaves for the East to look up Miles. In the city, Miles has renewed his friendship with June Markworth, daughter of an old friend of his father. Molly, arriving in the city, goes to a fashionable hotel, and deposits her money—$70,000 in all—according to the posted rules of the establishment in its safe. Subsequently she learns of Miles' success as a district attorney, and having now become thoroughly familiar with city manners and modes of dress and having made careful investments which enable her to live in luxury, she calls upon Miles at his office. Their old acquaintance is renewed, and when Molly tells him that Kirk is dead he shows greater interest in her, and decides to introduce her into society. The attention Miles is bestowing upon Molly is called to his father's attention by Mr. Markworth, who sometime ago had come to an understanding with the former that the families be linked together by the marriage of their respective children. After being admonished by his father to have nothing more to do with the strange woman, Miles decides to introduce his parent to Molly. The Judge is very much disappointed upon meeting the girl, and is completely astounded when Miles tells him that Molly is his promised wife.

Kirk escaped the fire and, owing to the antagonism existing in Mona Diggings, comes East. He learns the whereabouts of Molly through a newspaper article. Molly is almost paralyzed at the sigh of Kirk, who promise to refrain from making public her past relations with him for the hush money that she gives him. Fearing that she will injure the career of Miles, she calls up the Judge, who had previously asked her to give up his son and to which request she refused to listen, saying that she has reconsidered his pleadings and that she should like to see Miles that evening. Molly, by a prearrangement, has one of her other suitors call upon her and when Miles arrives he is so shocked by her apparent carousing with another man that he leaves in disgust. She then dismisses the man, for it was only a ruse to break with Miles and shortly afterward Kirk puts in an appearance via the window. She refuses his demand for more money, and in a fight that follows she secures his gun and kills him. Miles attends the coroner's inquest, learns the truth of Kirk's return, and for the first time he doubts Molly. Following a mental struggle with himself, Miles decides to defend Molly. After the acting

THE MONTAGUE GLASS "PERFECT 36"

*is 64% under our percentage standard. Probably our developing is responsible. You see we manufacture moving pictures and talk in film figures while Abe and Mawruss sell suits and deal in fillum figures. Our lived-up-to slogan is:—*

*PERFECT DEVELOPING AND PRINTING*

*WRITE NOW FOR FACTORY DESCRIPTION AND PRICE LIST*

INDUSTRIAL MOVING PICTURE COMPANY

*WATTERSON R. ROTHACKER, President*

*223-233 West Erie Street, Chicago*

## I WANT EVERY MOTION PICTURE THEATRE OWNER TO READ THIS BOOKLET:—

## SELLING TICKETS by ELECTRICITY

It completely explains the business advantage of installing our

# Automatic Ticket Seller

**and**

# Cash Register

This machine is not an experiment, we wish you to understand, but a business device that has been thoroughly tested and pronounced perfect. Manufactured in a factory devoted exclusively to the production of this particular machine, the Automatic Ticket Seller and Cash Register is fully guaranteed in every respect.

It offers you four important advantages:

| | |
|---|---|
| **SYSTEM** | **ACCURACY** |
| **SPEED** | **PROTECTION** |

Its performance is simplicity itself, yet it is absolutely accurate.

Your cashier simply presses a button and the machine automatically issues 1-2-3-4 or 5 tickets in a continuous strip (a patented feature of our machine and no other). The value of these tickets is automatically registered, and the total of your sales is instantly available at any moment of the day.

Drop me a line to-day and I will cheerfully send you the booklet.

We also manufacture all kinds of theatre tickets.

Selling
Tickets
by
Electricity

SEND FOR FREE LITERATURE
PRICES & TERMS

**AUTOMATIC TICKET SELLING & CASH REGISTER COMPANY**
1476 BROADWAY, NEW YORK CITY

prosecuting attorney has made a plea to the jury for a verdict of first degree murder, Miles puts forth a strong argument for acquittal. He wins, and the young people are not only brought together, but they win the consent of Judge Rand to marry.

UNDER SOUTHERN SKIES (Five Parts—Sept. 20).—The cast includes Mary Fuller, Charles Ogle, Clara Byers, Bert Bushy, Milton Sills, William Heidloff, John Ridgway, Paul Panzer, Marie Shotwell, Mary Moore, Harry Blakemore, Nellie Slattery, Margaret Wall and Marie Weirman.

Lelia Crofton, although she knows there is some mystery concerning her mother, whom she has not seen for years, and about whom she has made many unsuccessful inquiries to her father, Major Crofton, and to her Aunt Doshey, determines that, inasmuch as her eighteenth birthday is now being celebrated on her father's vast plantation in Louisiana, that she shall insist upon her parent revealing the secret surrounding the disappearance of her mother. Although the Major is pressed hard to tell, he again refuses but in a vision he sees how, years ago—it is the year 1860 now—he lived happily with his wife and baby girl in Savannah, when their happiness is blighted by the elopement of his wife with a young man who had been importuning her to flee with him. Unnerved by the attendant humiliation and desiring to keep the mother's indiscretion from his daughter, the Major goes to Louisiana, where he lives on a big plantation. As the party is in progress Lelia's mother, who years ago had been deserted by her lover, arrives at the Crofton estate and is seen by Steve Daubeney, a suitor who has been rejected by Lelia in favor of Burleigh Mayor. She is brought to the cabin of Aunt Doshey, who recognizes her.

Lelia gives a Hallowe'en party, and invites Steve, who has returned from Savannah. He, resolving to make Lelia his wife, tells her that while he was in Savannah he discovered that her mother is not dead and that he has learned all about her, but that if she will marry him he will keep the secret. Lelia agrees. Later, when everything is ready for the wedding Lelia declares that she will not marry Steve. Almost immediately after this utterance Lelia's mother, who has been looking in the window to see her daughter marry, rushes into the house and falls at the feet of Lelia, pleading for forgiveness. In answer to Lelia's request as to who the woman is, Major Crofton tells her that "she is your mother." The Major is greatly surprised at hearing his daughter remark that she is a white woman and asks her who told her that she wasn't. In answer to her father's request, Lelia declares that Steve informed her, promising to keep the secret if she would marry him. Before any one can lay his hands on Steve he disappears, and Burleigh Mayor, whom Lelia really loves, comforts her. They later become engaged.

Fort Sumter is fired upon. Steve is made a private while Burleigh is given an officer's position. Steve, who has an intense hatred for Burleigh, has a gang of toughs capture the officer with the intention of subjecting him to the tortures of being tarred and feathered. Anner Lizer has witnessed the abduction and informs Lelia, who, after searching the woods for her sweetheart, discovers him tied to a tree. While the attention of the gang is engaged in preparing the tar, she releases Burleigh, but before they have gone any distance Steve sees them. He orders the gang to go in pursuit and the lovers, being cornered in the middle of a bridge by a section of the gang at each end, jump over and swim ashore. The gang, frightened, retreat. Although Burleigh is Steve's superior officer, the former's good nature will not permit him to punish the culprit. Before the armies leave for the front, Lelia and Burleigh are married and just as the minister is ending the ceremony, which is taking place on the lawn in front of the Crofton home, Steve, who had determined that Burleigh shall not marry Lelia, raises his gun in his place of concealment to kill the officer when a bullet from the gun of a member of the squad, who had proclaimed Steve a deserter and had gone after him, kills the vindictive man. After the war the Major and his wife are seen seated on the veranda of his home with Lelia and Burleigh, who have just returned from their belated honeymoon.

## Mutual Film Corp.

### RIALTO.

THE HOUSE WITH NOBODY IN IT (Three Parts—Sept. 22).—The cast: Ivy Troutman, James Levering, Bradley Barker, Frank Whitson and Charles U. Travis.

Martha, the old nurse, in the employ of Donald Bryce, a wealthy young artist, believes the small happenings in life foreshadow important events to come. Muriel Allen, the daughter of the wealthy William Allen, is much annoyed by the attentions of Leonard Brandon, who really is in love with the fortune he knows will come to her on her father's death. Martha serves Donald his afternoon tea, and when removing the dishes calls attention to the tea leaves, informing him they mean he is to meet a beautiful girl and be very happy. Muriel has seen Donald painting in his garden, and by chance they meet at a week-end party in the country. It is love at first sight, and before retiring that night, they are engaged. The next day, Muriel receives a telegram from Brandon, that her father is seriously ill, and arriving home with Donald, learns that her father died. On his death-bed William Allen tells the doctor that his wife died in the Stanhope County Insane Asylum, also that Muriel is to inherit his wealth.

Some weeks later, Brandon again requests Muriel to marry him, but is told that she is engaged to Donald Bryce. Donald calls on his fiancee, and Brandon, who happens to be present, wishes him luck with insanity in the family. Muriel is shocked to hear this, but the doctor has to confirm Brandon's remark. Muriel thereupon breaks her engagement. The news of what killed her mother so unnerved Muriel that the doctor gives her a morphine tablet. Upon arriving home, Donald is served with tea, and Martha again reads signs in the tea leaves, that he is ultimately to have happiness, but with a great deal of torture before obtaining it. Muriel tells her housekeeper, she is going away and to close up the house; she also writes, informing Donald of her plan.

Arriving in the city, Muriel obtains employment in a department store. Brandon, believing there is great wealth in the Allen house, breaks into it, but is unable to locate the supposed money. To further embarrass Muriel, he has a detective agency in the city watch her, and receiving word that they have discovered her whereabouts, he calls at the store, in which she is employed and induces the manager to discharge her. Brandon calls upon her, but is again repulsed. Looking into the mirror, she realizes she is not the pretty girl of a few months ago, and, although tempted to take a tablet, she fights it off, but the habit is too strong and she succumbs. Before the tablet takes its full effect, she has a vision and is being drawn toward Brandon, when just about to fall into her arms, Brandon disappears and there stands a little imp, who tells her if she will continue in her bad habits, he will see that she is made beautiful again. Coming to her senses, she throws herself on her bed, and sleeps. Another vision appears to her in the form of angels. Realizing that they are far superior to the people in her former vision, she awakens and resolves never to use a drug again. The next day she goes to the Stanhope County Asylum, and, although seeing the record of her mother's death, promises the superintendent that she will go back to her old home, on his assurance that she shows no sign of insanity.

Brandon again searches the home, but without result, and is surprised in his work by the return of Muriel. Donald decides to paint the Allen home, and calls his picture "The House With Nobody in It." While sketching the house, a thunder storm comes up, and, taking refuge on the porch, he hears a struggle inside.

He sees Brandon struggling with Muriel and, in a fierce struggle, overcomes Brandon, who falls by the fireplace. A bolt of lightning comes down the chimney, killing Brandon, also knocking away the bricks near the fireplace, disclosing the hidden wealth of William Allen. On top of the box containing the money, is a letter to Muriel, informing her that she was found on their doorstep when but a mere babe. Realizing that it was not her own mother who died in the insane asylum, she readily agrees to become the wife of Donald Bryce.

### CENTAUR.

STANLEY'S SEARCH FOR THE HIDDEN CITY (Two Parts—Sept. 30).—Dr. Archibald Mannering, the famous botanist, is wrecked on the West African coast with his little daughter. They are captured by cannibals and taken to the Hidden City. The doctor is saved from the cannibal feast by curing the King of violent stomach trouble. Years pass, doctor and the King die. Nina becomes white mascot of the tribe.

The New York Herald sends H. M. Stanley to Africa to find the Hidden City. Stanley takes with him two young reporters, Jack Wilson and Tom Dixon. Jack is engaged to wealthy Ada Pyne. She resents his going and breaks the engagement. Back in the Hidden City, where the former lion tamer is now King, Nina has grown to be a beautiful young woman. The King makes love to her. The Queen is jealous. Stanley lands. On the march Jack and Tom become separated from the party.

They fall in with two Arab traders who kill each other in a knife duel. Their Hindoo guide makes friends with the boys. They enter the Hidden City on the traders' elephants. Stanley marches on. The queen decides to escape with Nina, having fallen in love with Jack. Tom falls in love with Nina. The King orders the boys beheaded but the Queen arranges a getaway in canoes. The King and attendants pursue. The Queen is killed in the mixup, while the rest escape and reach the coast where they are picked up by an English liner. Stanley occupies the Hidden City after a stirring fight.

### ECLAIR.

THE FOOL'S HEART (Two Parts—Oct. 1).—The cast: Norbert Myles, Edna Payne, Frank Hall, Fred Hearne, Marvelle Spencer, Hal Wilson and Henry Aldrich.

Walter Keough, a stock gambler, also interested in gold mines, has been losing heavily. He is a heartless fool, whose chief characteristic is cunning. The beautiful Clara Clayton, his secretary, is, in truth, wasting her love on a worthless man, but in his own way, he loves her too. Keough is driven to borrow $5,000 from his partner, Van Atta, and signs an I. O. U. for the money. On his way back from the transaction he meets Gibson, a rich ranch owner and lucky at mining. The bully rouses Keough's jealousy. A thought passes through his mind, which horrifies him at first. Gibson, watching Keough's face, reads that the latter has murder in his heart, but also recognizing that Keough is a coward, dares him to carry out his desire. This only strengthens Keough's purpose.

The next day, Keough learns of more reverses. Miss Clayton advises him to rest and to forget his troubles. She calls up Van Atta's home, and learns that the master has gone away to look after some mining property, and that the only one in the house is Snowball, the maid, who is also going away that day. So the gambler's secretary advises Keough to go to Van Atta's house, where he can be quiet. Keough leaves shortly after. Keough, with murder in his heart, reaches the road along which Gibson, with his most recent "haul" will pass. The gambler succeeds in his foul plot, robs the body and drags it into the woods. Then he taps the wires, and phones to Miss Clayton, pretending that he is at Van Atta's house, and that he is about to retire. Meanwhile, Tait, a thief, has entered Van Atta's house. Earlier than he was expected, Van Atta returns from the mine, where he has struck it rich, intending to announce the good news to his partner as soon as possible. He enters the study, where Tait is plundering, intent on telephoning Keough. As he picks up the phone, he notices that the table has been tampered with. At that moment, the thief, seeing that he is discovered, jumps upon the mine owner, and strangles him.

Terrified at the sudden interruption on the telephone and her inability to reach Van Atta's house again, Miss Clayton asks the sheriff to investigate. Tait helps himself to Van Atta's pocketbook, in which he finds Keough's I. O. U. for $5,000. Just then Keough arrives at the house and enters. The thief escapes, unnoticed, through the window. As Van Atta's partner lights the kitchen lamp, Tait determines to enter the house as a stranger. He is welcomed in by Keough, who thinks that this will help prove his alibi, if necessary. He is invited to remain for supper, and as Keough goes out for wood, the murderer runs to the study, takes the I. O. U. and places it in Keough's coat, hanging in the kitchen. When Tait is about to leave, Keough sends him to Gibson's house, thus hoping to avert suspicion for the rancher's murder from himself. Later, the sheriff arrives. Finding Keough alone, they ask him if any one else has been there. He says there has not. The officers decide to investigate. The three enter Van Atta's study. When Keough looks down upon the upturned face of his partner, the shock, coupled with the sense of his own guilt, overcomes him, and he falls dead over the body.

### BEAUTY.

MOTHER'S BUSY DAY (Oct. 5).—The cast: Neva Gerber, Webster Campbell, Rae Berger, Lucille Ward, Cupie Cavens and William Carroll.

Dad is a flirt, and mother, for this reason, keeps an ever-watchful eye. The family goes to the beach for a day's outing. Bobby first nearly kills a man by jumping on his stomach and is severely punished. He then looks for other fields to conquer. Strolling to a secluded spot on the pier, he finds a barrel, and gets an idea. He pushes the barrel into the water, throws his hat near the spot where the barrel sank, shouts for help and then hides under a bench, viewing the excitement he has caused. Mother finally discovers the culprit and administers another whipping. She rushes him to where she and father have been sitting and insists that he stay there with them. He is good as long as possible, likewise father.

A young lady chanced along and stands near the sheltering umbrella. Bobby and dad discover the trim foot and ankle. Trouble ensues. Bobby is again punished, but not until he has divulged dad's duplicity as well. Mother decides that a governess is the only cure for Bobby, and dad chuckles inwardly at the prospect. Jimmy wires that he is returning, and bringing home a pleasant surprise. He leaves his surprise (his bride) at the home of her aunt until a welcome can be assured. Jimmy learns of the governess idea, and decides to work Mary in as Bobby's caretaker. The scheme works out admirably until both dad and Jimmy are caught showering her with attentions. A compromising situation arises and causes mother to attempt to discharge the governess, when Jimmy makes known the fact that she is his surprise, and the story has a happy ending.

The Sterling Camera & Film Co. announce

## SOME OPEN TERRITORY

for their September release, a five-part New York detective story featuring Barney Gilmore and Lillian Niederaur and a great cast of film favorites.

## "THE GAME OF THREE"

**HAS**
- TWO POPULAR STAGE STARS
- A CAST OF MOTION PICTURE NOTABLES
- BEAUTIFUL INTERIOR SETTINGS
- A GORGEOUS DISPLAY OF GOWNS
- STREET SCENES IN NEW YORK, PHOTOGRAPHED AT MIDNIGHT
- IT IS A POWERFUL STORY OF CUNNING INTRIGUE

**IF YOU WANT A GOOD**
American film production suitable for any program and any class of motion picture theatre

**GET AFTER THIS NOW**
maybe your territory is open.. WRITE ANY WAY FOR PARTICULARS OF

**STATE RIGHT DISTRIBUTION**
You don't have to have all the money in the world; let's get acquainted; can't tell what might result to your advantage.

**THE STERLING CAMERA & FILM CO.**
145 West 45th Street, New York, N. Y.

---

## THE COWPUNCHER

**Hal Reid's popular western melodrama picturized in EIGHT reels with special music synchronized to each situation.**

**A full evening's entertainment for the legitimate Theatre at Popular Prices.**

The picture is accompanied by expert operator and business manager, preceded by an advance man with full line of show paper.

Booked only on a percentage basis by

**REELPLAYS CORPORATION**
1411 Unity Building, Chicago

---

## DIRECTOR
## AT LIBERTY
## COMEDY SPECIALIST

Address, FILMS care M. P. World, N. Y. City

---

**EXPERT PRINTING and DEVELOPING**

Fireproof throughout. Your negatives are safe here. Lowest prices
Most convenient location in the city. 23d St. cars pass our doors.
Prompt deliveries

**NEW YORK FILM LABORATORIES**
521-523 West 23d St., N. Y.

---

## *Order Now*

**The Complete List of**

## Educational Film Releases

**FOR 1914**

Compiled by Dr. Stockton, of the staff of the **Moving Picture World**, as published in our issues of February 6th and 13th. Published in pamphlet form together with an article on the method of cataloging.

Bound in paper covers and selling at 20c each, they will form a ready and handy reference list.

Only a limited number have been printed.

Orders and remittances should be addressed

**MOVING PICTURE WORLD**
17 Madison Avenue, New York

Two cent postage stamps most convenient form of remittance

CURING FATHER (Oct. 9).—The cast: Rae Berger, Nan Christie and John Sheehan.

John, Nellie's father, suffers with dyspepsia. Nellie suffers with heart trouble—Bob being the cause. Bob proposes, is accepted, and then asks John. Suffering an attack, John refuses. Nellie tells Bob that it is only her father's dyspepsia that makes him so irritable, and if they could cure him it would be O. K. Bob has read an article saying that most dyspepsia was only imagination and that if the patient can be put to work and starved until really hungry, a cure could be effected. Disguised as a doctor, Bob calls on father. He hold out so much hope for recovery that John, in a moment of joy at the prospect of a cure, promises Nellie that the first day he eats a square meal she can marry Bob.

Still disguised as the doctor, Bob tells John that he must go to his sanitarium in the country for a time. John decides to go. Bob hatches up a plot with a friend to furnish his car and go as chauffeur. About five miles from the sanitarium they have a pre-arranged break-down. They all load up and start to walk. John nearly dies from fatigue, and rages when he finds the sanitarium is but a small cottage far out in the country. John is made a prisoner and fed on bread and water, while the others indulge in feasts. A great turkey dinner is prepared and they all sit down to eat. John smells the delicious odor up in his attic room. A lunatic at large arrives and frightens the diners away. He then sits down to eat. In desperation John breaks out and comes down. At first he is afraid of the lunatic, but, finding him a very congenial person, John sits down and eats a hearty meal. Nellie, Bob and the chauffeur return with the asylum guards and catch John at a hearty meal. Explanations occur and John, removing his disguise, insists on John fulfilling his promise.

## CUB.

THE ORIENTAL SPASM (Oct. 1).—The cast: George Ovey, Louis Fitzroy, Jefferson Osborne, Gordon MacGregor, Goldie Colwell.

Trouble ensues when Jerry is surrounded by his enigma—the police—and in his haste to evade their clutches he bumps into a peddler carrying a tray of phony jewelry, which, with the onslaught, is scattered on the ground. One of the jewels appeals to Jerry and he pockets it, not knowing that its possession forebodes trouble. Alone, he examines the acquisition. While gloating over his sudden wealth two Hindoos appear suddenly before him. They inform Jerry that the jewel he has had been stolen from an idol in their temple and that they have been requisitioned to find the possessor, and return him with the jewel to India, where the owner was to be made a slave.

Not being able to compromise the trouble, Jerry is carried to India, where he is taken before the Royal Kazabo, who orders him punished. Jerry, however, anticipates punishment and turns the tables by punishing the Hindoos. Thus he gets out of one room but in doing so he rushes into another occupied by the members of the Kazabo's harem and his favorite wife. To the latter Jerry is at one attracted. This attraction is Jerry's undoing for he spends too much time with her and the Kazabo and his guards are given time to revive. They start on Jerry's trail, capture him and throw him into jail where he has an exciting time. But he neatly escapes and in a row boat starts back for the good old U. S. A.

## AMERICAN.

THE STING OF IT (Oct. 8).—The cast: Ex Coxen, Lizette Thorne, Charles Newton, Winnifred Greenwood and George Field.

Mark Pelton's young wife, Laura, is a kleptomaniac and addicted to drugs. She writes her father, John Calvert, accusing her husband of cruelly wrecking her life, then commits suicide. Calvert keeps the letter, knowing it is the outpouring of a diseased brain, as Mark has sacrificed himself for Laura. Pauline, Calvert's niece, is kept in ignorance of the family skeleton. Ten years pass, and Elmer Danby, a fortune hunter, desires to marry Pauline, believing her an heiress. Mark writes that he thinks of marrying again, and Calvert conceives the idea that Pauline and Mark would make a fine match. He makes his will with this end in view, and dies ignorant of the fact that Pauline and Danby are engaged.

Pauline finds Laura's last letter, and when Mark arrives she treats him coolly. Calvert has left his estate jointly to Pauline and Mark, provided they marry. If one refuses, he or she forfeits all to the other. Pauline at once announces her engagement to Danby, forfeiting her rights. Mark distrusts Danby and plans to test his sincerity before making Pauline a wedding present of half the estate. Danby's true colors are shown, and Pauline breaks the engagement. Mark loves Pauline and when he pleads his case, she shows him the letter written by Laura. Mark tells her the truth concerning Laura. Pauline understands, and love triumphs.

## THANHOUSER.

THE MIRACLE (Sept. 26).—The cast: Eleanor Spaulding, Ethel Jewett, Tulla Hough.

It was with the simple abiding faith of a child that old Annie, shy, crippled and a recluse, had prayed for many years that she might be healed. Every day, rain or shine, she went to a little roadside shrine where her prayers to her patron saint were sent up, but though Annie was getting old she could see no change in her condition. So badly was she crippled and bent, so shy was she, and so sensitive about telling anything about herself, that the people of the village did not understand her. Instead of the loving big-hearted woman whose one big love in life was for children, they believed her a crabbed old recluse who might hurt the children if they were allowed near her, and the children themselves were taught to run and hide from "the old witch" as many called her.

That was what hurt the tender-hearted old Annie more than anything else, for she would have been perfectly happy just to have been "granny" to the youngsters of the village. It was therefore more wonderful when she finally won the love of one little girl, who, in return for the presents Annie laid at her feet, brought her berries and wild flowers. On one of her regular daily visits to her shrine, the old woman was more discouraged than ever, for all the little ones had quit their games at her approach and fled. She stood up from her prayers, her old eyes filled with tears, as she peered out over the landscape. What she saw, though, brought her bent old body erect and she tried to run on her crutches. It was the body of the one little creature in all the world who loved her that old Annie had seen, and that little one lay still and helpless across a railroad track with her foot helplessly caught in a frog of a track. Far off, Annie could see the smoke from the train that was approaching fast.

Once more she tried to go forward to the aid of the little one she loved, and once more she was helpless. Then she turned to her shrine in her despair. She flung out her arms, praying for a miracle. Old Annie turned once more to gaze out to where her loved one lay. She tried to take one step again. The miracle had happened—the little old lady's feet flew over the ground toward the railroad.

Just as the last tug had loosened the child's foot and both rescuer and rescued went tumbling down the embankment, the train that might have destroyed the little one flashed by. And it was this that the child's mother saw when she, too, reached the place believing her daughter crushed. Of course old Annie went home with mother and daughter. Both would have nothing else, for it was at that home, they said, that the little old lady would henceforth live. Still, for all the miracle of healing which made crutches a thing of the past, and a home with two loving souls, old Annie's cup of happiness was not quite full until one night when all the children of the village flocked around her and told her they wanted her to be their grandma.

## MUTUAL.

MUTUAL WEEKLY No. 38 (Sept. 23).—Atlantic City, N. J.—Thousands of B. P. O. Elks attend State Reunion here.

New Orlans, La.—Spectacular fire destroys transfer station of the Louisiana Railway & Navigation Co., with loss of $50,000. Subtitle: A passing schooner catches fire.

San Francisco, Cal.—The "Annette Rolph" slips from the ways at Union Iron Works. Subtitle: Mrs. James Rolph, Jr., wife of San Francisco's Mayor, christens the vessel with California wine.

New York City.—George Cram, sentenced to Sing Sing for life, is pardoned and returns here after having spent 25 years in prison. Goddess Electra shows the modern Rip Van Winkle the electrical wonders of the city. Subtitles: The Goddess is hostess at an electrically prepared luncheon on the roof of the Hotel McAlpin. Electra points out the workings of the modern electric locomotives and takes the pardoned "lifer" for a ride. Miss Doris Easton, as "Electra," who will reign supreme during electrical prosperity week.

Kent, England.—In spite of the war, otter hunting is a favorite pastime with the English country gentleman.

Washington, D. C.—Count Von Bernstorff, German ambassador, calls on Secretary of State Lansing to explain "Arabic" note.

San Francisco, Cal.—California celebrates Admission Day. State's 65th birthday hailed with song, fiesta and parade of beautiful floats and gaily dressed marchers.

New York City.—Miss Ida Elionsky, with hands and feet tied securely, swims from the Battery to the Narrows, a distance of 10 miles.

Tampa, Fla.—Explosion of dynamite at Ybor City Station wrecks dozen buildings and kills two.

London, England.—Many distinguishing guests attend the wedding of the Hon. Clarissa Tennant and Capt. Adrian Bethell, Second Life Guards.

San Francisco, Cal.—Harry Thaw arrives here to visit the Exposition after piloting his car across the country from Pittsburgh.

Warfare in the Trenches.—Constructing a railroad for transportation of supplies and ammunition. There is plenty of drinking water near the trenches. A channel of communication. Arms captured from the Germans.

## FALSTAFF.

GUSTAV GEBHARDT'S GUTTER BAND (Sept. 27).—The cast: Arthur Cunningham, Francis Keyes, Claude Cooper.

Gustav Gebhardt was very proud of his little three-piece gutter band. Audiences were generally appreciative, receipts were satisfactory, and furthermore Gustav was in love. The object of his affection was Apple Annie, a middle aged woman with a prosperous fruit business. Unknown to Gustav he had a rival in the bass horn player of his own gutter band. This man secretly hated his leader and hoped to supplant him in the widow's affection. One memorable Sunday his jealousy led him too far. The widow and Gustav went fishing, and the horn player, arrayed in a bathing suit, tracked them out on the water. When Gustav caught a large fish his rival dived under the water, grabbed the fish and smote his honored leader with it, knocking him into the water. This was followed by a terrific aquatic combat in which the two men participated. It ended with the defeat of the bass horn player and his ignominious discharge from the band.

The next morning the leader was treated to a surprise. The horn player was a Norwegian; the cornetist a Swede; while the man who handled the trombone came from Denmark. They united in a conspiracy, informed Gustav "We are neuter," and absolutely declined to play any longer with "a belligerent." Perhaps this would have been the end of the band had it not been for "Apple Annie." She remembered that it is impossible to play upon a wind instrument while watching another person suck a lemon. The "neuter" band soon had its troubles. Wherever they went they met children sucking lemons and pantomime music was all that they could play. In the end they humbly returned to their honored leader while the crafty horn player was thrown out into the world with the disgrace of having been discharged from Gustav Gebhardt's Gutter Band.

## MUTUAL SPECIAL FEATURE.

DAMAGED GOODS (American—Seven Parts—Oct. 4).—The cast: Richard Bennett, Adrienne Morrison, Maud Milton, Olive Templeton, Josephine Ditt, Jacqueline Moore, Florence Short, Lewis Bennison, John Steppling, William Bertram, George Ferguson.

George Dupont had always been a hardworking student while at college. He was graduated clean in mind and healthy in body and returned to the home of his mother, a wealthy widow, intent on practicing law. His simple mindedness and attractiveness made him an easy prey for women. He was seduced by Mrs. James Forsythe, an evil intentioned young married woman, and then got into difficulties with a seamstress, before his mother and aunt determined that he should marry Henriette Locke, the daughter of Senator Locke.

Shortly before his marriage, he was given a farewell dinner by his bachelor friends which was followed by a night of debauchery with a girl of the streets. Later on discovering an old school friend in a deformed and twisted beggar of the streets and learning that disease following upon a life in debauchery had changed the one time noted athlete into a degenerate specimen of humanity, George was seized with a dread lest he may have contracted the terrible disease. He purchased a scientific treatise on the subject and on comparing the symptoms described with symptoms which had appeared in him he realizes that his one night of fun had ended as he had little dreamed. Intent on suicide he goes to a park where he is rescued by the very girl of the streets with whom he had spent the night following the dinner given by his bachelor friends. She has been regenerated under the care of a noted specialist for whom she is now acting as a nurse. She tells George that he also can find relief. George goes to the specialist's office and is told that if he marries before the expiration of two years he will be a criminal in the eyes of the law. Although the specialist promises him a positive cure if he will follow his instructions carefully. George, dissatisfied after a few weeks' treatment, visits a quack, who gives him a prescription and guarantees a positive cure within three months. George, satisfied when the quack tells him that he is cured, marries Henriette. Later, when their child is born, the loathsome disease becomes evident in his progeny. He learns that the quack has done nothing to bring about his cure, and that he has been a criminal against society, by disregarding the instructions of the specialist. The horrible truth becomes known to his wife. Her father, broken-hearted at the disgrace upon himself, his daughter and her child, goes in search of Dupont. But the latter, realizing the shame he has heaped upon all those dear to him, does the only thing possible under the circumstances—commits suicide.

## MUTUAL MASTERPICTURE.

THE PRICE OF HER SILENCE (Thanhouser—Four Parts—Sept. 30).—The cast: Florence La Badie, Mignon Anderson, Arthur Bauer, Harris Gordon, Thomas Curren.

The younger sister, a strong willed girl, is in

# *A clear picture*

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.
ROCHESTER, N. Y.

# A "GRIFFITH" OF ADVERTISING

Originality, the bold, daring sweep of imagination, thought and ability distinguishes this man's advertising work.

POSTERS: The posters produced under his direction are strong, virile, imaginative conceptions produced by the finest artists of the commercial world—costing no more than the ordinary, every-day, dry-as-dust poster.

BOOKLETS: His heralds and printed matter are works of art, handled in the same broad, artistic style. He has a reputation in the commercial world for his work along these lines.

EXHIBITOR HELP: He knows from experience what the exhibitor needs to fill his theatre—what he needs, uses and appreciates.

If your pictures are important enough to deserve the utmost in advertising ability, you need this man.

He is not merely a theorist. You have probably seen and commented on some of his work both in the field of big National advertisers and in the field of pictures.

He is not a publicity man. He is a specialist in advertising production of the highest type.

Let him show you some of his work.

Address Box 1001, care *Moving Picture World,* 17 Madison Ave., N. Y. City.

# EVERYTHING YOU OUGHT TO KNOW

to Get Best Results in the Conduct of Your
MOTION PICTURE BUSINESS
Where Electricity Is Concerned

**Whether You Are** OPERATOR MANAGER OR MANUFACTURER

IS AT YOUR EASY COMMAND IN

# Motion Picture Electricity

## By J. H. HALLBERG

Electrical Expert with an International Reputation

**This Splendid Work Will Pay for Itself the First Day You Have It in Your Possession**

Sent to Any Address, Charges Prepaid, on Receipt of TWO DOLLARS AND FIFTY CENTS

**Chalmers Publishing Co.**
**17 Madison Avenue, New York City**

# SIMPSON SOLAR SCREEN

**The Original Daylight Screen**

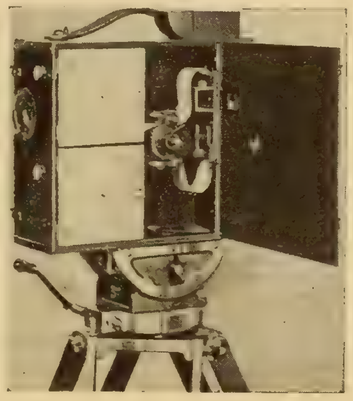
SEAMLESS SEAMLESS

## THE PERFECT PROJECTION SURFACE

Write us for particulars.

**ALFRED L. SIMPSON**
**113 West 132nd Street, N. Y. City**

***Patented June, 1908***



*Demonstrational Catalog on request*

The
Universal Camera
Company

25 E. Washington St.
Chicago, U. S. A.

**Represented by**

Atlas Educational Film Co.
821 Market Street
San Francisco, Cal.

love with the family chauffeur. To break the infatuation, the father sends her to Europe to school. Before sailing, however, she informs the chauffeur, who resigns his position and books passage on the same ship. In mid-ocean, the ship is sent to the bottom during a terrific storm. The girl, the chauffeur and several passengers get away on a raft. One by one they die, until the captain, the girl and the chauffeur are the only ones left. The girl implores the captain to join the chauffeur and herself in marriage. The knot is tied. Then the captain dies.

The raft is finally washed ashore with the two occupants. Several days later the husband is killed by a wild animal. The following weeks, the girl widow, dying for want of food and drink is taken on board a passenger ship and later returned home. She tells of being cast away on the deserted island, but denies that the chauffeur was with her. Shortly after, her physical condition becomes such that she confides her secret in her elder sister. At her father's request, who knows nothing of his younger daughter's condition, the two girls go to an out of the way village, where the baby is born. It is placed in care of a farmer's wife to board.

Five years elapse. It is the younger sister's wedding day. As the ceremony is about to take place, a farmer appears with a little girl, announces that his wife can care for it no longer and disappears. Summing up the situation in a trice, the elder sister announces that she is the mother of the child. After the wedding, she is driven from the house by her irate father, taking the child with her. In the city she ekes out a living at sculpturing, her studio adjoining that of a young artist, who, in time, falls in love with her. The younger sister fails to keep her promise and claim her child.

The artist proposes to the elder sister, but she refuses to accept his proposal until the stigma has been lifted from her name. One day, the younger sister's husband, as a surprise, brings her to the studio to show her a portrait he is having painted of her. While there her child runs into the room in chase of a kitten. Immediately the mother leaps to her feet and rushes toward the child. But the latter leaps to the window sill and falls out. Uninjured, the child is brought back to the room. Then the younger sister confesses and tells why she refused to anounce her marriage to the chauffeur. "I feared my father's wrath," she declares. All is forgiven and shortly after the elder sister and the young artist are married.

## MUSTANG.

MAN-AFRAID-OF-HIS-WARDROBE (Three Parts—Oct. 2).—The cast: Art Acord, E. Forrest Taylor, Anna Little, Lawrence Peyton.

James Montague, producer for the Titan Motion Picture Company, receives word from head office that they are sending out A. Lester Hale under contract for ten thousand dollars for ten pictures, to take Western leads, and is instructed to prepare for his arrival. A week later A. Lester arrives and is accompanied by a valet and a dozen large trunks. He is allotted a dressing room, but objects to the size of it, refusing to accept any other than the star's dressing room. Miss Manners, after a stormy interview with Montague, vacates her dressing room, stating that A. Lester Hale may be an actor, but if Montague casts him for a gentleman, he would have to do some rehearsing. Buck Parvin, extra man by force of circumstances, is filled with awe when Hale turns up in his cowboy outfit and is even more fascinated by his saddle.

Work commences on the first picture and Hale proves an utter failure. He refuses to ride through the brush for fear of scratching his saddle—he refuses to ride through the water for fear of getting wet, and commits the greatest of all crimes, of crossing in front of the camera during a scene. The first picture is completed and Montague waits with anxiety the report on the negative from head office. The report arrives, a curt telegram to the effect that A. Lester Hale is a scream on the screen, but that his contract is no joke, and it is up to Montague to fix it. Montague has an idea and with the aid of Buck Parvin arranges a little entertainment for Hale. That night while Montague writes a new scenario, Buck Parvin is mysteriously occupied with some revolver shells, a wax candle, and package of tacks.

The new picture is started. The first scene being located on the banks of the river, Montague explains to Hale that he, as leading man, must ride into the river and swim to the rescue of Miss Manners, who has been captured by the Indians and is a prisoner on the opposite bank. A. Lester Hale at first refuses, but at last consents to make the ride. Buck Parvin disappears and hides behind an adjacent tree. Hale's valet prepares with dry underclothes and a towel for Hale's ride from the river. The scene commences. Hale rides into the river, but when he finds his horse is swimming, gets frightened, and in his alarm falls off the horse into the water, where he clings desperately to the horse's neck. Buck Parvin takes a careful aim and shoots. With a wild scream of alarm, Hale lets go of the horse and disappears under the water, much to the amazement of the rest of the company, until Montague, realizing that he is on the point of drowning, rushes in and rescues him. Hale is revived, only to be told by Montague that the scene was a failure and that they must have a retake. Hale, driven to desperation, flatly refuses, and announces he will break his contract.

Buck Parvin, who has always longed for the beaver hat belonging to Hale, swims the river to rescue it and hides it in his shirt. Montague, who has been mystified over the shot fired by Buck, which was to have been a waxed wad, and has discovered the wad with a tack attached sticking to Hale's anatomy, accuses Buck of going outside of their bargain. Buck pretends innocence, and to hide his guilty feelings, produces the hat and tells Montague that he found it. Hale boards the train, swearing that he will never be induced to again work in pictures.

BREEZY BILL—OUTCAST (Two Parts—Oct. 8).—The cast: Jack Richardson, Helene Rosson, William Stowell and Dick Le Reno.

Breezy Bill, a western desperado and rustler, has a cabin in the mountains where he lives with Marta, a young girl, who supposes him to be her father. Marta dresses as a man and wears a mask when out, being known as "The Masked Rider." Breezy and his gang attempts to capture a bunch of horses. They are surprised by the herders. In a running fight the herders are driven off, one of their number, Jack, is held up by Marta, but she had not the heart to kill him and he escapes. Breezy escapes with the horses. Sheriff pursues but is afraid to follow Breezy.

Marta attempts to escape from Breezy when she discovers her identity. Jack, awaiting the appearance of Breezy, sees Marta as she attempts to escape and shoots her. Discovering that she is a girl, he takes her to his mother's cabin where she recovers. Breezy, fearing that the sheriff's posse captured Marta, attempts to rescue her. Holds up the sheriff and in turn is followed to Jack's cabin by posse. Breezy finds Jack and Marta in a love scene. Breezy Bill draws his gun to shoot, but thinking of his own love years before, he leaves the happy pair with the parting words: "You take care of Marta and I'll take care of the posse. He flees as the sheriff's posse approaches and is killed in a running fight.

## Pathe Exchange, Inc.

PATHE NEWS NO. 74 (Sept. 15).

New York City.—After three months' vacation, nearly a million children crowd the schools of this city. Here is a typical scene on the day of reopening.

New York City.—The Santa Anna, which caught fire from some unknown reason in mid-ocean, leaves this city with 1,700 Italian reservists on board.

New York City.—Envoys from the Allies arrive here to negotiate a loan of $500,000,000. Subtitles—The British envoys, among whom is Baron Reading, (second) Lord Chief Justice of England. A conference with one hundred American financial magnates is held in the library of J. P. Morgan.

Piping Rock, L. I.—Many prominent New York society people patronize the military tournament held to secure funds for the Nassau Hospital. Subtitles—Much skill is required by riders to prevent being unhorsed in the melee. Several people among whom were those sitting at the table enjoying a meal, wished that the table vaulter was more skilful. Among those were the John C. Moore family (left of picture) and the Howard Brokaw family (on right). Mr. Theodore Pratt (straw hat) and Mrs. Pratt (on his left) were interested spectators.

Chicago, Ill.—Several hydroplanes, each of many hundreds of horsepower, compete for $22,000 Wrigley trophy and American Speedboat Championship. Subtitles—Disturber IV, 1,800 horsepower, at the end of the first lap. Barnacle leading the Billiken. James A. Pugh's Disturber IV wins, after covering the 33 miles at the sensational speed of 54.4 miles per hour. Miss Detroit finishes second, closely followed by Baby Reliance V and Peter Pan Seven. Mr. Pugh receives congratulations after winning the race.

Pathe's Paris Fashions (In natural colors).

A curious V-shaped striping on a brilliantly colored and very short skirt.

A plain but very stylish pearl grey afternoon dress.

White fox fur makes a good contrast with a dark green suit.

A simple out door coat, in one of the many shades of Khaki made popular by the war.

A pretty afternoon gown.

A seasonable suit.

Quite a quaint effect is obtained by the use of a cape and collar combined.

Red fox furs are again coming to the front.

A plain Khaki walking suit. Notice the large imitation pockets.

White fox also goes well with brown.

Lake Forest, Ill.—Mrs. Vanderbeck, eastern golf star, defeats the English player, Mrs. Gavin, for National Championship title. Subtitles—Mrs. Gavin demonstrates one of her best strokes. Mrs. Vanderbeck (white and white straw hat) and Mrs. Gavin on the last green.

Los Angeles, Cal.—Scientists the world over visit the vast deposits of the LaBrea tar beds, where fossil remains of unknown age present the enigma of antiquity. Subtitle—The task of disclosing the unwieldy, gruesome bones is one requiring great dexterity of hand.

PATHE NEWS NO. 75 (Sept. 18).—Washington, D. C.—Count Von Bernstorff, the German Ambassador, arrives at the State Department to interview Secretary Lansing on the Arabic note. Subtitle 1—The Count finds that driving his own car is a polite way of getting rid of the persistent newspaperman.

Pleasanton, Cal.—32,000 bales of hay, catching fire from some unknown reason, burn furiously; lighting up the countryside for miles around. Subtitle 1—Only smoldering ruins are left by the next morning.

London, England.—The day after the Zepellin raid over historic Trafalgar Square, prominent stage favorites urge the young men of England to avenge the fate of the victims. Subtitles: 1—"Don't be pushed—Go!" says Violet Lorraine from the plinth of the Nelson Memorial. 2—The recruiting sergeant of the Second London Regiment reports fifty-four recruits.

Riddle, Oregon.—Sport in the immense pine forests gives zest to life in Oregon. All the countryside flocks to Riddle to attend a venison barbecue. Subtitles: 1—The skins and heads of sixteen deer are proudly exhibited as the result of the day's sport. 2—Hunger is the best sauce.

Roxbury, N. Y.—A march of old-time minute men, reminiscent of the days of the Revolution, is part of a pageant held in memory of John More, who settled in the Catskills in 1772. Subtitles: 1—John More's son is elected Supervisor at a Town Meeting at Moresville, 1827. 2—Romantic were the days, one hundred years ago, when Mary More was married to John Burr Gould. 3—A symbolic Vision of Nature, a tribute to John Burroughs (under the tree), the well-known naturalist. 4—John Burroughs, beloved of all the youth of America, who was born in Roxbury.

Chicago, Ill.—Almost incredible speeds are attained in the 300-mile race at the Chicago Speedway. Subtitle 1—Carl F. Gowdy finished four laps ahead of the rest, covering the 300 miles at over 85 miles per hour.

Cartoon—Doctor Worsen Plummer.—1—"I hold a fortune in my hands! Here is a compound to the soldiers that is guaranteed to make them fight like devils. 2—"I will now take these fighting tablets to the Embassy." 3—The doctor and a friend drink to the great discovery. 4—Meanwhile the donkey, feeling hungry, grabs his opportunity and the fighting tablets.

London, England.—With solemn ceremonies the burial takes place of the men of the Submarine E-13, killed by a German destroyer in Danish waters. Subtitles: 1—Carried by comrades to their last resting place. 2—The last post.

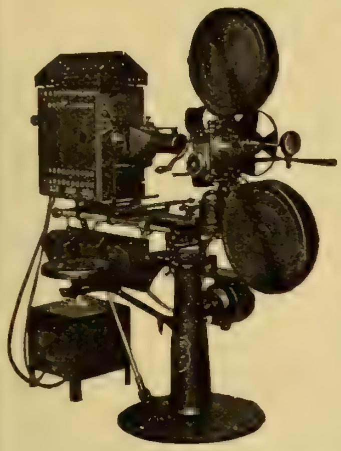
San Francisco, Cal.—The annual maneuvers of the cavalry stationed here display a remarkable degree of skill on the part of both horses and men. Subtitle 1—In the wheeling and circling exercises the whole squadron moves like an automaton.

MONKEY SHINES (Starlight—Sept. 11)—The cast: James Aubrey and Walter Kendig.

Heinie and Louie have managed to get possession of a rusty steed which they have dressed up in overalls and are out for a morning canter through the park. But as much as they like the handsome animal, they feel that their crying need for cash must overcome any sentimental reasons for keeping him. Then they sell him to a band of nomads and with the cash received invest in a prosperous shoe shining emporium. They go along fairly well, getting into but a few fights, one of which was started when Louie puts black polish on white shoes, and are on the road to success when their run of good luck breaks.

The Prune sisters, well known social lights in the neighborhood, are on a shopping tour when they realize that their shoes are badly in need of a little polish. Now, before they started out Mabel put her roll in the First National Bank of Womankind, her silk lisles. So, while applying the polish, Heinie spies the roll and grows much elated thereat. He tells Louie to keep at work on the shoes while he gets the razor which they keep on hand for just such emergencies. This instrument he plies with neatness and dispatch and relieves Miss Prune of her cash. The victim fails to realize her loss until she has gone some distance, but she goes back to the emporium and demands the arrest of the two captains of the pedal polishing industry. They are then taken into custody and are put at the usual rock-breaking game. But their stay here is rather short and they manage to escape in the most novel manner.

# The 1916 Model Motiograph



## The Projector You Can Always Depend On

In selecting a motion picture machine consider the fire hazard—the MOTIOGRAPH is approved by the National Board of Fire Underwriters.

Would you have a machine that destroys film? Many Exhibitors have paid dearly for film destroyed by their machine. Ask the MOTIOGRAPH user, he will tell you that the MOTIOGRAPH does not give him such trouble.

The 1916 Model MOTIOGRAPH will give you the painted-on-the-wall kind of a picture at high or low speed.

MR. EXHIBITOR: You should see the NEW MOTIOGRAPH demonstrated, it will tell facts. Call on your nearest dealer for a 1916 Model, or write direct to the factory.

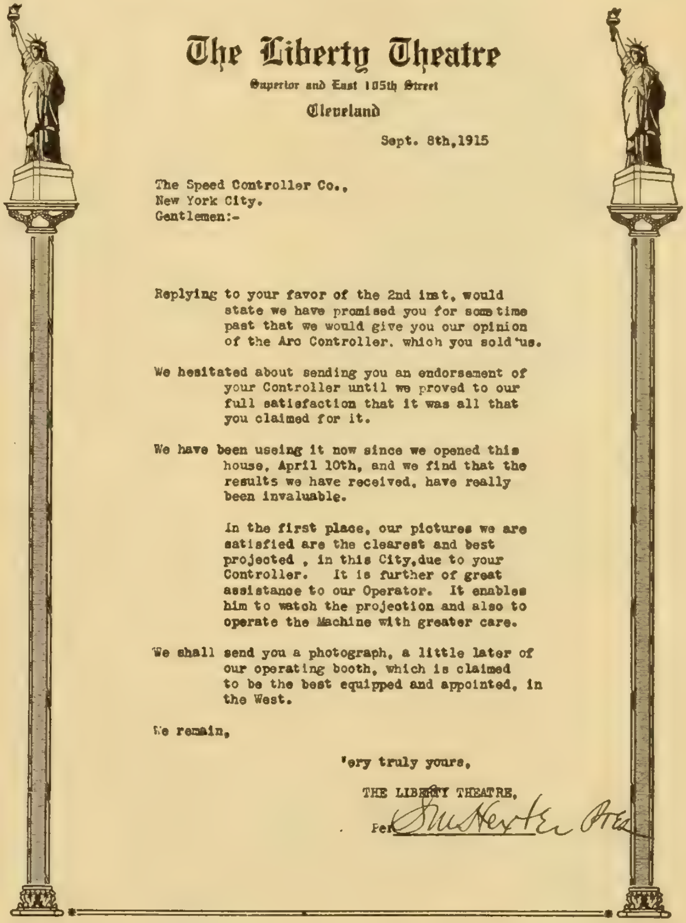
**The Enterprise Optical Mfg. Co.**
**574 W. Randolph St., Chicago, Ill.**

Eastern Office
19 West 23rd St., New York City.

Western Office
833 Market St., San Francisco, Cal.

---

# The Arc Controller



The Liberty Theatre
Superior and East 105th Street
Cleveland

Sept. 8th,1915

The Speed Controller Co.,
New York City.
Gentlemen:-

Replying to your favor of the 2nd inst, would state we have promised you for some time past that we would give you our opinion of the Arc Controller. which you sold us.

We hesitated about sending you an endorsement of your Controller until we proved to our full satisfaction that it was all that you claimed for it.

We have been useing it now since we opened this house, April 10th, and we find that the results we have received, have really been invaluable.

In the first place, our pictures we are satisfied are the clearest and best projected , in this City,due to your Controller. It is further of great assistance to our Operator. It enables him to watch the projection and also to operate the Machine with greater care.

We shall send you a photograph, a little later of our operating booth, which is claimed to be the best equipped and appointed, in the West.

We remain,

Very truly yours,

THE LIBERTY THEATRE,
Per SmHexter Pres

**Let Us Send You Booklet "A"**

**SPEED CONTROLLER CO., Inc.**
**257-259 WILLIAM STREET NEW YORK**

---

# ELECTRA

## PINK LABEL

# CARBONS

**are a guarantee of perfect projection**

A Limited Stock of

5/8 x 12 Cored Double Pointed and 5/8 x 6 Cored Still on Hand

To be had of all first-class dealers

SOLE IMPORTER

**HUGO REISINGER**
**11 Broadway New York**

---

# MOTION PICTURE HOUSES

throughout the country are using

# Wotton Rexolux

You can profit by their experience which is proving this rectifier to be the most efficient, durable and economical.

to turn alternating current into direct current.

For further information, address

**Electric Products Company**
**CLEVELAND, OHIO**

THE TOILERS OF THE SEA (Balboa—Three Parts—Sept. 20).—The cast: Gordon Sackville, Dorothy Davenport, Fred Whitman, Philo McCollough and Joyce Moore.

Mildred Bruce, daughter of an old sea dog, is in love with George Scott, a young fisherman; but the feud existing between the Bruce and Scott families causes her father to forbid her to see her lover. Captain Bruce has selected as the man to marry his daughter, Captain Dennison, who is employed by the old man. One day old man Bruce sees Mildred on the beach in earnest conversation with young Scott and orders the latter away.

Dennison takes the fish nets of Captain Bruce and puts them into young Scott's boat. There is an entertainment that evening at the town hall and Mildred is there with her lover. Suddenly the sheriff comes in, after being shown the nets in Scott's boat by Dennison, and places the victim under arrest.

But George is admitted to bail and keeps faith with Mildred. Mrs. Scott plans to kidnap the girl, with the aid of her mother, and so straighten out the affair. They do this and are pursued in a boat by the irate Bruce and Dennison, but manage to escape and are wedded. They return as man and wife, but still the testy Bruce will not relent. However, one day old man Scott comes on him along the water front while he is musing and puts out his hand. At first it is refused, but Bruce finally extends the hand of fellowship and the old wound is healed.

SOME BABY (Phunphilms—Sept. 20).—Luke has had a hard time. Try as he may, he cannot land a job. But there is one more place in the building where he might get something to do and he goes there. The owner of the place hires him, on the spot, for there's a reason. He has a big date with Florrie for that afternoon and he has just received a letter from his college chum asking that he meet his young daughter at the station at noon, just in time to spoil his party. He passes the buck to Luke and orders him to get on the job. The sole way Luke has of identifying the child is by means of "W. M." on her suit case.

He goes to the station, but the only person with such initials on her bag is a "dream." He reconnoiters around for a bit, but finally braces up and asks if she is the girl. She is, and Luke thinks of the time he can have on the expense money which has been given him. They have soda water, a wild boat ride, and do all the amusements in the vicinity before they get back to the office.

Meanwhile, the employer has been spending money hand over fist and ends up by "falling" for an expensive hat which Florrie admires. Then he returns to his office and makes out his expense account and finds, when Luke returns, that the latter's account is much smaller and that he had had the better looking lady.

NEAL OF THE NAVY (No. 4, "The Tattered Parchment—Panama Films—Two Parts—Sept. 23).—The cast: Lillian Lorraine, William Courtleigh, Jr., Ed. Brady and Henry Stanley.

Mrs. Hardin, Neal Hardin, Annette Illington and Joe Welcher are rescued by a U. S. cruiser when the tramp steamer Princess goes down. Pinned to Annette's underclothing is a map showing the location of Lost Isle. Hernandez and Ponto, two evil soldiers of fortune, know of the existence of Lost Isle, and see the map. Eighteen years later, the grown Annette learns from Mrs. Hardin the secret of Lost Isle; and Hernandez and Ponto learn the whereabouts of Annette. Neal Hardin, inspired by an officer of the U. S. Navy, decides to try for Annapolis. Neal fails to pass his examination because of the treachery of Joe Welcher, and enlists in the navy as a common sailor. In a drunken attempt to steal the map from Annette for Hernandez, Joe sets fire to the house, and Annette is rescued by the strange bruteman servant of Hernandez.

In this episode Annette is rescued by a squad of U. S. marines, and Hernandez chased to the roof of Lonesome Cove Inn, from which, to escape, he makes one of the most sensational jumps ever shown on the screen. Racing down to the shore, Hernandez, Ponto and the brute take Inez' motor boat, and make good their escape from the pursuing marines.

SIMON, THE JESTER (Gold Rooster Play—Five Parts—Sept. 24).—The cast: Edwin Arden, Irene Warfield and Alma Tell.

Simon De Gex, a noted member of Parliament, is told by his doctor that he has six months to live, and his marriage with Elenore Faversham is scheduled for the approximate date of his death. Lola, the Cat Queen of the Hippodrome, has been deserted by her husband and is befriended by Simon and his secretary, Dale. The latter falls in love with Lola, much to Simon's disgust. A weazened, bewhiskered dwarf, Prof. Anastasius Papdopoulos, is also secretly in love with Lola and has vowed vengeance on her husband. He kills the latter, is adjudged insane, and put in an asylum.

As the day of his death approaches and after he has disposed of almost all his fortune, some to Lola, Simon is stricken ill while in a park one day and is discovered by her. She takes him to a hospital, where he is operated on and his life saved. The former Cat Queen nurses him back to health and is with him constantly. One day, Elenore and Dale, the latter having given up the Cat Queen for Simon's former fiancee, come to visit the former M. P. at the hospital and belittle Lola, saying that she is not up to their level. Simon defends the girl, but she hears only the harsh words and flees from the place. Simon follows her and after some time learns that she has returned to the stage. He finds her, but a shot from a gun carried by the dwarf, who has escaped from the asylum, hits Lola in the face and blinds her. Athanasius is killed while trying to escape. Another remarkable operation is performed. Lola's eyesight is restored, and she and Simon may now enjoy the wedded bliss he had so long anticipated.

HOT STUFF (Starlight—Sept. 25).—Henie and Louie are down and out and unless they get some money in a short while they will die of starvation. They start off on the trail of the elusive jitney, and steal a bunch of toy balloons from Black Hand Joe. That worthy pursues them with a huge knife, but they make their escape as usual. They blow up some of the balloons and start out to sell them, but a kind lady, Dizzy Lizzy, sights them and asks them to get change of a hundred dollar bill. They are to get ten dollars for their trouble.

Ten dollars! It's a million to Heinie and Louie! They start to spend it, but make the mistake of going to the same place where they got the change of the century, and are almost grabbed as counterfeiters.

## Miscellaneous Feature Films

### METRO PICTURES CORP.

THE SONG OF THE WAGE SLAVE (Popular Plays and Players—Five parts—Oct. 4).—The cast: Edmund Breese, Helen Martin, J. Byrnes, Fraunie Fraunholz, Albert Froom, George MacIntyre, Wallace Scott, Mabel Wright, Claire Hiller, Kitty Reichert, William Morse.

Ned Lane, a worker in a great paper mill and a man of unusual strength and nobility of character, loves Mildred Hale, a poor girl, whose father is employed in the same mill. His love is not returned, however, for Mildred has already lost her heart to Frank Dawson, the dashing young son of the millionaire manufacturer, who owns the mill. Through the machinations of Frank's father the match is broken off and Frank is sent away. Mildred's honor is compromised and Ned, in a spirit of generosity and because of his grat love for her, offers to marry her to save her name and reputation.

Soon after the marriage, Frank's father is killed in an accident. Frank becomes his own master and, knowing nothing of Mildred's marriage to Ned, returns to fulfill his duty by giving her his name. When Ned learns of this, realizing that Mildred can never love him and that Frank Dawson should be her lawful husband, he decides to disappear in order that she may be free to wed again. He vanishes and arranges it so that he is believed to be dead. After roughing it in various parts of the world, ceaselessly working and creating wealth for others, Ned finally becomes a leader of an association of mill hands. The organization is strongest in a large paper mill, controlled by the paper trust, the invisible head of which is Frank Dawson, a fact which Ned does not know.

Labor difficulties become acute, chiefly engineered by Ned, who seeks to serve the cause of Labor to which he has devoted his life. After a series of intense situations, Frank, Mildred and Ned are brought face to face. Mildred is driven to desperation and the others to despair. Finally to save Mildred's life, Ned sacrifices his own.

## North American Film Corp.

THE DIAMOND FROM THE SKY (Chapter 21, "The Lion's Bride"—Two Parts—Sept. 20).—Williams, the bill-poster, sees before him the contorted face of his dead conferee, Burke. Ever and anon he would bring forth the diamond, for which he had let his companion die. The wagon which Williams was driving struck a tree stump and he was thrown head first out, while the horse continued on. Rising, Williams limped off, still clinging to the diamond from the sky.

Meantime, Marmaduke Smythe struggled to the house of rancher Jones, awakening him with the weird tale of a dead man crushed beneath a tree, and fared on, until at dawn he met a farmer who carried him to the nearest town. At the tavern the weary man collapsed, while the day clerk registered for him as "Lord Saveus, London, England." Esther resolutely stayed in Los Angeles, although one day when she called at the Powell mansion, she was informed that Arthur had been taken to a sanitarium. The statement was true only insofar that Durand and Vivian wanted to have him removed from the city. But weak willed as Arthur was under the drug affliction, he was stubborn and would not leave. He hardly dared mention Esther's name, for Durand, Vivian, De Vaux and even Blair, united in trying to convince him that his obsession regarding Esther was a manifestation of madness. And they refused the weakened man the administration of drugs during hours of suffering, as he grew stronger, and counselled him against the use of them, but took good care that the drug was where he could gain, as he thought, secret access to it. Bad as Blair was, this soul-wrecking conspiracy was revolting, and he determined that nobody else but the Stanleys shall possess the diamond from the sky.

Sam Santley, with his circus, with La Belle, the "Lady of Lions," and with Splinters, her jealous husband, the clown, arrived in Los Angeles. Sam Santley, the owner, is infatuated with the lion tamer. At the entrance of the tent, Sam was accosted by Jack Williams, who nervously blustered that while he was bill posting his companion Burke was killed by a tree and that the horse attached to the wagon carrying the posters had also been killed. Santley determined to win back his loss in a crap game. He pulled a hundred-dollar bill from his pocket, and threw it on the table. The billposter, realizing that Santley would not pay him his wages, because of the loss, instinctively reached in his pocket and drew forth the diamond from the sky.

Santley won the jewel and gave it to the lion tamer.

Late the next day, Esther arrived at the circus tent, and looked eagerly until her eyes caught sight of the box which held Arthur, Blair, Vivian, De Vaux and Durand. Esther crept along towards the box to speak to Arthur, when suddenly the entire party arose to its feet with a gasp. On the breast of the woman in the lion's cage blazed the diamond from the sky! Then a cry of horror arose. The lion had sprung at the woman, and had struck her down, tearing away the jewel. Santley sprang forward. Just then, Splinters shot him. The lion's claw drew away, bearing with it the diamond to the edge of the cage. A hand reached for it. Then the crowd surged out in horror, and Arthur and Esther were torn from each other by the human wave.

### WORLD FILM CORP.

THE LITTLE MADEMOISELLE (Shubert—Sept. 27).—Lili Breval, a charming little French girl, goes to New York from France to make her home with her uncle, Henry Breval, a wealthy automobile manufacturer. Her uncle decides to open a Boston office and starts for that city, taking his family with him. In the party to make the journey is Etienne, son of Henry, who, the elder Breval is determined, shall marry his niece. Etienne, unknown to his parents, has other matrimonial ideas, and is in love with Gabrielle D'Ornay, with whom his parents are not acquainted. Soon after leaving New York, Uncle Henry and his son go forward into the smoker and Mrs. Breval and her maid fall asleep in the Pullman. The train stops at a country village and Lili, who is out on the platform, sees several children playing nearby. The French girl leaves the observation platform to play with the children and crosses the tracks to reach them. A second train passes between her and the one on which she was riding and while she is thus cut off, the first train pulls out, leaving her in the middle of the tracks.

As she stands there, bewildered, she is startled by the approach of two tramps. Lili runs and the men follow. To escape her pursuers, the now thoroughly-scared girl takes to the open country and finally reaches a small village. All the villagers in sight are gathered in front of the local garage and to them she applies for aid. None can understand her. Jim Pemberton, who is responsible for the crowd and who has just had a fight with a customer and been discharged from the garage, where he worked, understands French, and comes to her assistance. Jim's father is also an automobile manufacturer, a rival in business to Lili's uncle. Jim places Lili in the care of one of the women of the village. Disconsolate when Jim leaves her, she runs after him and by dint of much pleading persuades him to take her with him. Both are penniless, and when they try to telegraph for funds the agent refuses to send their message without payment. The local hotel keeper refuses them lodgings, so they start for Boston on foot. Lili soon becomes exhausted and Jim finds her shelter in a vacant house at the roadside. He forages for food and the two make a supper from some potatoes and onions, which Jim "borrows" from a neighbor-

FULCO FULCO FULCO FULCO
Moving Picture Exhibitors
FULCO Get your supplies from FULCO the FULCO
house that carries everything you need
E. E. FULTON CO., 156 W. Lake St., Chicago
FULCO FULCO FULCO FULCO

# Gundlach Projection Lenses

You can not get the BEST results without them, so what's the use worrying along with ordinary lenses when there is absolute certainty that these lenses will make your picture as sharp and brilliant as it is possible to make it. You can not afford to have a poorer picture than your competitor and nearly every theatre in the country is using Gundlach Projection Lenses now, so if you are not you are behind the game and badly handicapped.

There is no string attached to Gundlach Projection Lenses. They are sold subject to approval and you decide with your own eyes whether they improve the picture or not. They can be obtained promptly for any operating condition.

---

**UNITED STATES WAR DEPARTMENT**
**SPECIFIES**
**GUNDLACH PROJECTION LENSES**

New York, May 15, 1915.

Gundlach-Manhattan Optical Co., Rochester, N. Y.

Gentlemen: Your letter of May twelfth, with reference to the advertising in connection with the Government's specifying Gundlach Lenses for the sixty-six machines, received.

There is no objection to advertising any of the facts in this matter, and in this connection we might state that both Gundlach Motion Picture and Gundlach Stere Lenses were specified after exhaustive tests had been made.

The sixty-six machines were shipped to the Chaplains of the various army posts and were sent to China the Philippine Islands, the Hawaiian Islands, Porto Rico, Canal Zone, and all over the United States.

Yours very truly,
THE PRECISION MACHINE CO., INC.
J. E. Graef, Act. Gen. Mgr.

JEG/MB

**Gundlach-Manhattan Optical Co.**
**808 Clinton Ave., So., Rochester, N. Y.**

IT'S ALL IN THE LENS

---

# For Artistic Lobby Display

## and Stage Decorations

Install our Line of Artificial

**FLOWERS**
**TREES**
**VINES**
**LEAVES**
**GARLANDS**
**WREATHS**
**PALMS**

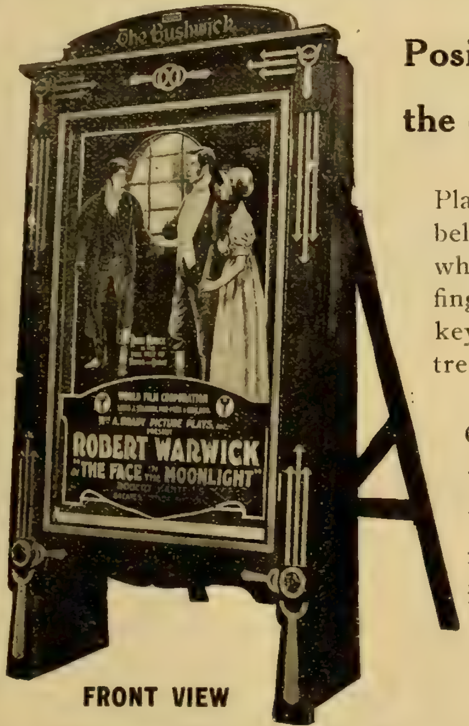
Estimates made and theatres decorated under contract by our expert.

Our Thirty-two Page Catalogue No. 10, illustrating in colors the latest Artificial Flowers for Theatre Decoration, FREE.

**FRANK NETSCHERT CO., Inc.**
**61 Barclay Street New York City**

---

# LAPIN'S MUSICAL POSTER FRAME



FRONT VIEW

**Positively gets the crowd**

Plays musical bells in the lobby while your pianist fingers the piano keys inside theatre.

Greatest attraction ever devised for the motion picture industry.

Send for descriptive folder and prices.

**THEATRICAL SALES CO.**
**145 West 45th Street, New York City**

---

*A Reel Bright Spot*

BIO
CARBONS
BO-BIO

*Produced Only With*

# BIO CARBONS

RECOGNIZED BIO CARBONS BRAND STANDARD

*ORDER FROM YOUR DEALER OR EXCHANGE OR FROM*

**Charles L. Kiewert Co.**

*NEW YORK*
*165 Greenwich Street*

*MILWAUKEE*
*114 Huron St.*

*SAN FRANCISCO*
*143 Second St.*

ing farmer and cooks in an old fireplace. Jim watches over Lili as she sleeps through the night on the floor of the old house.

Next morning the little girl and her escort renew their journey. In the first town they reach Jim learns of an automobile race to be held that day and he applies for a job as mechanician on one of the cars. Henry Breval has a car entered in this race, but on account of Lili's disappearance he has placed the car in charge of his friend, Sauverne, and men named Vallon and Mercier have been selected as driver and mechanician of the Breval car. These two men plan to "sell out" the race, but Jim learns of this and tells Sauverne, who engages Jim to drive the car. Jim's father appears at the track and discovers Jim. Sauverne, learning Jim's connections, refuses to allow him to drive and starts to race the car himself. Vallon, hiding in a thicket, shoots at Sauverne and wounds him. Jim pleads for his chance and Sauverne allows him to drive in the race. Jim wins, and with his pay from Sauverne, he takes Lili to her uncle and aunt in Boston.

Breval, in gratitude, gives Jim a position in his office but refuses to allow him to court Lili, for he has in mind her marriage to Etienne, who, in the meantime has secretly married Gabrielle.

Pemberton, Sr., learning where his son is working, informs Breval of Jim's true identity. Etienne adds to the surprise by telling of his marriage, and so Uncle Henry at last consents to the marriage of Lili and Jim.

## V-L-S-E, INC.

PLAYING DEAD (Vitagraph—Five Parts—Sept. 20).—The cast: Sidney Drew, Mrs Sidney Drew, Donald Hall, Isador Marcil and Harry English.

The Blagwins, three years married and deeply in love, revel in their marital happiness until Proctor Maddox joins the Country Club. Maddox, clever and suave, makes an impression on Jeanne Blagwin by his philosophy of a new feminism. Jimmy Blagwin is the first to notice her waning affections. Loving her none the less, Blagwin decides to give her up. Her happiness is his one desire and if she will be happier with Proctor Maddox, Jimmie is willing to sacrifice himself for her happiness and her name. He must find some way beside divorce. Glancoma is one way. Death is another. Thoughtfully and thoroughly he lays his plans.

He engages passage on the "St. Louis." He writes his wife a note telling her of his approaching blindness, and advising her that he is paving the way for her marriage to Maddox and that his will which gives her all the property, is in the safe. James Blagwin boards the steamer. One day out, the captain finds his cabin empty and discovers a note from Blagwin telling them not to search for him.

Blagwin's will cannot be found, although the farewell note to his beloved Jeanne had said it was in the safe. The property is about to be turned over to Blagwin's relatives in Paris, although he had wanted it to go to his wife. Mrs. Blagwin, bowed with grief for her departed husband, mourns alone. Proctor Maddox no longer interests her. At last she realizes that she loved Jimmie Blagwin and no one else.

## PARAMOUNT.

PEER GYNT (Morosco—Sept. 16).—The cast: Cyril Maude, Myrtle Stedman, Fanny Y. Stockbridge, Mary Reubens, Mary Ruby, Winifred Bryson, Evelyn Duncan, Kitty Stevens, Herbert Standing, Charles Ruggles, William Desmond and Juan de la Cruz.

When a capricious Gubransdale bride refuses to come out to be married, the rollicking "Peer Gynt" pretends to lend a hand, but once he has coaxed the girl out of the cabin he claps the bridegroom in and, locking the door on the howling swain, spirits the not unwilling girl away to a cave in the mountains. Banished for the "bride theft," Peer begins a worldwide wandering, and his susceptibility to beautiful women plunges him into thrilling experiences. But one after another they reveal selfish ends and work to his undoing.

He loses his sailing ship and narrowly escapes irons when his beautiful Annabel Lee turns out to be an agent of the secret service on his trail for slaving. By mere luck he emerges unscathed from the duel he is dragged into by an aristocratic little flirt of old Virginia. An Indian girl in the north woods inveigles him out of his precious pelt of silver fox and then deserts him, and his escape from lurking redskins is by such a hair that a rifle bullet knocks the very paddle out of his hands.

Years pass but do not bring him any better women, and he falls victim to the voluptuous charm of Anitra a soulless dancing girl of the desert, only to have her strip him of the very gems in his turban and the rings upon his fingers. Age finds him an embittered, cynical old man, and "Peer Gynt" drifts back to Gubrandsdale to die, but he finds waiting there the faithful sweetheart of his wild youth, the pure, gentle Solveig. So when the Button Moulder, personifying the Saver of Souls, comes to cast Peer back into the Melting Pot to be moulded over because his wasted life proves him without design, it is Solveig's devotion which saves him. The good in him has lived after all in her faith, in her hope and in her love.

---

THE WHITE PEARL (Famous Players—Oct. 11).—The cast: Marie Doro, Thomas Holding, Walter Craven, Robert Broderick Cesare Gravina, Maude Granger and Robert Cain.

On a Japanese island the Sacred Pearl of Buddha is stolen by a Chinaman, who later finds employment on a ship sailing for America. The inhabitants of the island believe that the loss of the sacred jewel will bring them unhappiness, and they pray daily that it be returned to them.

Meanwhile, in America, Nancy, the daughter of Capt. Marvell, awaits her father's return from the Orient, to tell him the good news of her love for Robert Alden, son of the wealthy tea importer. Bob's father, however, on learning of his son's amatory inclinations, and not approving of an alliance with a sea captain's daughter, decides to prevent it and orders his son to the Yokohama office of his establishment, that he may forget his romance amid new environment. Nancy's father, thinking a sea trip will bring back the color to his daughter's face, fading because of the news of Bob's contemplated departure, takes her with him on his return voyage to Japan. Aboard this same ship Bob conceals himself, and days later makes known his presence. Thus, the unexpectedly reunited lovers are happy.

Prior to his sailing, Bob has bought the Sacred pearl from a destitute sailor, who has told him the mysterious legend connected with it. Bob, while unbelieving the story, has given the pearl to Nancy, who always wears it about her neck. When nearing Japan, the old ship springs a leak, and in the sinking of the vessel, Nancy's father meets his death and the lovers are separated. Nancy floats on a raft to the island from which the sacred pearl had been stolen, while Bob is picked up unconscious by a ship on her way to Yokohama. The natives of the island drag Nancy ashore, and the long-sought sacred pearl is seen hanging about her neck. The natives are elated at the thought that the sacred pearl has been restored and that happiness will now return to them. Later, Nancy recovers consciousness, but her memory is all a blank. She remembers only one word, "Bob." The natives look upon her as a goddess, sent from Buddha with the sacred pearl. Thus Nancy, now known as O'Nyoko-San, begins a new life on the little Japanese island as the keeper of the sacred pearl.

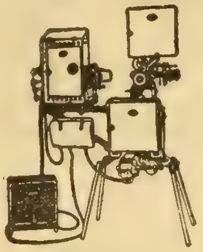
Bob, arriving in Yokohama, devotes himself to the interests of his father, although he never forgets his little sweetheart, whom he believes to have drowned. In the attempt of Chinese pirates to obtain possession of the sacred pearl, Nancy is captured and sold as a geisha girl to the owner of a tea-house in Yokohama. Here she is taught the life and duties of the geisha girl. She soon becomes the favorite of the place, and attracts the attention of the wealthy Capt. Featherstone, who tries to buy Nancy from her proprietor. When she realizes that she is to be sold again, she screams, thus attracting the attention of Bob, who is on his way from business. He rushes in, sees and recognizes Nancy, but soon realizes that her memory has gone. In a spirited scene, Bob outbids Featherstone, and leaves with Nancy. He calls in specialists to restore her memory, but all his efforts are futile. Her memory suddenly returns, however, when Bob casually shows her the locket that had belonged to her mother, and which she had given to him just before the ship had sunk. Upon the sight of this Nancy recalls the entire past, and so the story ends with their happy return to America.

If you have trouble in securing your weekly copy of the

Moving Picture World

at your newsdealer's, send your subscription for one year or six months direct to

CHALMERS PUBLISHING COMPANY
17 Madison Ave., N. Y. City
See title page for Rates



POWER'S

MOTIOGRAPH

We Have It In Stock

No matter what it may be; everything from a roll of tickets to a complete theatre outfit.

And prompt shipment can be made of your rush orders

Why Hesitate? Try Us Now!

Picture Theatre Equipment Co.

19 West 23rd Street
New York City

Did You Get Our Catalog?

158 Pearl St.
Buffalo, N. Y.

SIMPLEX

STANDARD

# CLASSIFIED ADVERTISEMENTS

**Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.**

## SITUATIONS WANTED.

MANAGER of laboratory; foreman, research, or any special line of work calling for unusual motion picture experience. Distance no objection; best of references. Trent, care M. P. World, N. Y. City.

MOVING PICTURE DIRECTOR at liberty. Just returned from England. A. S. E., care M. P. World, N. Y. City.

PHOTOGRAPHER wishes position as camera or laboratory man. A. Karpin, 794 Hewitt Place, Bronx, N. Y. City.

MOVING PICTURE OPERATOR now open for position. Practically all of the last ten years devoted to projection. Nearly two years in last place. Married and a reliable man in every respect. With the experience that guarantees perfect projection. Unquestionable references. Ohio or Michigan preferred. Nothing too large, nothing too small. Address H. E. W., care M. P. World, N. Y. City.

AT LIBERTY—Operator and electrician with eight years' experience. Will go anywhere on approval and if I do not prove to be a first-class operator it will cost you nothing. Strictly sober and reliable. Best of reference. Can join on wire. Address Elmer Lawrence, Gen. Del., Easton, Pa.

YOUNG MAN, technically experienced, business ability, A-1 references, desires steady position managing laboratory. Write G. H., care Leroy, 268 West 39th St., N. Y. City.

SCENARIO WRITER — Experienced man, wishes position with reliable company. Is expert in adaptations and revisions. K., care M. P. World, N. Y. City.

MOVING PICTURE OPERATOR—Satisfaction guaranteed. M., care M. P. World, N. Y. City.

MR. EXHIBITOR—If you need a first-class manager who will put your house on a paying basis and guarantee results—then I'm your man. Will go anywhere, but must be six months or longer job. References exchanged. Guarantee, care M. P. World, N. Y. City.

AT LIBERTY—October 20th, A-1 advance or booking agent. I get results. State offer in first letter. References exchanged. Advance, care M. P. World, N. Y. City.

IDEAS—Young man, twenty-nine, full of ideas, wishes to break into M. P. business. At present holding responsible job in building trade. Expert bookkeeper and general business experience. If you are looking for hustler write. Ambitious, care M. P. World, N. Y. City.

ASSISTANT DIRECTOR—Ten years' stage experience. Two years' screen experience. Good detail man. Can play heavy character; age thirty-five. Will go anywhere. Assistant, care M. P. World, N. Y. City.

## HELP WANTED.

FREE EMPLOYMENT EXCHANGE—We have had numerous inquiries for camera operators from all parts of the United States. Therefore, we are going to keep a register of applications for the accommodation of our patrons. Cameramen desiring a change are invited to send their names together with references and complete particulars for registration. No charge for this service. Universal Camera Co., 25 E. Washington St., Chicago, Ill.

WANTED—An organist capable of handling a first-class three-manual Casavant organ, built within the past year into the best motion picture theater in a city of ninety thousand in the middle west. To a good brilliant concert organist able to play the pictures properly, a good salary and steady position is offered. Address Brilliant Organist, care M. P. World, Chicago, Ill.

## BUSINESS OPPORTUNITIES.

FOR SALE—Film exchange, active, profitable, in operation. 40 features, 100 single reels. Chaplins. A. Z., care M. P. World, N. Y. City.

FOR SALE OR LEASE—Moving picture plant. Beautiful hotel buildings, seven acres beautiful trees, flowers and foliage. Also ocean scenery. Climate permits taking pictures winter and summer. Always sunshine in Southern California. Will put plant into company established or one that is being organized. Address Attorney, 1026 California Bldg., Los Angeles, Cal.

## THEATERS WANTED.

**CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.**

WANTED—To rent or buy, a moving picture theater or opera house. Must stand rigid investigation. Address H., care M. P. World, N. Y. City.

## THEATERS FOR SALE OR RENT.

FOR SALE—Up-to-date picture show, equipped. Only theater, city of two thousand. Cheap if sold at once. Best reasons for selling. Write for particulars. Doing nice business. Star Theater, Madisonville, Tex.

NEVER—In the history of the moving picture business was there such an opportunity on the market as we are offering today. One of the largest and handsomest photoplay houses in city of over 100,000, central part of New York State. Open day and night; large columns, eight mahogany doors, mirrors; size of theater about 50x175. 800 seats; 50 box seats. Our client recently improved this theater at the cost of upward of $20,000; positively worth $50,000. Personal reasons compels owner to sacrifice this great money maker for $26,500. Weekly expenses year round will not exceed $340. Receipts will run $475-$700 week. Trial one week or one month to any bona-fide buyer. We can get you a partner or manager; or incorporate a company. Get busy, a chance like this may never appear before you again. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

FOR RENT OR SALE—In Pittsfield, Mass., 40,000 inhabitants, movie, 650 seats. Full new equipment. Write for particulars, Leo Zander, Pittsfield, Mass.

FOR SALE—Only theater in North Dakota County Seat of nearly 1,500. Doing splendid business. Private reason for selling, not "sickness" nor "other business." Making money. No opposition of any kind nor likely to be. Big territory. Fine crops. Complete equipment, including motor drive, mirror screen, light plant, etc. Snap, care M. P. World, N. Y. City.

FOR SALE—Only movie town of 2,800. 220 seats, Radium screen, Powers 6A machine, light plant, heating plant and buildings, good location. I have knocked out 28 competitors in eight years, so opposition don't bother. Am going to the expositions. Inventories $9,000, will sell for $5,600 for quick sale this month. Oscar Anderson, Newberry, Mich.

FOR RENT—The Standard Theater, Cincinnati. Seats 400 on first floor, 400 in balcony and 300 in gallery. In addition there are 12 boxes, seating 4 each. Large stage 26 feet deep, with Proscenium opening 26x30 feet. Address C. G. Neff, 201 Walnut St., Cincinnati, Ohio.

A MODERN, complete, up-to-date moving picture or vaudeville theater seating one thousand in city of 24,000, in central New York State. Modern equipment, fully equipped stage. Reasonable lease. Running every day. $10,000 cash. Investigate. Particulars by addressing Theater Opportunity, care M. P. World, N. Y. City.

THEATER AND THEATER BUILDING—One of the best (300 seats). In growing Chicago neighborhood. Open to rigid investigation. Making good money. Will take $6,500 cash, balance same as rent. This is absolutely a bona fine proposition. Agents save stamps. Address P. S., 428 So. Harvey Ave., Oak Park, Ill.

## EQUIPMENT WANTED.

WANTED TO BUY—Second hand A. C. to D. C. converter or motor generator set; must be in good working condition and cheap. Wagner's or Fort Wayne preferred. L. J. Bodie, 251 Hancock Ave., Bridgeport, Conn.

WANTED—300 to 600 opera chairs. Airdome or veneer. Equipment, care M. P. World, N. Y. City.

WANTED—Bell & Howell Perforator. Give full particulars. Address Perforator, care M. P. World, Chicago, Ill.

## EQUIPMENT FOR SALE.

**FOR SALE—New and second hand moving picture machines, all leading makes, at reduced prices. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.**

**3.000—Used opera chairs some as good as new, I can save you money on new or used chairs, steel and cast patterns, standard asbestos booths at cut prices. J. P. Redington, Scranton, Pa.**

**WRITE OR WIRE—The Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo., the largest exclusive theater equipment concern in the West, for seats, all leading makes of moving picture machines, operating booths, curtains and all other theater accessories. Folding chairs, 40c each up. Opera chairs, 60c each up. Moving picture machines, $50 each up. Send them an exact list of your wants and see why they sell everyone.**

**FOR SALE—New or second hand opera chairs for moving picture theaters at a bargain. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.**

OPERA CHAIRS—350 imitation leather, black; 1,200 imitation leather, red; 250 veneer New York; 400 veneer on D. L. & W. Prompt shipment. Empire Exchange, Corning, N. Y.

POWERS 5A MACHINE, in excellent condition; also a Johns-Manville asbestos booth, absolutely perfect, used fourteen days. Will pass inspection anywhere. Price for both $200. Or will sell separate. H. L. Clark, Millerton, N. Y.

FOR SALE—New Fort Wayne compensarc, 60 cycle; also spot light in good condition. Address R., care M. P. World, N. Y. City.

FOR SALE—Ernemann printer almost new, cheap; or will exchange for Hausmann. Technical Film Co., 345 West 40th St., N. Y. City.

DETROIT 6 H. P. ENGINE, Detroit 2 K. W. Dynamo, Powers 110 volt rheostat, all in good shape. Will sell cheap or trade for A. C. compensarc or opera chairs. Address C. E. Tracy, Hunnewell, Mo.

ATLAS SEATING CO., 501 Fifth Ave., N. Y. Greatest theater chair bargains ever offered on new and used opera and folding chairs. Write for bargain prices. Booth brand new never unpacked 13' 4" x 8' x 7'. Great bargain.

FOR SALE—A new motor drive, latest model Simplex Projector. Excellent condition, equipped complete; also Johns-Manville standard theater size asbestos metalled booth, and ten reels educational film, new. Bargain. Will sell separately. Address H. J. E., care M. P. World, N. Y. City.

RELIGIOUS FILMS, machines, slides, stereopticons. Send for bargain list. W. B. Moore, 713 Masonic Temple, Chicago, Ill.

## CAMERAS FOR SALE.

**NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.**

**LATEST professional junior and senior cameras, flexible shafts, printers, perforators winders, measurers, trays, racks, tripods, tilts, cardanopods, companion projectors, dissolvers, lenses optielectromechanical work, filming, titles, America's greatest display, reasonable prices. Pioneer Manufacturer, Patentee. Eberhard Schneider, 219 Second Ave., N. Y. City.**

MOVING PICTURE CAMERAS bought, rebuilt, sold, exchanged. Send complete description, full particulars and lowest cash price considered. If you wish to buy a second hand camera, get our list. All shipments C. O. D., subject to examination. Motion Camera Exchange, 1124 Field Annex, Chicago, Ill.

SAVE MONEY—Amateur camera, $30. Vista, only $30, with F. 3-5 lens, $60; Jure, $50; Pittman, Jr., $90; Pittman, $150 and $200; Home Projector, $50; printing machine, $25. Ray, 326 Fifth Ave., N. Y. City.

NEW WILLIAMSON, professional moving picture camera, Ziess Tessar, two-inch lens, four magazines, extra speed shutter. Professional Williamson tripod, tilting top. All for two hundred twenty-five dollars. Address Bargain, care M. P. World, N. Y. City.

## FILMS WANTED.

WANTED—"Uncle Tom's Cabin" film, in three parts. McDill's Electric Shows. Week Sept. 13-18, Tampa, Kans. Week Sept. 20-25, Galva, Kans. Permanent address 573 Olive St., Galesburg, Ill.

WANTED, FILMS—"The Man Who Learned," Edison educational dairy picture. Also other educational pictures. Butler, 320 Meridian Life Bldg., Indianapolis, Ind.

WILL BUY Gambling Exposed, Why Gamblers Win, or any other film pertaining to, or exposing crooked methods of gambling. Kaufman, 406 Schiller Bldg., Chicago, Ill.

WANTED—Educational and industrial films on Russia; also Arctics. W. B. Moore, 713 Masonic Temple, Chicago, Ill.

WANTED, FILMS—Scenic, fruit growing, flowers, irrigation, cutting timber, salmon and other fishing, bucking broncho contests, Mt. Hood, Mt. Rainier, Puget Sound, Columbia River scenery, etc. Cannot use films other than those taken in Colorado, Wyoming, Utah, Idaho, Oregon, Washington and Alaska. Send list, complete description and quote prices. Leffingwell's Travel Talks, 931 Monadnock Block, Chicago, Ill.

## FILMS FOR SALE OR RENT.

EDUCATIONAL PICTURES—Jungle, Florida, animal scenes. Prints any length. List free. Tropical Co., 63 Boulevard, Tampa, Fla.

FOR SALE—Three reels of German war pictures, oil banner 8x16 and a mechanical front. Big money getter. $130 takes it all. Wm. Salkey, 209 West 125th St., N. Y. City.

FOR SALE—Six, five, four and three-reel features complete, posters, $10 a reel; two-reel features, $10; single reels, $2.50; posters. Chaplins. Ideal Film Service, 145 West 45th St., N. Y. City.

# INDEX

## TO CONTENTS

Advertising for Exhibitors.............. 69
Appeal to the Exhibitors of New York, An.. 53
Art in Motion Picture Advertising......... 63
At Leading Picture Theaters.............. 56

"Bigger Man, The" (Metro).............. 89
Blair, Ruth, in Comedy.................. 85
Board of Trade Completes Organization... 56
Bohannon, Bert. ......................... 88
British Notes. ........................... 68

Calendar of Daily Program Releases...122, 124
Carlisle, Alexandra, with Equitable........ 59
Chicago News Letter..................... 83
"Child in Judgment, A" (Edison)......... 91
Cloth Signs in Michigan.................. 112
Comments on the Films................... 78
Crawford, Florence. ...................... 85

"Damaged Goods" (American)............ 90
"Dancing Doll, The" (Kalem)............ 91
"Desert Honeymoon, A" (Lubin).......... 92
"Disciple of Niezsche" (Thanhouser)...... 94
"Dust of Egypt, The" (Vitagraph)........ 94

Essanay Forecast. ....................... 58

Facts and Comments..................... 51
Farnham, Joe. ........................... 55
Freuler Working Out Plans................ 57

Gilmore, Barney. ......................... 57
"Golden Oyster, The" (Lubin)............ 93

Hoffman Returns from Long Trip.......... 60
"House of a Thousand Scandals, The" (American). ........................... 93

Lexington's Harsh Law.................... 105
List of Current Film Release Dates.158, 160, 162
"Little Mademoiselle, The" (World Film). 93
Long Runs More General.................. 114
Lubin Stages Big Scenes in Newport...... 64

Manufacturers' Advance Notes............ 95
Massachusetts League Meeting........... 65
Meeting of the Philadelphia Exhibitors..... 66
"Money Master, The" (Kleine-Edison).... 91
More Horsley Players.................... 62
Motion Picture Exhibitor, The........... 65
Motion Picture Photography............. 77

Negro's Side in Film..................... 112
News of Los Angeles and Vicinity......... 86
Notes of the Trade....................... 102

Oakland, Ethelmary. ..................... 66
Observations by Man About Town......... 82

"Peer Gynt" (Morosco).................. 89
Photoplaywright, The. ................... 71
Picture Theaters Projected.............. 103

Progressive Supply House, A............. 61
Projection Department. ................... 73

Real Stories from Reel Studios........... 67
"Regeneration, The" (Fox)............... 94
Reviews of Current Productions.......... 89
Rode 'em Cowboy, That's How............ 81

Sam Bullock, Arrested.................... 109
Schiavone, Saul. ......................... 63
Schools of Motion Picture Art............ 54
"Serge Panine" (Biograph)............... 90
Shaft at Sunday Closers.................. 110
Showman and Citizen.................... 111
"Song of the Wage-Slave, The" (Metro)... 93
"Spender, The" (Pathe).................. 92
Sterling, Edythe. ........................ 66
St Louis' Expectations.................... 113
Stories of the Films...................... 126
Sunday Managers' Cited.................. 104
Swanson, W. H., Returns to New York.... 59

There's a Picture Company in Town....... 68
Two Sides of Selznick.................... 64

Van, Beatrice. ........................... 67

Woman in Domestic Drama............... 52
World Film and Equitable Celebrate....... 58

"Zaza" Uninjured by Heat................ 60

## TO ADVERTISERS

**ASBESTOS SUPPLIES.**
Johns-Manville, H. W., Co................ 103

**CARBONS AND CARBON ACCESSORIES.**
Jones & Cammack......................... 168
Kiewert, Chas. L......................... 153
Reisinger, Hugo. ........................ 151
Speer Carbon Co......................... 164

**CHAIR & SEATING MANUFACTURERS.**
American Seating Co..................... 169
Andrews, A. H., Co....................... 169
Peabody School Furniture Co............. 169
Steel Furniture Co....................... 169

**ELECTRICAL & MECH. EQUIPMENT.**
Amusement Supply Co.................... 166
Bennett, Chas. .......................... 142
Cushman Motor Works................... 169
Detroit Engine Works.................... 169
Electric Products Co..................... 151
Erker Bros............................... 167
Fort Wayne Electric Works............... 170
Fulton, E. E. ............................ 152
General Electric Co...................... 142
Hallberg, J. H............................ 130
Hommel, Ludwig & Co.................... 165
Lucas, Harry K.......................... 138
Moore-Hubbel Co. ....................... 169
Picture Theater Equipment............... 154
Porter, B. F............................. 164
Speed Controller Co..................... 151
Strelinger, Chas. A....................... 138
Stern Mfg. Co........................... 165
Swaab, Lewis M......................... 168
Typhoon Fan Co......................... 165

**FILM EXCHANGES.**
Bradenburgh, G. W....................... 167
Central Film Co.......................... 140
Greater New York Film Rental Co.....122, 162
McMahan & Jackson...................... 127
Monarch Film Service.................... 167
Nielsen, F. O. ...................120, 121
Omaha Film Exchange................... 164
Peerless Film Co........................ 165
Reelplays Corp.......................... 147
The Film Exchange...................... 136
Wisconsin-Illinois Feature Releases Co.... 138

**LENS MANUFACTURERS.**
Gundlach-Manhattan Optical Co.......... 103

**MFRS. OF MOVING PICTURES.**
American Film Co., Inc.................116-17
Associated Film Sales Corp..............40-41
Biograph Co. ........................... 123
Centaur Features. ....................... 35
Cosmofotofilm Co. ...................... 141
Edison, Thos. A., Inc..................... 45
Essanay Film Mfg. Co..................3, 8-9
Equitable Motion Picture Corp..........23-25
Famous Players Film Co................10-11
Frohman Amusement Co.................. 164
Gaumont. ............................36-37
Horsley, David, Productions.............. 34
Kalem Co. ............................7, 50
Kleine, George. .......................42-44
Knickerbocker Star Features.............. 22
Lasky, Jesse L., Feature Play Co........12-13
Liberty Motion Picture Co................ 137
Lubin Mfg. Co..................46, 132-133
Metro Pictures Corp....................20-21
MinA Films. ............................ 163
Mutual Film Corp......................28-33
North American Film Corp.............. 118
Paramount Pictures Corp................. 14
Pathe Exchange, Inc...................15-19
Picture Playhouse Film Co., Inc.......... 139
Rolin Film Co........................... 161
Selig Polyscope Co..................134, 171
Sterling Camera & Film Co.............. 147
Thanhouser Film Corp...................... 2
Triangle Film Corp.....................38-39
Universal Film Mfg. Co.................. 4-6
Vitagraph Co. ...................47-49, 131
V-L-S-E, Inc. ........................... 135
World Film Corp.......................26-27

**MISCELLANEOUS.**
Advance Motion Picture Co.............. 140
Anti-Censorship Slides.................. 169
Automatic T. S. & C. R. Co.............. 145
Bioscope, The. .......................... 164
Box 1001, care M. P. World.............. 149
Brenon, Herbert. ........................ 125
Brilliant Film Co........................ 165
Caille Bros. ............................ 136
Circulation Coupon, M. P. World.......... 167
Classified Advertisements. ............... 155
Corcoran, A. J........................... 140
Eastman Kodak Co...................... 149
Educational Releases, M. P. World........ 147
Erbograph Co. .......................... 136
Evans Film Mfg. Co...................... 167
Films, care M. P. World.................. 147
Gunby Bros. ............................ 169
Industrial Moving Picture Co............. 144
Kinematograaf, De. ..................... 164
Kraus Mfg. Co.......................... 128
Madigan Powder Works................... 142
Moore, Wm. N.......................... 140
Motion Picture Directory Co............. 103
Motion Picture Electricity............... 149
M. P. Fire Prevention Devices Co., Inc.... 164
National Stars Corp..................... 143
National Ticket Co...................... 126
Netschert, Frank, Co., Inc................ 153
New York Film Laboratories.............. 147
Roskam Film Hospital................... 168
Sothern, Edward H...................... 140
Standard Motion Picture Co.............. 142
Superior Perfume Co.................... 165

**MOVING PICTURE CAMERAS.**
L. A. Motion Picture Co.................. 140
Universal Camera Co.................... 149

**MUSICAL INSTRUMENTS.**
Harmo Electric Co...................... 166
Seeburg, J. P., Piano Co................. 140
Sinn, Clarence E........................ 169
Theatrical Sales Co..................... 153
Wurlitzer, Rudolph. ..................... 161

**POSTERS AND FRAMES.**
Gocs Lithographing Co.................. 165
Menger & Ring.......................... 138
Newman Mfg. Co........................ 136

**PROJECTION MACHINE MFRS.**
American Standard M. P. Mch. Co......... 136
Enterprise Optical Co.................... 151
Power, Nicholas, Co..................... 172
Precision Mch. Co....................... 157

**PROJECTION SCREEN MFRS.**
Genter, J. H., Co., Inc.................. 164
D-D Screen Paint Co..................... 165
Gold King Screen Co.................... 168
Minusa Cine Products Co................. 159
Mirror Screen Co........................ 166
Radium Gold Fibre Screen, Inc........... 129
Simpson, Alfred L........................ 149

**STEREOPTICON SLIDES.**
Utility Transparency Co.................. 168

**THEATRICAL ARCHITECTS.**
Decorators' Supply Co................... 167

## CLASSIFIED ADVERTISEMENTS---Continued from page 155

FOR SALE—Our four-part, high-class melodrama, "The Adventures of Kitty Cobb," adapted from the pen sketches of James Montgomery Flagg. Being sold at great bargain prices. State right buyers get busy and communicate with Bryant Feature Film Co., 110 West 40th St., N. Y. City.

OVER 100 real features, consisting western, comedy and drama. One, two and three reels. Plenty threes and six sheets mounted. Slides and photos two sizes. Recently used by United Film Service. Real bargain. Get particulars. United Brokers, 903 E St., N. W., Washington, D. C.

FOR SALE—200 reels film, $1.50 per reel, 100 reels with paper, $3 per reel. Lot features for sale. cheap. Meyer Silverman, Pittsburgh, Pa.

WALTER MILLER FEATURE FILM CO.—Releasing the four-part racing melodrama featuring "Marvelous Miller," playing the lead supported by Winter Garden star. For particulars address Walter Miller Feature Film Co., 110 West 40th St., N. Y. City.

### MUSICAL INSTRUMENTS FOR SALE.

WE ARE closing out at heavy sacrifice our stock of electric instruments, and urge you to write us before buying. No worn out or old styles. All standard makes, and new instruments. Prices will surprise you. Act quick. Jenkins-Hunter Electric Piano Co., 211 Texas St., El Paso, Tex.

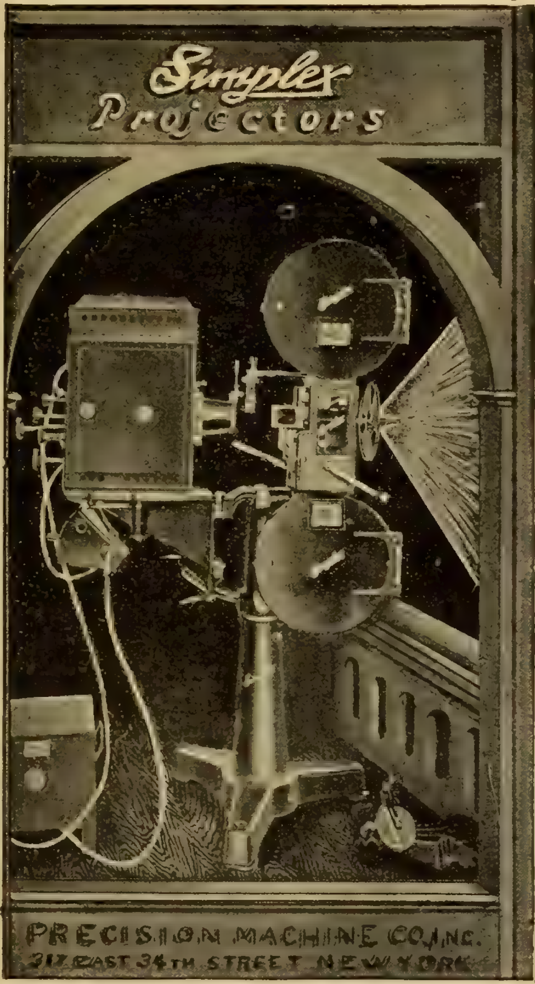
### MISCELLANEOUS.

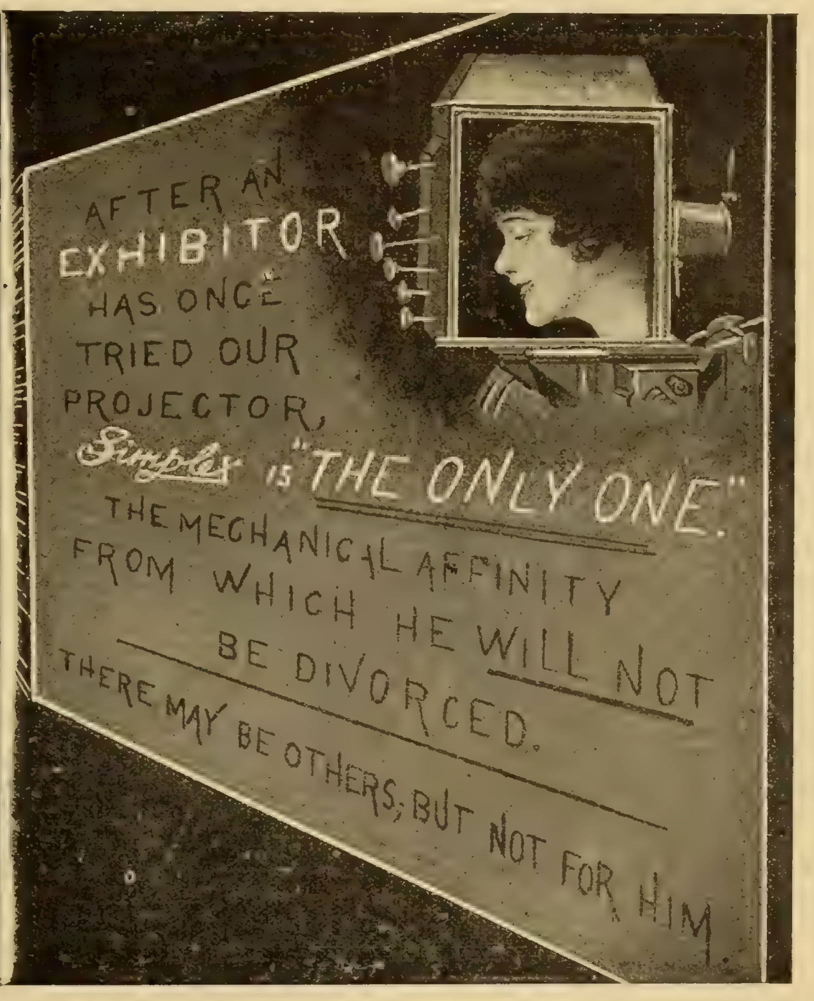
WANTED—Moving picture producing companies to make headquarters at our studio located at the famous Terrell Wells, San Jose. For particulars address Lone Star Company, San Jose, Bexar County, Texas.

WE BUY and sell new and second hand moving picure machines, opera chairs and films. Crescent Film Exc., 37 So. Wabash Ave., Chicago, Ill.

# Simplex Projector

**The "ONLY ONE" that fills the bill and shuts out future competition**


Simplex
Projectors
PRECISION MACHINE CO. INC.
317 EAST 34TH STREET NEW YORK


AFTER AN
EXHIBITOR
HAS ONCE
TRIED OUR
PROJECTOR,
Simplex IS "THE ONLY ONE."
THE MECHANICAL AFFINITY
FROM WHICH HE WILL NOT
BE DIVORCED.
THERE MAY BE OTHERS, BUT NOT FOR HIM

# Simplex

TRADE MARK PAT'D

The PROJECTOR that received the UNANIMOUS APPROVAL of the

U. S. GOVERNMENT WAR DEPARTMENT

and

GRAND PRIZE—PANAMA-PACIFIC INTERNATIONAL EXPOSITION

Used EXCLUSIVELY by Large Theatres and "The Birth of a Nation" Exhibitions.

Send for Catalog "A"

MADE AND GUARANTEED BY

**THE PRECISION MACHINE CO. INC.**

**317 East 34th: St.. New York**

# List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 122, 124.)

## Universal Film Mfg. Co.

### RELEASE DAYS.

**Sunday**—Big "U," Laemmle, L-KO.
**Monday**—Broadway Universal Features, Imp, Nestor.
**Tuesday**—Gold Seal, Imp, Rex.
**Wednesday**—Animated Weekly, L-KO, Victor.
**Thursday**—Big "U," Laemmle, Powers.
**Friday**—Imp, Nestor, Victor.
**Saturday**—Big "U," Bison, Joker.

### ANIMATED WEEKLY.

Sept. 1—Number 182 (News).
Sept. 8—Number 183 (News).
Sept. 15—Number 184 (News).
Sept. 22—Number 185 (News).
Sept. 29—Number 186 (News).
Oct. 6—Number 187 (News).

### BIG U.

Aug. 19—Ethel's Burglar (Drama).
Aug. 26—The Mystery of the Tapestry Room (Three parts—Detective—Drama).
Aug. 29—The Valley of Regeneration (Two parts—Military—Drama).
Sept. 2—Tam o' Shanter (Three Parts (Dr.).
Sept. 9—The Finest Gold (Drama).
Sept. 16—In the Heart of the Hill (Drama).
Sept. 23—No release this day.
Sept. 30—The Sheriff of Red Rock Gulch (Two parts—Western—Drama).
Oct. 7—The $50,000 Jewel Theft (Two parts—Drama).

### BISON.

Sept. 4—Coral (Four parts—Drama).
Sept. 11—In the Sunset Country (Three parts—Drama).
Sept. 18—The Surrender (Three parts—Drama).
Sept. 25—A Message for Help (Two parts—Indian—Drama).
Oct. 2—The Ghost Wagon (Three parts—Western—Drama).
Oct. 9—The Queen of Jungle Land (Three parts—Drama).

### BROADWAY UNIVERSAL FEATURES.

Aug. 30—Jewel (Five parts).
Sept. 6—A Little Brother of the Rich (Five parts—Drama).
Sept. 13—Business Is Business (Six parts—Drama).
Sept. 20—Under Southern Skies (Five parts—Drama).
Sept. 27—Judge Not; or "The Woman of Mona Diggins" (Six parts—Drama).
Oct. 4—Fatherhood (Four parts—Drama).

### GOLD SEAL.

Aug. 31—Misjudged (Three parts—Drama).
Sept. 7—The Deceivers (Two parts—Drama).
Sept. 14—The Queen of Hearts (Three parts—Society—Drama).
Sept. 21—The Tenor (Three parts—Drama).
Sept. 28—Her Prey (Two parts—Drama).
Oct. 5—The Silent Battle (Three parts—Dr.).

### IMP.

Sept. 7—No release this date.
Sept. 10—Crime's Triangle (Two parts—Dr.).
Sept. 14—No release this day.
Sept. 17—The Suburban (Four parts—Drama).
Sept. 21—His Home Coming (Comedy).
Sept. 24—When the Call Came (Two parts—Drama).
Sept. 28—Billy's College Job (Comedy).
Sept. 29—An All Around Mistake (Two parts—Comedy).
Oct. 1—The Wolf of Debt (Four parts—Dr.).
Oct. 5—The Unnecessary Sex (Comedy).

### JOKER.

Aug. 26—A Case of Beans (Comedy).
Aug. 28—The Bravest of the Brave (Comedy).
Sept. 4—When Hiram Went to the City (Com.).
Sept. 11—At the Beach Incognito (Comedy).
Sept. 18—He Couldn't Fool His Mother-in-law (Comedy).
Sept. 25—He Couldn't Support His Wife (Com.).
Oct. 2—An Innocent Villain (Comedy).
Oct. 9—$50.00 for a Kiss (Comedy).

### LAEMMLE.

Sept. 2—The Eagle (Drama).
Sept. 9—Both Sides of Life (Three parts—Drama).
Sept. 12—His Last Word (Drama).
Sept. 19—No release this day.
Sept. 23—The Cry of the First Born (Three parts—Drama).
Sept. 26—No release this day.
Sept. 30—No release this week.
Oct. 3—Her Three Mothers (Three parts—Drama).
Oct. 7—No release this day.
Oct. 10—Marianna (Drama).

### L-KO.

Sept. 1—A Game of Love (Comedy).
Sept. 5—Gertie's Joy Ride (Comedy).
Sept. 8—Silk Hose and High Pressure (Three parts—Comedy).
Sept. 12—No release this date.
Sept. 15—No release this day.
Sept. 19—No Flirting Allowed (Comedy).
Sept. 22—Scandal in the Family (Two parts—Comedy).
Sept. 26—Avenged by a Fish (Comedy).
Sept. 29—Married on Credit (Comedy).
Oct. 3—A Mortgage on His Daughter (Com.).
Oct. 6—No release this day.
Oct. 10—A Bath House Tragedy (Two parts—Comedy).

### NESTOR.

Aug. 27—His Egyptian Affinity (Comedy).
Aug. 30—A Maid and a Man (Comedy).
Sept. 3—Lizzie and the Beauty Contest (Two parts—Comedy).
Sept. 6—Their Happy Honeymoon (Comedy).
Sept. 10—He Fell in a Cabaret (Comedy).
Sept. 13—Too Many Smiths (Comedy).
Sept. 17—Molly's Malady (Comedy).
Sept. 20—It Almost Happened (Comedy).
Sept. 24—When Lizzie Went to Sea (Comedy).
Sept. 27—Snatched from the Altar (Comedy).
Oct. 1—No release this day.
Oct. 4—When a Man's Fickle (Comedy).
Oct. 8—Eddie's Little Love Affair (Comedy).

### POWERS.

Sept. 4—No release this date.
Sept. 5—The Shot (Two parts—Drama).
Sept. 9—Going to the Dogs (Comedy).
—Frog and Toad Celebrities (Zoology).
Sept. 16—No release this day.
Sept. 18—No release this day.
Sept. 23—The Ham Actors (Vaudeville Act).
—Life of the Frog (Ditmars Educ.).
Sept. 30—Lady Baffles and Detective Duck in "The Ore Mystery" (Comedy).
Oct. 2—No release this day.
Oct. 7—The Acrobat's Dream (Comedy).
Hero of the Gridiron (Comedy).
Oct. 9—The Third Partner (Drama).

### REX.

Sept. 14—How Early Saved the Farm (Juvenile—Drama).
—Educational Subject on the same reel.
Sept. 16—The House with the Drawn Shades (Two parts—Drama).
Sept. 19—The Pines Revenge (Two parts—Northwest—Drama).
Sept. 21—No release this day.
Sept. 26—The Fascination of the Fleur de Lis (Three parts—Drama).
Sept. 28—No release this day.
Oct. 3—No release this day.
Oct. 5—No release this day.
Oct. 8—The House With the Drawn Shades (Two parts—Drama).
Oct. 10—Alas and Alack (Drama).

### VICTOR.

Sept. 3—Vagabond Love (Drama).
Sept. 8—No release this date.
Sept. 10—The Country Circus (Comedy).
Sept. 15—Joe Martin Turns 'Em Loose (Two parts—Comedy).
Sept. 17—No release this day.
Sept. 22—Not a Lamb Shall Stray (Human Interest—Educational).
Sept. 24—No release this day.
Oct. 1—No release this day.
Oct. 6—The Woman Who Lied (Three parts—Drama).
Oct. 8.—No release this day.

### UNIVERSAL SPECIAL FEATURE.

Sept. 5—The Broken Coin (Episode No. 12—"A Cry in the Dark"—Two parts—Drama).
Sept. 12—The Broken Coin (Episode No. 13—Two parts—Drama).
Sept. 19—The Broken Coin (Episode No. 14, "On the Battle Field"—Two parts—Drama).
Sept. 26—The Broken Coin (Episode No. 15, "The Deluge"—Two parts—Drama).
Oct. 3—The Broken Coin (Episode No. 16, "Kitty in Danger"—Two parts—Drama).

## Mutual Film Corp.

### RELEASE DAYS.

**Sunday**—Mutual, Reliance, Thanhouser.
**Monday**—American, Falstaff, Novelty.
**Tuesday**—Beauty, Gaumont, Thanhouser.
**Wednesday**—Centaur, Mutual.
**Thursday**—Centaur, Falstaff, Mutual Weekly, Masterpicture.
**Friday**—American, Cub, Eclair.
**Saturday**—Beauty, Mustang.

### AMERICAN.

Sept. 13—The Senor's Silver Buckle (Two parts—Drama).
Sept. 17—The Little Lady Next Door (Drama).
Sept. 20—The Barren Gain (Two parts—Dr.).
Sept. 24—It Was Like This (Drama).
Sept. 27—The Terror of the Twins (Two parts—Drama).
Sept. 31—Hearts in Shadow (Drama).
Oct. 4—Let There Be Light (Two parts—Dr.).
Oct. 8—The Sting of It (Drama).

### AMERICAN STAR FEATURE.

Sept. 18—The Great Question (Three parts—Drama).

### BEAUTY.

Sept. 18—A Friend in Need (Comedy).
Sept. 21—Everyheart (Drama).
Sept. 25—Cats, Cash and a Cook Book (Com.).
Sept. 28—Love, Mumps and Bumps (Comedy).
Oct. 2—Mixed Males (Comedy).
Oct. 5—Mother's Busy Day (Comedy—Dr.).
Oct. 9—Curing Father (Comedy—Drama).

### BRONCHO.

Aug. 25—Pinto Ben (Two parts—Drama).
Sept. 15—Shorty's Ranch (Three parts—Dr.).

### CENTAUR.

Sept. 23—The Woman, the Lion and the Man (Two parts—Drama).
Sept. 29—The Protest (Three parts—Drama).
Sept. 30—Stanley's Search for the Hidden City (Two parts—Drama).

### CUB.

Sept. 9—Jerry and the Gunman (Comedy).
Sept. 17—The Knockout (Comedy).
Sept. 24—The Treasure Box (Comedy).
Oct. 1—The Oriental Spasm (Comedy).

### DOMINO.

Aug. 26—The Living Wage (Two parts—Dr.).

### ECLAIR.

Sept. 9—The Brand Blotters (Two parts—Dr.).
Oct. 1—A Fool's Heart (Two parts—Drama).

### FALSTAFF.

Sept. 10—Weary Walker's Woes (Comedy).
Sept. 13—Superstitious Sammy (Comedy).
Sept. 16—Bessie's Bachelor Boobs (Comedy).
Sept. 20—Simon's Swimming Soul Mate (Com.).
Sept. 23—Con, the Car Conductor (Comedy).
Sept. 27—Gustave Gebhard's Gutter Band (Comedy).
Sept. 30—A Perplexing Pickle Puzzle (Comedy)

### GAUMONT.

Sept. 14—See America First (Scenic).
—Keeping Up With the Jones (Cartoon—Comedy).
Sept. 17—The Vivisectionist (Two parts—Dr.).
Sept. 19—The Pool Sharks (Comedy—All Star).
Sept. 21—Seeing America First (Scenic).
—Keeping Up With the Jones' (Car.).
Sept. 24—Busy Izzie (Two parts—Comedy).
Oct. 3—His Lordship's Dilemma (Comedy—All Star).

### KAY BEE.

Aug. 27—Keno Bates, Liar (Two parts—Dr.).
Sept. 22—Never Again (Comedy).

### KEYSTONE.

Aug. 16—The Battle of Ambrose and Walrus (Two parts—Comedy).
Aug. 23—Only a Messenger Boy (Two parts—Drama).

# "BUILT BY BRAINS"

**To the Film Manufacturer:**

Why should you spend thousands of dollars constantly improving the quality of your negatives and positives to make the best film possible, if the film is to be reeled off in a theatre where good projection is impossible?

**To the Camera and Projector Maker:**

Why strive for better lenses, smoother action and more light when you know that poor projection surfaces may absorb all the light, or flare it back in a blazing glare and thus destroy all the efforts of your experts?

**To Directors and Authors:**

Why cudgel your brains planning beautiful light and scenic effects, or plotting tense, gripping action if the screen which receives the result of your artistic efforts buries them all in smudgy pictures?

**To Actors and Actresses:**

Why rehearse for days those swift emotional facial changes which stamp you as artists, and make the distinction between stars and supers, if these swift changes die on the screen, never reaching the audience who expect them when you appear?

**To the Exhibitor:**

Why waste the combined efforts of all these workers and defeat your own ends by denying to your audience the effects for which thousands of brains are working?

This advertisement having appeared in a former issue is reproduced at the request of hundreds of manufacturers directors, artists and exhibitors

E. R. Anderson

## THE ANSWER

to all these questions is this: Acquaint yourself with the Minusa Gold Fibre screen. Knowing it, you will insist upon its use.

It is the screen that is "BUILT BY BRAINS" to fit your theatre. Three grades, each the best of its kind, 75, 50 and 35 cents the square foot.

For Special Catalog and Sample Book address

---

## Minusa Cine Products Company

SAINT LOUIS
HOUSER BUILDING

SAN FRANCISCO
117-119 Golden Gate Ave.

NEW YORK
19 WEST 23rd ST.

CHICAGO
154 WEST LAKE ST

CALGARY ALBERTA
GRAND THEATRE BLDG.

PITTSBURGH. PA.
422 FIRST AVE.

# List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 122, 124.)

(*Mutual Releases continued from page* 158.)

### KOMIC.

Sept. 5—Over and Back (Comedy).
Sept. 12—The Jinx on Jenks (Comedy).

### MAJESTIC.

Aug. 20—The Root of All Evil (Com.-Dr.).
Aug. 22—The Fatal Hour (Two parts—Drama).
Aug. 24—The Little Cupids (Comedy-Drama).
Aug. 29—A Child of the Surf (Two parts—Dr.).
Aug. 31—Hearts and Flowers (Drama).
Sept. 5—Her Oath of Vengeance (Two parts—Drama).
Sept. 7—For Love of Mary Ellen (Drama).
Sept. 12—His Guiding Angel (Two parts—Drama).
Sept. 14—The Little Life Guard (Drama).

### MUSTANG.

Oct. 2—Man Afraid of His Wardrobe (Dr.).
Oct. 8—Breezy Bill—Outcast (Two parts—Drama).

### MUTUAL.

Sept. 29—Love's Strategy (Comedy).
Oct. 6—Just Like His Wife (Comedy).

### MUTUAL WEEKLY.

Sept. 23—Number 38, 1915 (News).
Sept. 30—Number 39, 1915 (News).
Oct. 7—Number 40, 1915 (News).
Oct. 14—Number 41, 1915 (News).

### NOVELTY.

Sept. 20—The Lilliputian's Courtship (Com.).
Sept. 27—The Amateur Camera Man (Comedy).
Oct. 4—The Corsican Brothers Up to Date (Burlesque).

### RELIANCE.

Sept. 11—The Strong Man (Two parts—Drama).
Sept. 15—The Dark Horse (Drama).
Sept. 19—The Doll House Mystery (Two parts—Drama).
Oct. 3—As in Days of Old (Two parts—Dr.).
Sept. 26—Merely Players (Two parts—Drama).
Oct. 10—The Queen of the Band (Two parts—Drama).

### RIALTO.

Sept. 22—The House With Nobody In It (Three parts—Drama).
Oct. 6—Sunshine and Tempest (Three parts—Drama).

### RODEO.

Aug. 9—Aunt Matilda Outwitted (Comedy).
Sept. 1—A Leap for Life (Two parts—Drama).

### THANHOUSER.

Sept. 19—The Twins of the G. L. Ranch (Dr.).
Sept. 21—The Dead Man's Keys (Two parts—Drama).
Sept. 26—The Miracle (Drama).
Sept. 28—The Road to Fame (Two parts—Dr.).
Oct. 3—The Mystery of Eagle's Cliff Dr.).
Oct. 5—The Light on the Reef (Two parts—Drama).
Oct. 10—The Has Been (Drama).

### THAN-O-PLAY.

Sept. 25—A Disciple of Nietszche (Three parts—Drama).

### MUTUAL MASTERPICTURE.

Sept. 16—The Man from Oregon (American—Five parts—Drama) No. 38.
Sept. 23—The House of a Thousand Scandals (Four parts—Drama).
Sept. 30—The Price of Her Silence (Thanhouser—Four parts—Drama) No. 40.
Oct. 7—Bred in the Bone (Reliance—Four parts—Drama) (No. 41).

### NORTH AMERICAN FILM CORP.

Aug. 30—The Diamond from the Sky (Chapter 18—"Two parts—Drama).
Sept. 6—The Diamond from the Sky (Chapter 19—Two parts—Drama).
Sept. 13—The Diamond from the Sky (Chapter No. 20—Two parts—Drama).
Sept. 20—The Diamond from the Sky (Chapter No. 21, "The Lion's Bride"—Two parts—Drama).

## Associated Film Sales Corp.

Releases for Week of Setpember 20:

A Kentucky Girl (Navajo—Two parts—Dr.).
Devoted Son (Liberty—Two parts—Dr.).
A Cattle Queen's Romance (Ramona—Two parts—Drama).
Accusing Finger (Empire—Two parts—Dr.).
Her Atonement (Five parts—Drama).
A Water Romance (Federal—Comedy).
Happy Awakening (Alhambra—Comedy).
Borrowing Hogan (Santa Barbara—Two parts—Comedy).

Releases for week of September 27:

A Brother's Redemption (Santa Barbara—Two parts—Drama).
Dusty's Finish (Banner-Comedy).
The Woman He Married (Ramona—Two parts—Drama).
Pete Goes to War (Alhambra—Comedy).
Waiter Who Waited (Federal—Two parts—Comedy).
Beyond the Trail (Empire—Comedy).
The Bent Gun (Deer—Two parts—Drama).
Woman Who Laughs (Liberty—Drama).

## Pathe Exchange, Inc.

**RELEASE DAYS.**

**Monday**—Balboa, Globe Phunphilms.
**Wednesday**—Pathe News.
**Thursday**—Panama Films.
**Friday**—Gold Rooster Plays.
**Saturday**—Pathe News, Starlight.

### BALBOA.

Sept. 20—The Toilers of the Sea (Three parts—Drama).
Sept. 27—The Lost Secret (Two parts—Drama).

### GLOBE.

Sept. 6—Picturesque Java (Scenic).
—In Dahomey, West Africa (Scenic).
Sept. 13—Fishing With Cormorants (Industry).
Sept. 25—Strange Occupations (French Soudan—Industry).

### GOLD ROOSTER PLAYS.

Sept. 17—Via Wireless (Five parts—Drama).
Sept. 24—Simon and the Jester (Five parts—Comedy).
Oct. 2—The Spender (Five parts—Drama).

### PANAMA FILMS.

Sept. 9—Neal of the Navy, No. 2, "The Yellow Packet" (Two parts—Drama).
Sept. 16—Neal of the Navy, No. 3 (The Failure" (Two parts—Drama).
Sept. 23—Neal of the Navy. No. 4, "Tattered Parchment" (Two parts—Drama).
Sept. 30—Neal of the Navy No. 5 (Two parts—Drama).

### PATHE.

Sept. 13—Jocko, the Lovesick Monk (Cartoon—Comedy).
—An Intimate Study of Birds. No. 7 (Educational).
Sept. 27—Exploring Ephriam's Exploit (Cartoon—Comedy).
—An Intimate Study of Birds No. 8 (Educational).

### PATHE NEWS.

Sept. 15—Number 74, 1915 (News).
Sept. 18—Number 75, 1915 (News).
Sept. 22—Number 76, 1915 (News).
Oct. 2—Number 77, 1915 (News).

### PHOTOCOLOR.

Aug. 9—Max and His Mother-in-Law (Two parts—Comedy).
Sept. 13—The Waterways of Bruges (Picturesque Belgium) (Scenic).

### PHUNPHILMS.

Sept. 6—A Mix-Up for Maisie (Comedy).
Sept. 20—Some Baby (Comedy).

### STARLIGHT.

Sept. 18—Matrimonial Bliss (Comedy).
Sept. 25—Hot Stuff (Comedy).
Oct. 2—Considerable Milk (Comedy).

### VICTORY.

Aug. 21—The Monopolist (Three parts—Dr.).
Aug. 28—The Silent Chord (Three parts—Dr.).

## Miscellaneous Feature Releases.

### CONTINENTAL PHOTOPLAY CORP.

Sept. 6—A Continental Girl (Five parts—Dr.).

### CROSSETTE FILMS.

Oct.—The Man on the Crib (Two parts—Dr.).

### DRA-KO FILM COMPANY, INC

August—York State Folks (Five parts—Dr.).

### FOX FILM CORPORATION.

Sept. 6—The Two Orphans (Drama).
Sept. 13—The Regeneration (Drama).
Sept. 20—The Song of Hate (Drama).
Sept. 27—The Wonderful Adventure (Drama).

### FROHMAN AMUSEMENT CO.

August—Just Out of College (Comedy).
Sept.—Body and Soul (Drama).

### GREAT NORTHERN FILM CO.

August—The Doctor's Secret (Drama).

### IVAN FILM PRODUCTIONS, INC.

August—A Mother's Confession (Five parts—Drama).

### LIBERTY MOTION PICTURE CORPORATION.

Sept. 15—An American Gentleman (Five parts—Drama).

### METRO PICTURES CORPORATION.

Sept. 20—The Better Man (Rolfe—Five parts—Drama).
Sept. 27—An Enemy to Society (Columbia—Five parts—Drama)
Oct. 4—Song of the Wage Slave (Popular Plays and Players—Five parts—Drama).
Oct. 11—The Stork's Nest (Columbia—Five parts—Drama).

### M. A. NEFF.

August—The Battle of Ballots (Six parts—Drama).

### PARAMOUNT PICTURES CORPORATION.

Sept. 20—The Explorer (Lasky—Drama).
Sept. 23—'Twas Ever Thus (Bosworth—Dr.).
Sept. 27—Voice in the Fog (Lasky—Drama).
Sept. 30—The Fatal Card (Famous Players—Drama).
Oct. 4—Zaza (Famous Players—Drama).
Oct. 7—The Girl of Yesterday (Famous Players—Drama).
Oct. 11—The White Pearl (Famous Players—Drama).

### PARAMOUNT TRAVEL SERIES

Capturing the Lordly Tarpon.
Banana and Pineapple Growing.
Water Sports at the Equator.
Capitol of S. A., At Washington.
The Snow Capped Andes Mountains.
Santiago's Famous Fire Department.

### STERLING CAMERA & FILM COMPANY

Sept. 1—The Game of Three (Five parts—Dr.).

### SUN PHOTOPLAY CO.

July—The Princess of India (Five parts—Drama).

### THE PHOTOPLAY RELEASING CO.

August—Sarah Bernhardt at Home (Two parts).

### UNITED PHOTO PLAYS COMPANY.

Sept. 20—The Victory of Virtue (Five parts—Drama).

### WORLD COMEDY STAR FILM CORPS

Aug. 9—Pokes and Jabs in "Juggling the Truth" (Wizard—Comedy).
Aug. 16—Pokes and Jabs "In Clover" (Wizard—Comedy).

### WORLD FILM CORPORATION.

Sept. 20—Evidence (Shubert—Drama).
Sept. 20—Trilby (Equitable—Drama).
Sept. 27—Little Mademoiselle (Shubert—Dr.).
Sept. 27—The Master of the House (Triumph—Drama).
Sept. 27—The Lure of Woman (Armstrong—Drama).
Oct. 3—The Flash of an Emerald (Shubert—Drama).
Oct. 10—The Family Cupboard (Brady—Dr.).
Oct. 3—The Price (Triumph—Drama).
Oct. 10—Blue Grass (Equitable—Drama).

### V-L-S-E, INC.

Sept. 20—The Circular Staircase (Selig—Five parts—Drama).
Sept. 20—Playing Dead (Vitagraph—Five parts—Drama).
Sept. 20—Tillie's Tomato Surprise (Lubin—Five parts—Drama).
Oct. 4—Dust of Egypt (Vitagraph—Five parts—Drama).
Oct 11—The Valley of Lost Hope (Lubin—Five parts—Drama).
Oct. 18—The Man Who Couldn't Beat God (Vitagraph—Drama).

### KLEINE—EDISON FEATURE SERVICE.

Sept. 1—The Woman Next Door (Drama)
Sept. 8—The Money Master (Five parts—Dr.).
Sept. 15—The Fixer—Five parts—Drama).
Oct. 6—Vanity Fair (Edison—Seven parts—Drama).
Oct. 13—The Magic Skin (Edison—Five parts—Drama).
Oct. 20—The Green Cloak (Kleine-Five parts—Drama).

Gold Medal of Honor

GIVEN

WURLITZER *Hope-Jones*

***Unit Orchestra***

AT

Panama Pacific Exposition

INSTALLED IN AMERICA'S LARGEST THEATRES

WRITE FOR INTERESTING DESCRIPTIVE LITERATURE

THE RUDOLPH WURLITZER CO.

Cincinnati: 121 East 4th St.
New York: 118 West 41st St.
Bet. Broadway and 6th Ave.
Chicago: 329-331 So. Wabash Ave.
Philadelphia: 912 Chestnut St.
San Francisco: 985 Market St.

SNAP! CRASH! WOW!!

***Then Comes the Laugh!***

**All this spells**
**COMEDY**

ROLIN PICTURES

Released Exclusively through Pathe Exchange, Inc.

***Direction, Hal E. Roach***

***It Does the Trick!***

**ROLIN FILM CO.,** 907 Brockman Bldg., Los Angeles, Cal.

D. WHITING, Manager

# List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 122, 124.)

## General Film Company

RELEASE DAYS.

**Monday**—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

**Tuesday**—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

**Wednesday**—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

**Thursday**—Biograph, Essanay, Lubin, MinA, Selig, Vitagraph.

**Friday**—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

**Saturday**—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

### BIOGRAPH.

Sept. 21—And by These Deeds (Special—Two parts—Drama).
Sept. 23—A Kentucky Episode (Drama).
Sept. 24—An Unseen Enemy (Drama) (Biograph Reissue No. 16)
Sept. 25—The Girl Who Didn't Forget (Dr.).
Sept. 27—The Seymour House Party (Drama).
Sept. 28—His Wife's Story (Special—Two parts—Drama).
Sept. 29—The Country Parson (Special—Three parts—Drama).
Sept. 30—Winning the Widow (Comedy—Dr.).
Oct. 1—Brutality (Drama) (Biograph-Reissue No. 17).
Oct. 2—Her Renunciation (Drama).
Oct. 4—The Old and the New (Drama).
Oct. 5—The Worth of a Woman (Special—Two parts—Drama).
Oct. 7—Her Soul Revealed (Drama).
Oct. 8—Billy's Stratagem (Drama) (Biograph Reissue No. 18).
Oct. 9—Bob's Love Affairs (Comedy—Dr.).

### EDISON.

Sept. 24—Her Happiness (Special—Three parts Drama).
Sept. 25—When Conscience Sleeps (Drama).
Sept. 29—The Parson's Horse Race (Comedy).
Oct. 1—The Ploughshare (Special—Four parts—Drama).
Oct. 2—The Butler (Drama).
Oct. 1—The Ploughshare (Special—Four parts—Drama).
Oct. 2—The Butler (Drama).
Oct. 6—Black Eyes (Comedy).
Oct. 8—An Unwilling Thief (Special—Three Parts—Drama).
Oct. 9—The Manufacture of Coin (Edu.)

### ESSANAY.

Sept. 23—Snakeville's Hen Medic (Comedy).
Sept. 24—An Unexpected Romance (Western—Drama).
Sept. 25—Affinities (Special—Two parts—Dr.).
Sept. 27—Darling Dandy (Special—Three parts—Drama).
Sept. 28—The Convict's Threat (Special—Two parts—Drama).
Sept. 29—Dreamy Dud "At the Old Swimmin' Hole" (Cartoon—Comedy).
Sept. 30—Off for a Boat Ride (Comedy).
Oct. 1—Broncho Billy Misled (Drama).
Oct. 2—The Family Divided (Special—Three parts—Drama).
Oct. 4—Tides That Meet (Special—Three parts—Drama).
Oct. 5—The Old Sin (Special—Three parts—Drama).
Oct. 6—The Fable of "The Statesman Who Did Not Make Good" (Comedy).
Oct. 7—Snakeville's Weak Women (Comedy).
Oct. 8—Broncho Billy, Sheepman (Drama).
Oct. 9—Suppressed Evidence (Special—Two parts—Drama.

### GEORGE KLEINE.

Sept. 6—Her Secret (Special—Two parts—Drama).
Sept. 13—The Social Law (Special—Two parts—Drama).
Sept. 20—A Woman's Mistake (Special—Two parts—Drama).
Sept. 27—The Mysterious Visitor (Special—Two parts—Drama).
Oct. 4—The Fashion Shop (Special—Two parts—Drama).

### KALEM.

Sept. 17—The Key to Possession (Special—Two parts—Drama).
Sept. 18—Hazards of Helen Railroad Series No. 45, "A Girl's Grit" (Drama).
Sept. 20—The Call of the Dance ("Broadway Favorites"—Special—Four parts—Drama).
Sept. 21—Double-Crossing Marmaduke (Com.).
Sept. 22—The Wolf's Prey (Episode No. 10 of the "Mysteries of the Grand Hotel"—Special—Two parts—Drama).
Sept. 24—A Daughter's Sacrifice (Alice Joyce Reissue—Drama).
Sept. 25—A Matter of Seconds (Episode No. 46 of the "Hazards of Helen" Railroad Series—Drama).
Sept. 27—The Guilt (Broadway Favorites—Special—Three parts—Drama).
Sept. 28—Foiled (Comedy).
Sept. 29—Mysteries of the Grand Hotel (Episode No. 11, "The Man on Watch"—Special—Two parts—Drama).
Oct. 1—The Curious Case of Meredith Stanhope (Special—Two parts—Dr.).
Oct. 2—The Runaway Boxcar (Episode No. 47 of the "Hazards of Helen" Railroad Series—Drama).
Oct. 4—The Pretenders ("Broadway Favorites"—Special—Four parts—Comedy—Drama).
Oct. 5—Whitewashing William (Comedy).
Oct. 6—The Man in Irons (Episode No. 12 of the "Mysteries of the Grand Hotel"—Special—Two parts—Drama).
Oct. 8—The Finger of Suspicion (Drama) (Alice Joyce Reissue).
Oct. 9—The Water Tank Plot (Episode No. 48 of the "Hazards of Helen" Railroad Series—Drama).

### LUBIN.

Sept. 16—The Red Virgin (Special—Three parts—Drama).
Sept. 17—A Heart Awakened (Drama).
Sept. 18—The Golden Oyster (Comedy).
Sept. 20—The Silent Accuser (Drama).
Sept. 21—The Careless Anarchist (Comedy).
—That Brute (Comedy).
—Monty and the Missionary (Com.).
Sept. 22—A Desert Honeymoon (Special—Three parts—Drama).
Sept. 23—The Lost Rebel (Special—Two parts—Drama).
Sept. 24—The Level (Drama).
Sept. 25—Captain Kidd and Ditto (Comedy).
Sept. 27—Tony and Marie (Drama).
Sept. 28—In Zululand (Comedy).
—The Wayville Slumber Party (Com.).
Sept. 29—The Last Rose (Special—Two parts—Drama).
Sept. 30—Voices from the Past (Special—Three parts—Drama).
Oct. 1—When the Wires Crossed (Drama).
Oct. 2—The Cello Champion (Comedy).
Oct. 4—Think Mothers (Drama).
Oct. 5—Love and Swords (Comedy).
Oct. 6—Jim West—Gambler (Special—Three parts—Drama).
Oct. 7—The Telegrapher's Peril (Special—Two parts—Drama).
Oct. 8—The Son (Drama).
Oct. 9—Think of the Money (Comedy).

### MINA.

Aug. 12—Billy's Nurse (Comedy).
Aug. 19—A Case of Limburger (Comedy).
Aug. 26—Some Monkey Business (Com.).
—How Wifey Won Out (Com.).
Sept. 30—Why the Boarders Left (Comedy).
Sept. 2—Squeals on Wheels (Com.)
Sept. 9—Lost in the Swim (Comedy).
Sept. 16—Booming Trixie (Comedy).
Sept. 23—When Husband's Go to War (Com.).
Oct. 7—The Honeymoon Roll (Comedy).

### SELIG.

Sept. 21—The Range Girl and the Cowboy (Dr.).
Sept. 23—The Blood Seeding (Special—Three parts—Drama).
Sept. 23—Hearst-Selig News Pictorial No. 76, 1915 (News).
Sept. 25—The Auction Sale of Run-Down Ranch (Comedy—Drama).
Sept. 27—The Runt (Special—Two parts—Dr.).
Sept. 27—Hearst-Selig News Pictorial No. 77, 1915 (News).
Sept. 28—Her Slight Mistake (Drama).
Sept. 30—The Agony of Fear (Special—Three parts—Drama).
Sept. 30—Hearst-Selig News Pictorial No. 78, 1915 (News).
Oct. 2—Mutiny in the Jungle (Jungle Zoo—Drama).
Oct. 4—A Sultana of the Desert (Special—Two parts—Drama.
Oct. 4—Hearst-Selig News Pictorial No. 79, 1915 (News).
Oct. 5—The Girl and the Mail Bag (Drama).
Oct. 7—The Bridge of Time (Special—Three parts—Drama).
Oct. 7—Hearst-Selig News Pictorial No. 80, 1915 (News).
Oct. 9—The Tiger Slayer (Jungle-Zoo—Dr.).

### VITAGRAPH.

Sept. 16—The Shadow of Fear (Drama).
Sept 17—The Professional Diner (Comedy).
Sept. 18—His Golden Grain (Special—Two parts—Drama).
Sept. 20—Willie Stayed Single (Comedy).
Sept. 21—Dorothy (Special—Two parts—Dr.).
Sept. 22—Getting Rid of Aunt Kate (Comedy).
Sept. 23—The Lesson of the Narrow Street (Drama).
Sept. 24—Back to the Primitive (Comedy).
Sept. 25—From Out of the Big Snows ("Broadway Star Features"—Special—Three parts—Drama).
Sept. 27—The Butterfly's Lesson (Drama).
Sept. 28—Through Troubled Waters ("Broadway Star Features"—Special—Three parts—Drama).
Sept. 29—Rags and the Girl (Drama).
Sept. 30—The Plague Spot (Drama).
Oct. 1—The Fox Trot Finesse (Comedy).
Oct. 2—A Queen for an Hour (Special—Two parts—Comedy).
Oct. 4—The Reward (Drama).
Oct. 5—Barriers of Prejudice (Special—Two parts—Drama).
Oct. 6—Fits and Chills (Comedy).
Oct. 7—Old Good for Nuthin' (Comedy-Dr.).
Oct. 8—Miss Sticky-Moufie-Kiss (Comedy).
Oct. 9—Youth (Special—Broadway Star Feature—Three parts—Drama).

## General Film Company Features

### BROADWAY STAR FEATURES.

Sept. 11—One Performance Only (Special—Three Parts—Drama).
Sept. 14—West Wind (Special—Three parts—Military Drama).
Sept. 25—From Out of the Big Snows (Special—Three parts—Drama.)
Sept. 28—Through Troubled Waters (Special—Three parts—Drama).
Oct. 9—Youth (Special—Three parts—Dr.).

### KNICKERBOCKER STAR FEATURE.

July 7—Hamlet (Special Feature—Three parts—Drama).
July 21—The Cup of Chance (Special Feature—Three parts—Drama).
Aug. 4—The Tides of Time—Special Feature—Three parts—Drama).
Aug. 18—Capital Punishment (Special—Feature—Three parts—Drama).
Sept. 1—Nancy of Stony Isle (Three parts—Special Feature—Drama).
Sept. 15—The Purple Night (Three parts—Special Feature—Drama).
Sept. 29—The Dragon's Claw (Special—Feature—Three parts—Drama).

Choose your own service of SELIG. LUBIN, BIOGRAPH. VITAGRAPH. ESSANAY, KALEM and EDISON. Regular releases of One, Two, Three and Four Reel productions at our Exchange nearest you.
GREATER NEW YORK FILM RENTAL CO., 126-132 West 46th Street, New York

**Released Sept. 30th**
"Why the Boarders Left"—

# *KICK IN!*

## *Follow the Crowd!*

They're all booking

MINA
COMEDIES

One reel fun films

**Through the**
General Film Company

# SPEER PROJECTOR CARBONS

**NET CASH PRICES**

½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)
1x12, cored, pointed one end, $150.00 per M. (500 in a case)

*We Fill Sample Orders for 100 Carbons at the Above Pro Rata Prices*

SPEER CARBON FOR PROJECTORS SPEER LIGHT MADE IN U.S.A.
TRADE MARK

OUR SPEER CARBONS are guaranteed to give satisfaction or MONEY BACK

**SPEER CARBON CO., Dept. "W," SAINT MARYS, PA.**
(Makers of carbon for electrical purposes during the past 25 years)
**J. H. Hallberg, 36 East 23rd St., New York City, Eastern Distributor**

# FLORENCE ROCKWELL IN "BODY AND SOUL"

The November release now nearing completion. Great scenic beauty has been added to this play's dramatic strength.

THE FROHMAN AMUSEMENT CORPORATION, 18 East 41st St., New York, WILLIAM L. SHERRILL, Pres.

# THE BIOSCOPE

**IS THE ENGLISH TRADE JOURNAL OF THE MOVING PICTURE INDUSTRY**

Annual Subscription (post free) 14s. (Dollars, 3.50)

**85 SHAFTESBURY AVENUE, LONDON, W.**

DUTCH EAST INDIES

**DE KINEMATOGRAAF**

Netherlands — Belgium

Leading Organ of the Cinematograph Trade. With Correspondents all over the World.

**AMSTERDAM** **HOLLAND**

Annual Subscription ........................ fl. Dutch 7.50
Sample Copies ........................ fl. Dutch 0.20
Advertisements, each line ........................ fl. Dutch 0.20

DUTCH WEST INDIES

# CONDENSERS

Genuine French and German, Thermo and Wagner make
Any focal length

Look at This Price **50c EACH** Look at This Price

**Omaha Film Exchange** 108 SOUTH 14th OMAHA, NEBR.

These condensers are 4¾ inches in diameter, allowing for expansion and reduces breakage to a minimum.

# FRUDE FILM CIRCUIT CLOSER

**For motor driven picture machines**

**SAVES MONEY AND WORRY**

**MOTION PICTURE FIRE PREVENTION DEVICES COMPANY**
**1601 Indiana Avenue, Chicago**

# PORTER EQUIPS THEATRES COMPLETE

Solves all projection problems, furnishes and installs the very BEST MOTION PICTURE MACHINES and ACCESSORIES THAT MONEY CAN BUY. Perfect Projection Guaranteed. EVERYTHING OF FIRST QUALITY FOR MOTION PICTURE THEATRES.

**B. F. PORTER, 1482 BROADWAY, Bet. 42nd and 43rd Sts., NEW YORK**

# READ! THINK! SEND!

Spring City, Utah, Sept. 15, 1915.

J. H. Genter Co., Newburgh, N. Y.

Gentlemen: This is to inform you that Mr. ——, Manager of the —— Theatre, ——, Utah, is in the market for a new screen. I am of the opinion that you can sell him one.

**I am very glad that I bought a Mirroroid screen. I have one of the best pictures in this section of the country, and my juice consumption is small. I think that the screen will have paid for itself this year on this alone.**

In writing Mr. —— you may use my name if you so choose.

Trusting that this may be of value to you, I am, Very respectfully yours,
JOHN R. BAXTER, Jr., Mgr. The Lyceum Theatre.

Isn't the above unsolicited testimonial from one of the 9000 satisfied Mirroroid users a sufficient reason for you to install a Mirroroid, The Perfect Screen, now? Make the start by sending for large free samples.

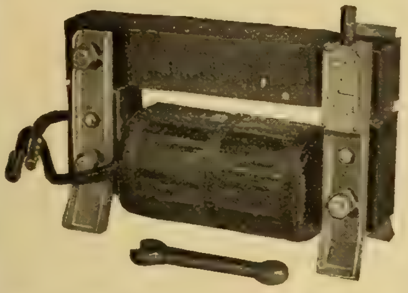
Yours for projection contentment,

**J. H. GENTER CO., Inc.**
**Newburgh, N. Y.**

Patented
June 9, 1908
Feb. 16, 1915
36 1 9c per sq. ft.

3 Colors
Silver White
Silver Flesh
Pale Gold
Rough or Matte Finish

EVERYTHING FOR YOUR PLAYHOUSE
**HOMMEL'S**
COMMERCIAL BUILDING
422 FIRST AVE.
PITTSBURGH, PA.



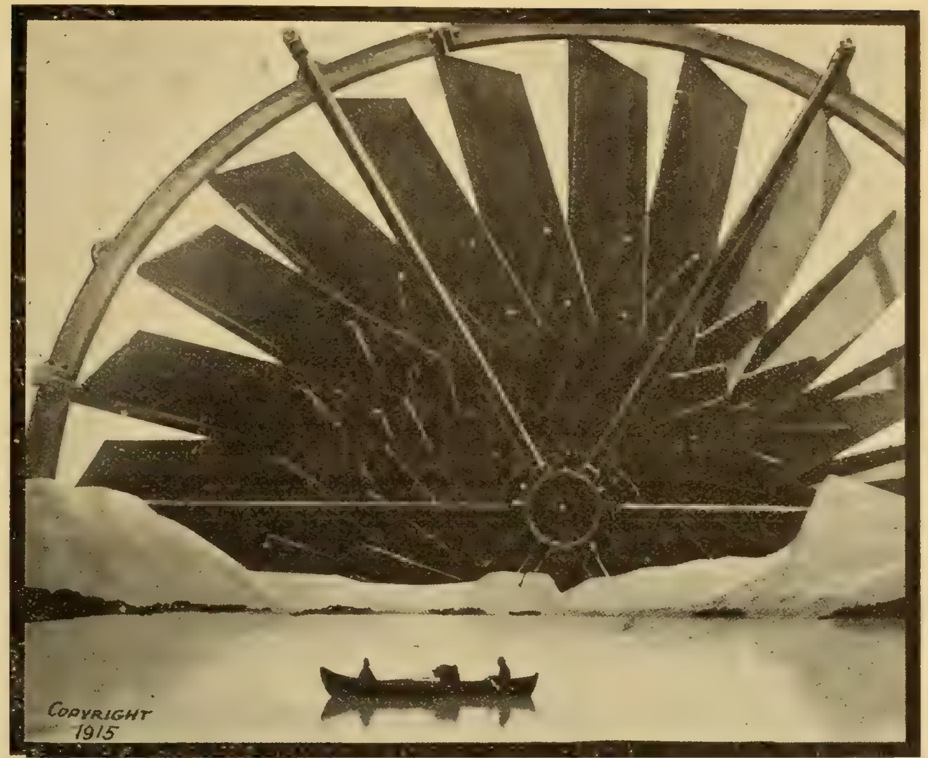
This Hommel A. C. Economizer saves current, gives you a brighter picture and increases your profits. Bulletin No. 102 tells how. Write for it.

**FILM TITLES**
**CARDS FREE**
Per Foot **5c** Tinting Free
**DEVELOPING & PRINTING**
5c Per Foot—Any Length
ON EASTMAN STOCK
**Perfect Printing Work Guaranteed**
*Can Furnish Expert Camera Men for Features, Industrial and Commercial Work*
**BRILLIANT FILM MFG. CO.**
**247 N. Eleventh St., PHILADELPHIA, Pa.**

**In answering advertisements, please mention the Moving Picture World**

For
**POSTERS**
**Goes Lithographing Co**
**Chicago**

**BOOK**
**Uncle Sam at Work**
Also
**Brand new Chaplins**
**PEERLESS FILM EXCHANGE**
**Chicago, Ill., 36 West Randolph St.**
**Des Moines, Ia., Family Theatre Bldg.**



**On a hot night, comfort and pleasure can be obtained by watching a beautiful photoplay in any TYPHOON-COOLED theatre.**

**TYPHOONS** will cool a 600-seat house in the hottest weather at a cos of $372.00, including Two Six-Foot Typhoons with a 2 or 3 phase A. C. Motor.

**TYPHOON** Engineering Department furnishes necessary drawings and specifications for the installation. Send us—Width of Theatre? Length? Seating capacity main floor? Gallery? Could apparatus be placed on roof? Kind of electric current—Two or Three Phase? Single Phase? or Direct?

**All Sizes are Carried in Stock. Installation Takes a Few Days Only**

**COOL & VENTILATE BY TYPHOONS**
Catalgue "S" TYPHOON FAN CO., 1544 Broadway, N.Y.

**Moving Picture Theater Men** increase your receipts enormously by giving away free to your patrons fragrant and lasting perfume, ⅛c. revenue stamp. Chemically sealed, Gold Seal label ⅛ oz. bottle. $1.40 per gross, 10 gross lots $1.10. Be the first in your town with something new. Send order today; give name of theater and send 3c. stamp for sample.

SUPERIOR
LILAC
PERFUME

**SUPERIOR PERFUME COMPANY, 156 North Fifth Avenue, Chicago**

**BIO AND ELECTRA CARBONS**

We have a fair supply of these carbons on hand at reasonable prices. If you are in need of any let us know. A good supply on hand of French Imported **Condensers**, 75 cents each. Guaranteed against discoloring. Let us quote you on your general supplies. We can save you money. Prompt shipment—no delay. We have a few **Perfect Ticket Choppers** with the latest push lever to remove tickets, at an inviting price.

If you are not in receipt of our new catalogue, will send you one on request. You will find it interesting and helpful.

**THE STERN MANUFACTURING COMPANY, 109 N. 10th St., Philadelphia, Pa.**

MOVING PICTURE
D-D
SCREEN PAINT.
MAKES YOUR PICTURE OPAQUE AND SAVES CURRENT
D-D SCREEN PAINT CO.
55 WEST 23rd ST.
N.Y. CITY.

A perfect white opaque light-saving screen can be obtained by the use of a gallon of the
**WONDERFUL D-D SCREEN PAINT**
**Will Not Fade, Run or Crack.** **$4.50** GALLON **Easily Applied. Gallon will give large screen two coats.**
Used by Keith's, Stanley, Lincoln, Famous Players and hundreds of prominent theatres. Send for testimonials, circulars, etc.
**D-D SCREEN PAINT CO., 55 West 23d St., New York City. Phone 2809 Gramercy**

# REMBUSCH SCREENS

## Announcement "Glory Light"

Last week I told you of the new screen made of White Fibre, which I have invented. I got a sample of every other screen that is made by other manufacturers and I placed this White Fibre against other samples, in the same light, and the difference was simply wonderful.

Some friends, to whom I was demonstrating, exclaimed that from every angle it has a glorious light, so I named this screen

## Glory Light

and I guarantee that if there is any screen of any other make that will compare with it in any way from any angle I will forfeit the price of this screen.

## Just Think of This!

I was in the office of Jones-Linick-Schaeffer of Chicago, who operate the Orpheum on State Street, the largest moving picture theatre in the Middle West. I asked Mr. Schaeffer, "How is the Glass 'Mirror Screen?' " Mr. Schaeffer answered, "Well, F. J., when we put in the Glass 'Mirror Screen' in the Lyric seven years ago and the Orpheum six years ago, we thought we were spending a lot of money, but it has been the cheapest investment we have ever made, because our pictures are always great and it helps our patronage for that reason."

AGAIN: JUST THINK OF IT! A screen that is as good in seven years as the day it left the factory and this same screen is so good that I defy any other screen manufacturer to put a sample up against it in comparison. This should be reason enough to recommend it to your favor without a lot of conversation on my part.

**SPECIAL LOW PRICES ON ALL KINDS OF SCREENS AT THE PRESENT TIME**

**MIRROR SCREEN COMPANY, Shelbyville, Indiana**

**F. J. REMBUSCH, President and Treasurer**

Manufacturers of every kind of Moving Picture Screen. Rembusch Patented Glass "Mirror Screen." Glass Transparent Screen for Rear Projection. Goldfibre Screen. Silverfibre Screen. Glory Light Screen. Mirrorcloth Screen. Stretchers or Rollers. Mirrors of All Kinds. Cloth Screens Refaced.

Screens of All Kinds, from 20c. to $3.00 a square foot.

---

A PERFECT POWERFUL CATHEDRAL PIPE ORGAN
PLAYED FROM THE PIANO KEY BOARD

# "THE HARMO"

## *Three in One—*

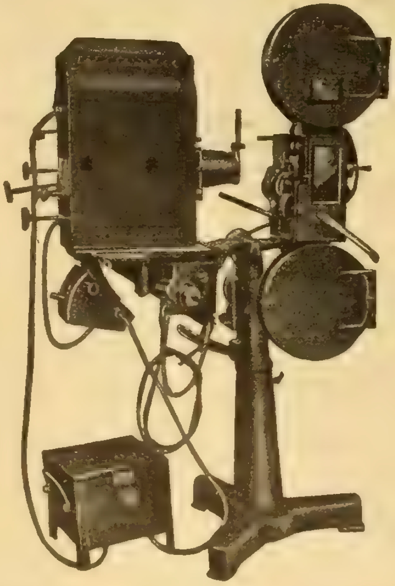
## Organ Alone—Piano Alone—or Both Together

Fills the needs of the modern theatre. Has the refined orchestral effects, such as Drums, Cymbals, Chimes, etc. 5 models—to fit any size house with capacity of 300 to 5,000.

**PRICE—WELL. WE CAN ASTONISH YOU**

**The Harmo Electric Co., 1423 McCormick Bldg., Chicago, Ill.**

---



# Not "Just As Good" But "What You Want"

That's the kind of service we offer to our patrons. We furnish our patrons "WHAT THEY WANT" and do not undertake to impose by recommending something "JUST AS GOOD" or "BETTER" for the sake of extra profit, or to satisfy some other whim.

That, together with other good service accounts for the rapid growth of our business.

We have a proposition to offer to all Moving Picture Theatre Owners and Managers to increase their receipts by buying a new machine on the Instalment Plan at less than **$1.00 per day.**

Drop us a line for our proposition and Catalog.

**AMUSEMENT SUPPLY COMPANY**
**6th Floor Cambridge Bldg., N. W. Cor. 5th and Randolph, Chicago, Ill.**
**Distributors of the Power's, Motiograph, Edison and Simplex Machines and Genuine Parts.**

"ERKER'S FOR EVERYTHING"

PERTAINING TO

**Motion Pictures**

WHOLESALE AND RETAIL

WRITE FOR CATALOG

**Erker Bros. Optical Co.**

Sixth and Olive Sts. ST. LOUIS

---

## —FEATURE FILMS—

Three, four and five reel subjects, with paper,

**$10.00 per reel**

Two reel subjects, with paper,

**$7.50 per reel**

Single subjects, with paper

**$5.00 per reel**

Splendid comedies, all makes

**G. W. Bradenburgh**

802 Vine Street Philadelphia

---

**WE BUY, SELL AND EXCHANGE**

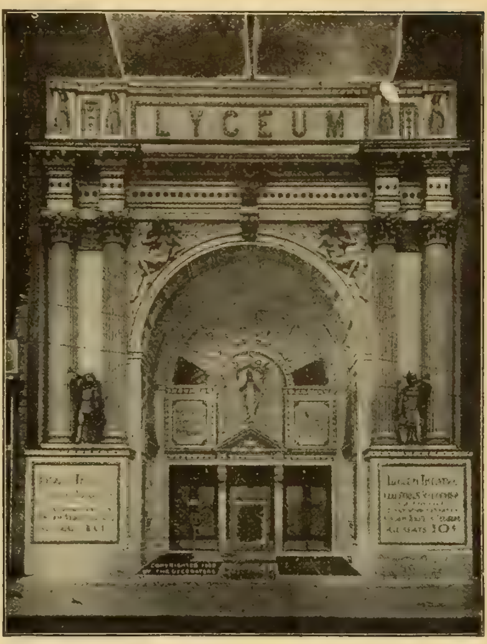
*SECOND-HAND MOVING PICTURE MACHINES AND FILMS*

Write for Bargains

MONARCH FILM SERVICE

Department T. Memphis, Tennessee

---



# Ornamental Theatres

## PLASTER RELIEF DECORATIONS

Theatres Designed Everywhere

Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs.

THE DECORATORS SUPPLY CO.

Archer Ave. and Leo St., CHICAGO, ILL.

---

**Quality** means **EVANS** means **Perfection**

We do PARTICULAR Work for PARTICULAR People

Developing and Printing ONLY

EVANS FILM MANUFACTURING COMPANY

Telephone 6881 Audubon 416-418-420-422 West 216th Street, New York City

---

# KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs less.

ONE YEAR........................$3.00

SIX MONTHS ....................$1.50

See title page for rates Canada and Foreign

MOVING PICTURE WORLD

17 Madison Avenue, New York.

.................................................................

.................................................................

.................................................................

Cut out and mail today. Theatre.............................................

# Motion Picture Machines

FROM

## The Largest Supply House in the East

**We are Distributors for**

## Minusa Gold Fibre Screens

**The Acme of Screen Perfection.**

**Power, Simplex and Baird machines and all supplies**

Catalogs for the asking

**LEWIS M. SWAAB**
**1327 Vine Street, PHILADELPHIA**

# MAKE 'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips of assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

**UTILITY TRANSPARENCY CO.**
173 West 9th Street Brooklyn, N. Y.

**Mr. Jones just returned from the Frisco fair. He sold 47**

# GOLD KING SCREENS

All the widely advertised 57 varieties were there, too, but the Gold King Screen topped them all for perfect projection, low current consumption at the arc and a clear definition of the film. Your money back if not satisfied. ORDER NOW; YOU OWE IT TO YOUR PATRONS TO GIVE THEM THE BEST.

**Standard Sizes Ready for Immediate Shipment**

**Fifty Cents per Square Foot, Including Stretcher Frame.**

**GOLD KING SCREEN CO.**
**S. H. JONES, President** **Office and Factory: Altus, Okla.**

# Bad Films Made Good
# Good Films Made Better

**Editing, titling and reconstructing a specialty.**

**ROSKAM FILM HOSPITAL**
**220 West 42nd Street, New York City**
**Telephone Bryant 930**

# REFLEX

## The Quality Carbons of the World

***Specially Constructed Negative with Copper Coated Core***

Here is one of the letters we promised. It comes from a gentleman in Fort Worth, Texas, and was written to a mutual friend:

"I received a dozen carbons from the Reflex people. I am prepared to say that they are **a better carbon** than the present carbons on the market. They make two kinds, one for A.C. and one for D.C. The carbons for A.C. are by far the best for A.C. I ever used, giving at least 15% better screen illumination than any other brand. The D.C. carbons have a very **brilliant white light.** This is caused by the special pains they take with their negative carbon which has a copper coated core which gives a green cast mixed with the violet from the top carbon and makes a **Brillianter, Whiter** and **Better** light. In fact they are all that could be desired in carbons at this stage.

"The binder seems to be high grade. The core is composed of high grade carbon held together with the best sodium silicate ($No_2$ $Si_4$ $O_9$).

"The carbons last longer, give better results than any I have used, **they are not a dirty carbon,** they don't fill your lamphouse full of soot."

Remember all these letters are authentic and we will be glad to furnish names and addresses to anyone.

You, Mr. Manager, and you, Mr. Operator, don't you want that "15% better screen illumination" with A.C. and that "Brillianter, Whiter and Better light" with D.C.? Your spectators want it, and it pays to give them what they want.

¾ x 12 plain cored $10.00 per hundred carbons
⅝ x 12 plain cored $7.50 per hundred carbons
⅜ x 6 copper coated cored $3.75 per hundred carbons
½ x 6 copper coated cored $2.75 per hundred carbons

**If your dealer cannot supply you, we will fill sample orders in lots of fifty each in all the above sizes providing cash accompanies the order in full.**

**JONES & CAMMACK**
**Sole Distributors for the United States**
**Cor. Bridge and Whitehall Streets,**
**New York City**

**Non-Breakable and Sanitary STEEL and CAST IRON**

**HIGH Quality**

**LOW Price**

**Opera Chairs**
immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

**STEEL FURNITURE CO.**
Grand Rapids, Mich. New York, 150 Fifth Ave.

**THE PEABODY SCHOOL FURNITURE CO.**
North Manchester, Ind.

Opera Chairs
Folding Chairs
Complete Line
Prompt Shipments
Write for Catalogue
With Direct Factory Prices

## Are You Tired

of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The

## Orpheum Collection

contains the best music of this kind published. **Issued in Three Series:**

**No. 1, No. 2 and No. 3**

Piano (24 pages each), 58 cts. for each series; $1.15 for any two; $1.70 for all three. Violin, 40 cts. each; 75 cts. for any two; $1.05 for all three. Cornet, 35 cts. each; 65 cts. any two; 95 cts. all three. First and second series have parts for Cello, Flute, Clarinet, Trombone and Drums. Practical for piano alone or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. **Note new address.**

CLARENCE E. SINN
**1942 West 21st St.** **Chicago, Ill.**

## QUALITY FIRST!!

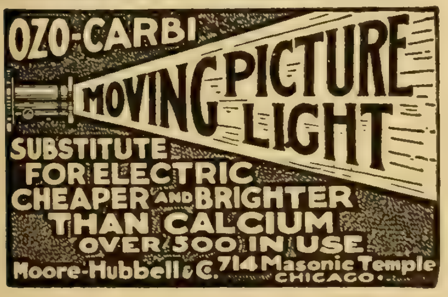
**YOUR NEGATIVE DEVELOPED, PRINTED, TITLED and SHIPPED within 12 hours.**

**5c. per foot complete**

**Local work given preference over all other.**

**6c. TITLES per foot**

**GUNBY BROS., Inc.**
**145 West 45th Street, New York City**



OZO-CARBI
MOVING PICTURE LIGHT
SUBSTITUTE FOR ELECTRIC
CHEAPER AND BRIGHTER THAN CALCIUM
OVER 300 IN USE
Moore-Hubbell & Co. 714 Masonic Temple CHICAGO

## OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. NO. 31

**The A. H. Andrews Co.**
115-117 So. Wabash Ave.
Chicago, Ill.
Branches in all Leading Cities
New York Office
1472 Broadway, Long Acre Bldg.
Seattle Office
508-10-12 First Ave., So.
San Francisco Office
728 Mission Street

**When you want Opera Chairs remember we have**

**50,000 CHAIRS** ALWAYS IN STOCK

in 6 different designs in Antique Mahogany and Circassian Walnut finishes, assuring you of a satisfactory selection and

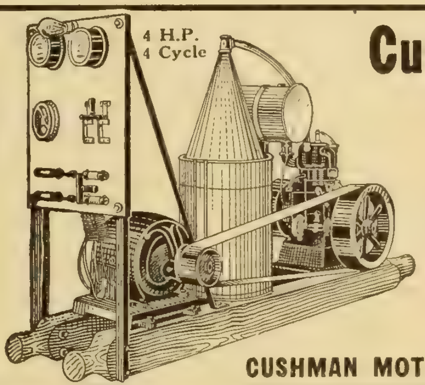
**IMMEDIATE SERVICE**

Other designs of unupholstered and **Upholstered Chairs** in unlimited numbers furnished in 25 to 50 days after receipt of specifications, depending on character of chair selected. We will be pleased to forward you illustrated literature on Veneer (plain) Chairs, or Upholstered; kindly state in which you are interested.

Our consultation service, specializing in designing economical arrangements for theatre seating, is tendered to you without any charge whatever.

AMERICAN SEATING COMPANY

**General Offices: 1010 Lytton Bldg., Chicago.**
**Sales Offices in all principal cities.**

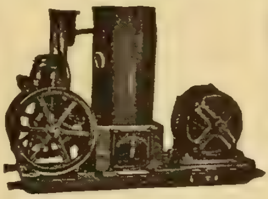


## Cushman Lighting Plants

### Get the Crowd.

Cushman throttling governed engines give steady voltage. It's cheaper to make your "juice" than to buy it. You get a good light at arc, which makes clear, bright pictures. Extremely light in weight, 4 H. P. complete plant weighs only 575 lbs. **Not the cheapest,** but cheapest in the long run. Get information describing exclusive features. It's free.

**CUSHMAN MOTOR WORKS, 938 N. 21st St., Lincoln, Neb.**



**MOVING PICTURE ELECTRIC LIGHT PLANT**

Used and highly endorsed by the United States Army. Biggest Sensation in the Moving Picture World. Can be operated by a boy 10 years old. One customer writes:

"Plant running like a top and delivering the 'juice' right along every day for our moving picture house. Costs us about one-tenth as much as public service. Also pumps water to all our buildings, 2,000 gallons per day."

Write today for Bulletin 101. It is a mighty interesting booklet.

(163) DETROIT ENGINE WORKS, Dept. 102, DETROIT, MICH., U. S. A.

## Anti-Censorship Slides

| | |
|---|---|
| Four Slides ............ | 50c. |
| Six Slides ............... | 75c. |
| Twelve Slides All Different | $1.50 |

**Moving Picture Exhibitors and Theatre Managers.** The fight against Legalized Censorship of Moving Pictures is your fight. Show these slides on your screen for the next few months and help create a strong public sentiment against this unnecessary and un-American form of legislation. See page 1743 of our issue of March 20th for text matter. All slides neatly colored, carefully packed and postage paid.

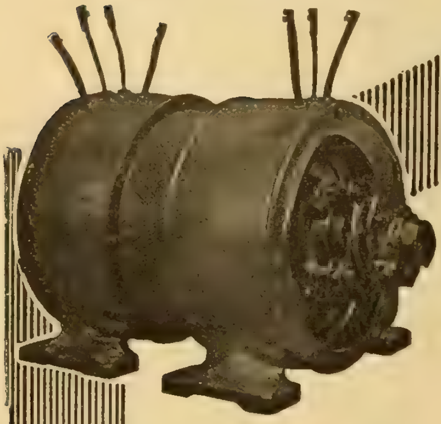
**"Keeping Everlastingly at It Brings Success"**

**Send your slide orders and remittances at once to**

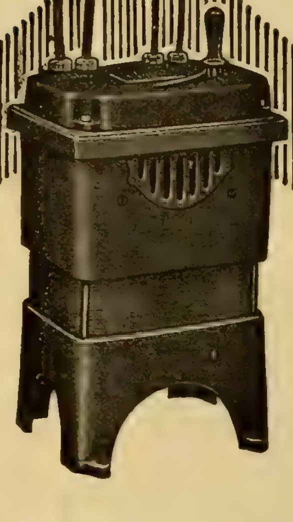
**Moving Picture World, 17 Madison Ave., N. Y.**

# BETTER LIGHT

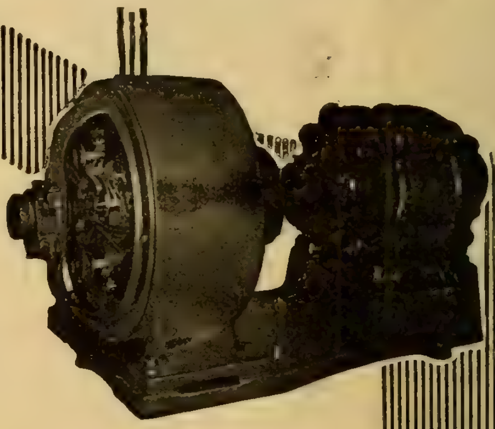
# LESS CURRENT



The DC Compensarc lowers the voltage of a direct current supply to that required at the lamp without needless waste.



The AC Compensarc cuts ⅔ from your lighting bill if you use alternating current.



The AC to DC Compensarc will transform alternating into direct current and reduce the voltage at the same time without needless waste.

No matter what current you have—Alternating or Direct—or what voltage or frequency, one of the

## FORT WAYNE COMPENSARCS

will enable you to secure a light that will give those clear, bright pictures that everybody now demands.

What's the use of paying extra money for special screens, projecting machines, and first run films and then spoil the whole result with poor light? With the Fort Wayne Compensarcs you can get any kind of light you want regardless of the kind or quality of your current supply.

The Compensarcs will give you

STEADY LIGHT. No flickering, no sputtering, even when changing intensities or from one machine to another.

WHITE LIGHT. No yellow streaks, no ghosts.

BRIGHT LIGHT. Three times the light with two-thirds the current.

They are safe, efficient, easy to operate, fool proof and reliable.

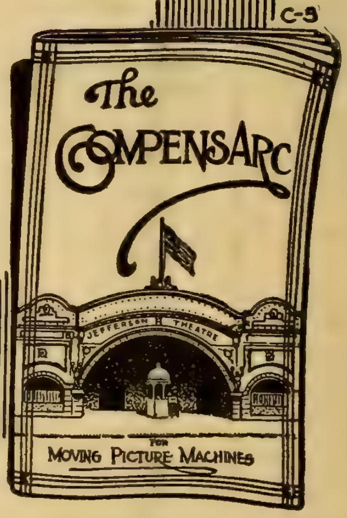
**FORT WAYNE ELECTRIC WORKS**
OF GENERAL ELECTRIC COMPANY
1702 BROADWAY
FORT WAYNE, INDIANA

Compensarcs are so commonly found in motion picture theatres that many people now call all current saving and transforming devices by that name.

**But Remember**

*If it isn't a* FORT WAYNE *it isn't a* "COMPENSARC"

C-5



*Send* TODAY *for this* FREE *descriptive booklet*

SELIG PRESENTS

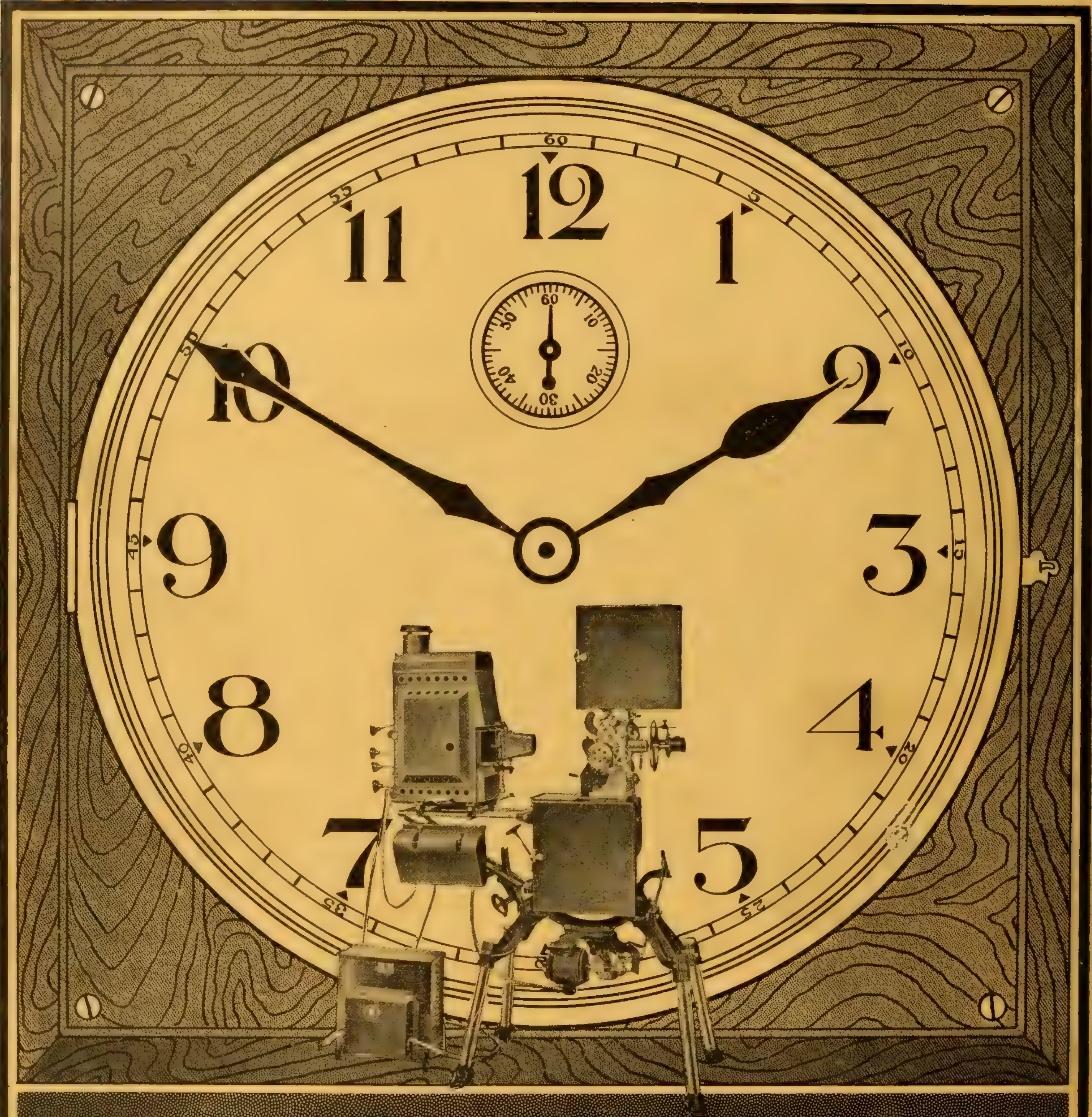
KATHLYN WILLIAMS

STARRING
IN HER OWN
THRILLING
PHOTOPLAY
OF THE ORIENT

A SULTANA
OF THE DESERT

A SELIG
SPECIAL
IN TWO VIRILE
ACTS RELEASED IN
REGULAR SERVICE
MONDAY
OCT. 4TH

S



# UP TO THE MINUTE

## POWER'S CAMERAGRAPH No 6B

THE PERFECT MOTION PICTURE PROJECTING MACHINE

**NICHOLAS POWER COMPANY**

NINETY GOLD STREET NEW YORK CITY

Vol. 26, No. 2 October 9, 1915 Price 10 Cents

LIBRARY
THE MUSEUM
OF MODERN ART

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Serge Panine" (Biograph).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

# MUTUAL PROGRAM

# Thanhouser

## THE HOUSE OF CONSISTENCY

## EDWIN THANHOUSER PRESENTS

"THE MIRTH OF A NATION"

## FALSTAFF COMEDIES

FALSTAFF FILMS

EDWIN THANHOUSER PRESENTS

### COUSIN CLARA'S COOK-BOOK

A SWIFT SERIES OF SMILE-MAKERS. A VOLUME OF COMEDY

ONE REEL–MONDAY OCT. 4TH

### DICKY'S DEMON DACHSHUND

FRANCES KEYES AND HER COMPANY IN A BREEZY SUMMER MIXUP—ALSO MR. DOGLET!

ONE REEL–THURSDAY OCT. 7TH

## THE LIGHT ON THE REEF

A DRAMA—A REAL DRAMA IF EVER THERE WAS ONE. WINIFRED KINGSTON AND MORRIS FOSTER IN THE STELLAR ROLES MAKE IT A LIVING DOCUMENT

TWO REELS·TUES., OCT. 5TH

## THE "HAS BEEN"

A TALE OF RED BLOODED MEN—ALL MEN—NOT A WOMAN IN IT!!!

ONE REEL–SUNDAY, OCT. 10TH

**MUTUAL FILM CORP.**
SOLE DISTRIBUTORS FOR
UNITED STATES, MEXICO & CANADA

**THANHOUSER FILM CORP.**
NEW ROCHELLE, N.Y.

# "THE MAN TRAIL"

has set every heart throbbing to the call of the wild.

It is a man's picture, where great deeds are done without counting the cost.

It is a woman's picture for what woman does not respond to the heroism in man that recks not of life to win her love?

It is a boy's and girl's picture, for every child is close to nature and yearns for the thrilling action of life in the open.

**Richard C. Travers**

is featured in this 6 act drama adapted from the novel by Henry Oyen. Directed by E. H. Calvert.

## "A BUNCH OF KEYS" IS MAKING THE WORLD RING WITH LAUGHTER

in 5 acts
By Charles Hoyt

Featuring **June Keith, John Slavin and William Burress**

Directed by Richard Foster Baker

## "THE BLINDNESS OF VIRTUE"

In 6 acts. By Cosmo Hamilton
Featuring
**Edna Mayo and Bryant Washburn**
Directed by Joseph Byron Totten

## "THE SLIM PRINCESS"

In 4 acts. By George Ade
Featuring
**Ruth Stonehouse**
Directed by E. H. Calvert

## "THE WHITE SISTER"

In 6 acts. By F. Marion Crawford
Featuring
**VIOLA ALLEN**
**and Richard C. Travers**
Directed by Fred. E. Wright

## "GRAUSTARK"

In 6 acts. By George Barr McCutcheon
Directed by Fred. E. Wright

***BOOK THROUGH THE V. L. S. E., Inc.***

Trademark Reg.
U. S. Pat. 1907

**Essanay**

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago

# No. 1 WHAT IS THE UNIV

## ② HOW do I use it in my house
## ④ HOW long does it run
## ⑥ HOW do I conduct it? ⑦ HOW is i

# No. 9 WILL IT PAY ME TO

1 THE UNIVERSAL MOVIEGAME is a highly fascinating game which will be played with greatest interest by millions of people in every State in the Union. It is a game of intelligence, wits and judgment. Any child or grown person may participate. It consists of suggesting titles that best fit a series of illustrations that appear in a newspaper in your territory. These illustrations that are published in the paper represent the titles of well-known book stories or photo-plays. The Public suggests what they consider to be the best titles for the pictures as they are published.

2 After the newspaper in your territory has advertised the UNIVERSAL MOVIEGAME, explaining exactly what it is and how it is to be played, the newspaper will announce that if those who play the game wish assistance in digging up the best titles, they can secure such helpful assistance by seeing short strips of moving pictures in the ——— Theater, also by consulting the official catalogue which contains (among the 3,000 titles printed therein) all of the titles that fit all of the pictures to be shown, as such catalogues will be on file for reference at the newspaper office and elsewhere. Your nearest Universal Exchange will supply you with these short strips of Universal MOVIEGAME films, 2, 3, 4, 5, or 6 times every week, depending on the number of nights per week that you expect to show them. The MOVIEGAME moving pictures that you show at your Theater, run about 50 to 75 feet in length and require only about one or two minutes on the screen. Posters, slides and heralds can be secured to boost it in your House. Your Exchange will supply you with all this dope.

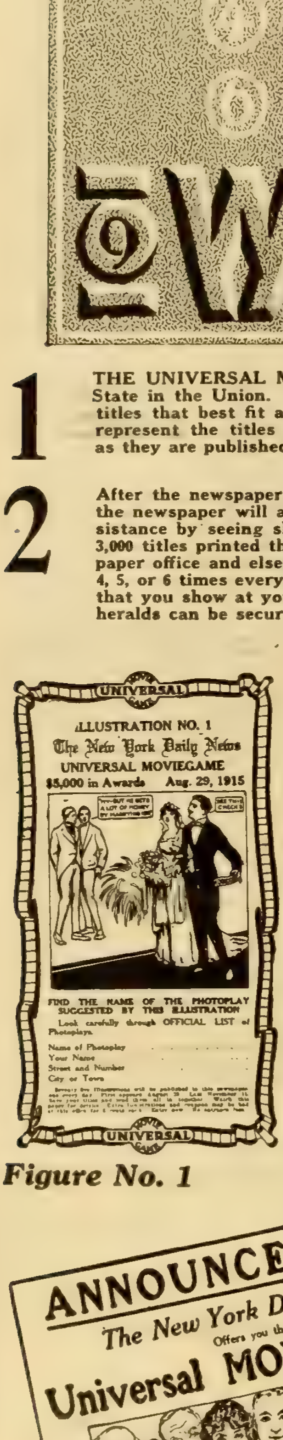

UNIVERSAL

ILLUSTRATION NO. 1
The New York Daily News
UNIVERSAL MOVIEGAME
$5,000 in Awards Aug. 29, 1915

—BUT HE GETS A LOT OF MONEY BY MARRYING HER
SEE THIS CHECK?

FIND THE NAME OF THE PHOTOPLAY SUGGESTED BY THIS ILLUSTRATION
Look carefully through OFFICIAL LIST of Photoplays.
Name of Photoplay . . . . .
Your Name . . .
Street and Number .
City or Town . .

UNIVERSAL

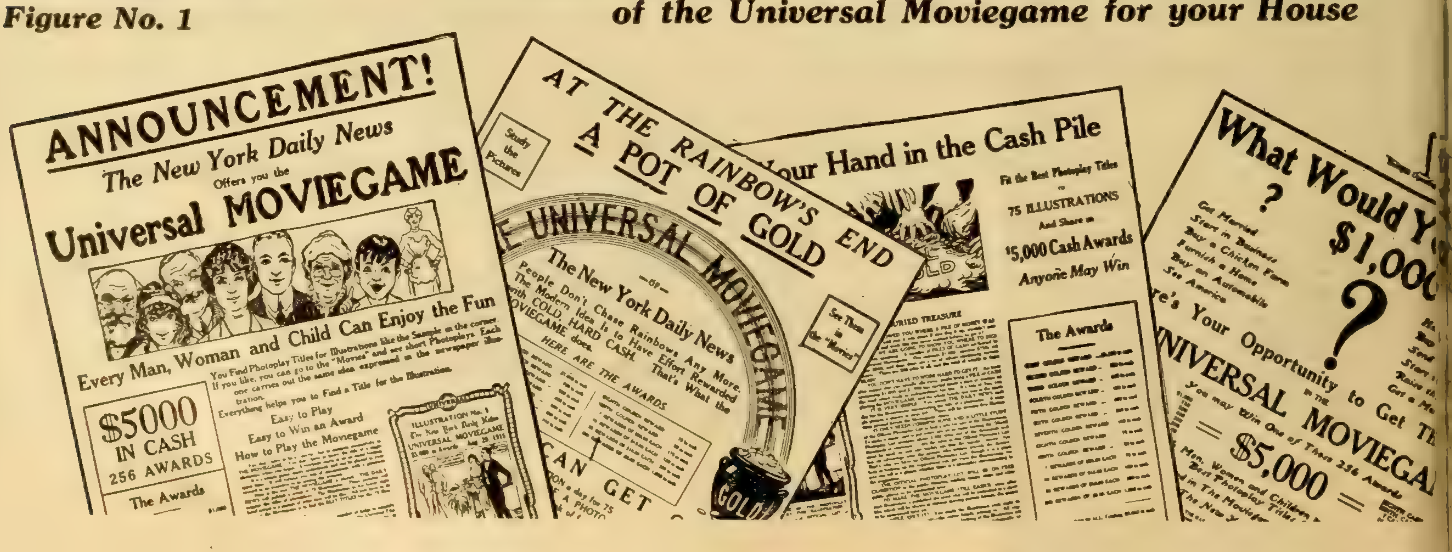
*Figure No. 1*

3 THE UNIVERSAL MOVIEGAME in the large cities usually runs for about 72 consecutive days in the newspaper, if the newspaper publishes a different picture every day. If they publish pictures only 5 times a week, or 4 or 3, or perhaps only twice a week, the UNIVERSAL MOVIEGAME will naturally run longer. Figuring that the paper publishes a picture every day—the UNIVERSAL MOVIEGAME will then run 72 days, or about 3½ months. If the newspaper publishes pictures only 5, 4, 3 or only twice a week, the length of time for the game will be longer, of course, the length of time required for the completion of the game always depending on the number of pictures the newspaper publishes each week.

4 To start the UNIVERSAL MOVIEGAME is easy. The newspaper announces the GAME in advance for several days, using large advertisements to explain the entire simple details to the public. Later you have the name of your Theater inserted in the newspaper's ads on the Moviegame, or you can announce it yourself by advertising in the newspaper; or, if you don't care to do this, you simply show the slides on your screen several days or a week before you start the game, also, you put the big posters on the billboards or in front of your House and on the billboards as you prefer. The posters, heralds and slides are all ready for you at your Universal Exchange.

5 After you have announced by slides, posters and by distributing heralds (also by having the name of your Theater published in the newspaper ads that the newspaper publishes), you secure the strips from your Exchange and run them, and you run the short moving picture strips AFTER the pictures have been run in the newspaper. For instance, if Illustrations No. 1, No. 2, No. 3, and No. 4 have been published on, say, Monday, Wednesday, Friday and Sunday, you show your moving pictures the following Monday, Wednesday, Friday and Sunday. You always show the films about a week later than the illustration appearing in the newspaper. The time that elapses between, gives the people a chance to do a little thinking over the best titles to suggest for the illustrations that have been shown in the newspaper.

***Wire your nearest Universal Exchange for reservation of the Universal Moviegame for your House***


ANNOUNCEMENT!
The New York Daily News
Offers you the
Universal MOVIEGAME
Every Man, Woman and Child Can Enjoy the Fun
You Find Photoplay Titles for Illustrations like the Sample in the corner. If you like, you can go to the "Movies" and see short Photoplays. Each one carries out the same idea expressed in the newspaper illustration.
Everything helps you to Find a Title for the Illustration.
Easy to Play
Easy to Win an Award
How to Play the Moviegame
$5000 IN CASH 256 AWARDS
The Awards

AT THE RAINBOW'S END A POT OF GOLD
Study the Pictures
THE UNIVERSAL MOVIEGAME
—of—
The New York Daily News
People Don't Chase Rainbows Any More. The Modern Idea Is to Have Effort Rewarded with COLD, HARD CASH. That's What the MOVIEGAME does.
HERE ARE THE AWARDS
See Them in the "Movies"
CAN GET

our Hand in the Cash Pile
Fit the Best Photoplay Titles to
75 ILLUSTRATIONS
And Share in
$5,000 Cash Awards
Anyone May Win
BURIED TREASURE
The Awards

What Would Y $1,000
Get Married
Start in Business
Buy a Chicken Farm
Furnish a Home
Buy an Automobile
See America
re's Your Opportunity to Get Th
IN THE
UNIVERSAL MOVIEGA
You may Win One of These 256 Awards
= $5,000 =
Men, Women and Children
Best Photoplay Titles
in The Moviega
The New

# RSAL MOVIEGAME?

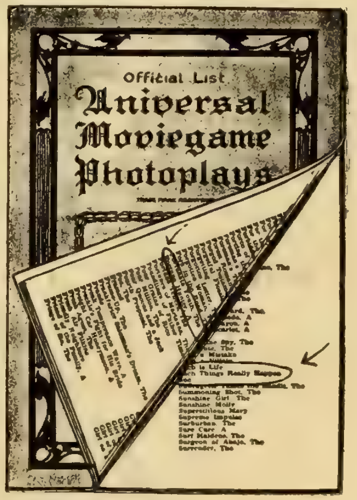
## HOW does the newspaper work it?
## HOW do I go about it to start it?
## loyed? HOW much does it cost?

# SE IT IN MY HOUSE?

**6** You conduct the UNIVERSAL MOVIEGAME throughout its entire run, exactly as described in paragraph 5 above. You always allow about a week to elapse between the time the illustrations appear in the paper and the time you show them on the screen in your House. People must have a little time to study up the best titles for each illustration as they appear in the newspaper. After they have studied, consulted the official catalogue on file in the newspaper office and elsewhere and want the real assistance for suggesting the best titles, they will come to your Theater to see the pictures after the illustrations have appeared in the paper.

**7** The people who play the UNIVERSAL MOVIEGAME get the newspaper in which the Moviegame illustrations appear. Figure No. 1 on the left side of this ad shows (in miniature) the style of the Moviegame illustrations. Each illustration will bear a number—and at the bottom of each picture there will be a space for the person's name, address, etc., etc. Any person may send in from one to five of these illustrations clipped from the newspaper, their suggested best title written thereon, name, address, etc., and these are sent TO THE NEWSPAPER. After the Moviegame is all over, the judges will go over all the titles sent in and the person who sends in the largest number of best titles for all the illustrations will receive the largest award. The second largest list of best titles, the second largest award, and so on down the line. Cut of the Official Catalogue (containing over 3,000 titles) includes all the titles for all the pictures to be shown.

***Figure No. 2***



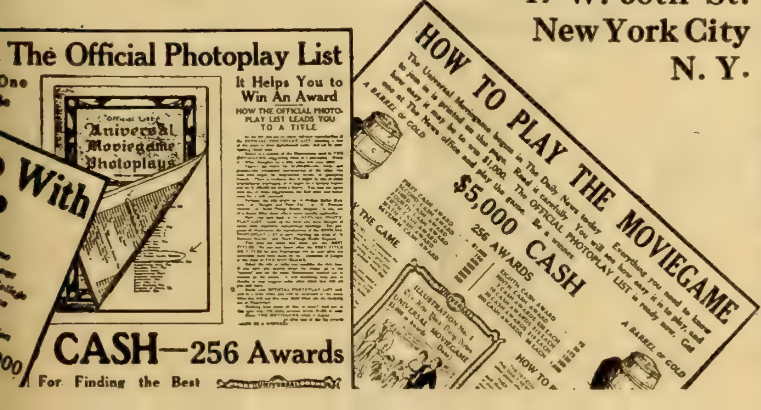
Official List
Universal
Moviegame
Photoplays

**8** The cost of running the game is practically nothing. All you pay for is the rental of the film, which amounts to so little that it isn't worth talking about. Your Exchange will give you details and the cost will be less than you can imagine. ANY house, no matter how small, no matter how low the admission prices, nor no matter how small a seating capacity, can afford the Moviegame. It will keep any house packed constantly, for everybody will want to see the moving pictures, as well as the newspaper illustrations.

**9** What would you give for someone who could pack your house every night? What would you give for an orchestra that would pack your house every night? If you knew of some certain thing, some force that would keep your house jammed, what would you pay to get that "certain something?" In this case, that "certain something" that will keep your house packed—THAT WILL POPULARIZE IT, IS THE UNIVERSAL MOVIEGAME. There is nothing in the line of schemes or plans that even begins to measure up with the UNIVERSAL MOVIEGAME. IT'S GOT THEM ALL SKINNED.

**REMEMBER** if you are a UNIVERSAL EXHIBITOR and if yours is a well known UNIVERSAL HOUSE, you stand a better chance to draw bigger houses than if you are NOT A UNIVERSAL EXHIBITOR—BUT you do NOT have to be a Universal Exhibitor to get the MOVIEGAME. ANY HOUSE can get it and the cost of it is practically nil. We have attached herewith a special coupon. For QUICK ACTION, USE IT. FIRST COME—FIRST SERVED.

**UNIVERSAL MOVIEGAME CO.**
17 W. 38th St.
New York City
N. Y.



The Official Photoplay List
One
It Helps You to Win An Award
HOW THE OFFICIAL PHOTO-PLAY LIST LEADS YOU TO A TITLE
Official List
Universal
Moviegame
Photoplays
With
CASH—256 Awards
For Finding the Best
HOW TO PLAY THE MOVIEGAME
The Universal Moviegame begins in The Daily News today. Everything you need to know to join in is printed on this page. Read it carefully. You will see how easy it is to play, and how easy it may be to win $1,000. The OFFICIAL PHOTOPLAY LIST is ready now. Get one at The News office and play the game. Be a winner.
A BARREL OF GOLD
$5,000 CASH
256 AWARDS
THE GAME
ILLUSTRATION No. 1
UNIVERSAL MOVIEGAME
HOW TO
A BARREL OF GOLD

CUT OFF ALONG THE DOTTED LINE

NSERT name and address of your nearest Universal Exchange in the space left vacant for same here below.

**Oct. 9, 1915**

(Name of your nearest Universal Exchange on above line.)

(Address on above line.)

Gentlemen:—I read your advertisement on the UNIVERSAL MOVIEGAME in the MOVING PICTURE WORLD and I desire to use this UNIVERSAL MOVIEGAME in my Theatre in my territory. Please send me immediately full particulars.

THEATRE ______

ADDRESS ______

CITY ______ STATE ______

I (am) (am not) using Universal Service

# S-H-O-W

**the Universal Animated Weekly to the crowds of people in your territory who would clamor to see it every week if you would show them one single issue. All the world's news in moving pictures.**

UNIVERSAL
ANIMATED
WEEKLY

The World's News
*First Every Week*
in Moving Pictures

*IT COVERS THE WORLD!*

# Universal Animated Weekly

is today recognized by hundreds of Exhibitors who are showing it, and millions of people who see it every week, as the biggest, best illustrated, most timely weekly now being produced. UNIVERSAL ANIMATED WEEKLY has photographic correspondents in every part of the civilized world, in every State of the Union, in Canada, Mexico, Europe, in Africa, South America, Australia—wherever civilized man exists, the Animated Weekly cameramen are on the job gathering news in the shape of moving pictures mirroring the world's leading events. The daily happenings from everywhere are brought in review before your audiences by the UNIVERSAL ANIMATED. Scoop after scoop has been registered by the Animated. Times without number has the Animated been not only first with important news in pictures, but also it has given such pictures exclusively. Hundreds of exhibitors play up the Animated every week as the big punch of the program. Millions of people watch for the Animated Weekly, knowing that the world's most interesting doings are therein portrayed in absorbing style.

If you are NOT showing the UNIVERSAL ANIMATED WEEKLY each week you are overlooking the biggest crowd-getter of them all. Order it and try it out after you announce and advertise it as a regular feature on your weekly program. SEE how your people like it. If it goes big (as it has in hundreds of theatres) keep it going. It will pack your house every week. People want it. Give them what they want. It will keep them coming regularly.

# The Strand Theatre

**on Broadway, in New York City, has been using the Universal Animated Weekly for over two years. The Strand is the world's finest and most exclusive moving picture theatre.**

**"If it's good enough for the STRAND, it ought to be good enough for you." Think it over.**

# Universal Animated Weekly

**573 11th Avenue New York City**

# Weekly Review of Features
## on the regular Universal Program

MOVING UNIVERSAL PICTURES

## The Greatest Program on Earth

BROADWAY UNIVERSAL FEATURES

## Francis Ford and Grace Cunard in *"The Campbells Are Coming"*

**Scenario by Grace Cunard. Directed by Francis Ford.**

**Fifteenth Prize Release**
**Broadway Universal Features**
**Released Oct. 18**

This thrilling photoplay has aptly been called "the military spectacle of the year." It is seldom one sees so much of the spectacular in a four-reel feature. Seldom that so much of the spectacular comes as a necessary part of the story of any play. The result is a picture that rings true; that has a punch such as a vigorous director like Francis Ford knows how to get into every act and every scene. Ford's experience in handling big serials has served him in good stead in this dramatic play by Grace Cunard. The story deals with the Relief of Lucknow, in 1857, at the time of the Indian Mutiny against English occupation. Francis Ford plays the part of an Indian Prince who is responsible for the revolt of the native soldiers and the subsequent massacre of the English colony. How the famous Scotch regiment of the Clan Campbell carved their way through shot and shell and in hand-to-hand conflict to the rescue of the brave company of defenders, makes a story that keeps one absorbed every tense moment for four reels. Grace Cunard as the Scotch school teacher, captured and imprisoned by the Prince himself, gives a wonderful portrayal of a difficult emotional role. Altogether "The Campbells Are Coming" is a fine picture that will enchant any movie audience, and which is well worthy of its place as a Broadway Universal Feature.

## Herbert Rawlinson in *"The Fair God of Sun Island"* with Louella Maxim

**Directed by Wm. Worthington.**

**Prize Drama of the Sea**
**Gold Seal—3 Reels**
**Released Oct. 19.**

There is very much more than one man's personality to this fine picture, but if it is hard to conceive how the play could be so remarkably strong as it is without the virile characterization of the hero by Herbert Rawlinson. How a fisher lad was shanghaied by a wealthy shipowner who coveted the boy's sweetheart; how after a wreck and life with a beautiful South Sea maiden on a desert isle, he returns to his fisher maiden, is the brief outline of a story which gives a very capable cast splendid opportunities for good acting. The marine scenes, the wreck, the swimming and diving feats, all contribute to the continuous punch that carries this big story over in a big way. It is sure to please every lover of fine pictures.

## *"Room and Board a Dollar and a Half"* with Billie Ritchie, Louise Orth and Henry Bergman

**Directed by H. Pathe Lehrman.**

**Prize Comedy Burlesque**
**L-Ko—2 Reels**
**Released Oct. 20**

What you would get in the way of "Room and Board for a Dollar and a Half" would be a joke. The way Billie Ritchie sees it is a tragedy for him—(he is the husband of the boarding house keeper—Alice Howell), but with the aid of a friendly palmist in the alluring personality of Louise Orth, he routs his rival, and as the audience is led to believe—gets a square meal at home. One continuous round of hilarity, with much handsomer sets than are usually shown in comedies. Great stuff to head a genuine Comedy Night. Go to it.

## *"The Greater Courage"* with Jane Novak

**Prize Emotional Drama**
**Big U—2 Reels**
**Released Oct. 21**

Every week's program shows the growing charm of the work of Jane Novak. When cast for emotional parts she is distinctly at her best. In this strong story of a brother's perfidy, Jane as the sister marries a strong "man of the West" for protection. The brother returns East, makes good, and arrives at the home of Jane in time to prevent a family catastrophe. The interest is well sustained and the vigor of the scenes in the western mining camp reflect great credit on the cast as well as on the directing of West. An out-of-the-ordinary Western drama that will please the multitude.

## *"The Meddler"* with Chas. Ogle

**Directed by Brinsley Shaw.**

**Prize Heart Interest Drama**
**Imp—2 Reels**
**Released Oct. 22**

Mr. Ogle's fine work in the past in the support of Mary Fuller receives its due reward in his being featured in this strong Imp drama. Ogle as a multi-millionaire finds himself engulfed emotionally in an affair of his younger days. He is a business rival of the husband of the woman in the case (now dead), and gives employment to her son. To describe the many tense situations and the startling climax would detract from your interest. It is enough to say that there is a story in the plot; the action is swift; the climax is unexpected and the ending satisfactory. In the big scene, on the floor of the New York Stock Exchange, there is a punch that is irresistible.

## *"A Fight to a Finish"* with Marie Walcamp

**Directed by J. P. McGowan**

**Prize Railroad Drama**
**101-Bison—3 Reels**
**Released Oct. 23**

Universal movie patrons always expect Marie Walcamp to do the unexpected, and they will not be disappointed in this thrilling drama in which Marie as a humble telegraph operator plays a heroic part. To prevent the hold-up of a treasure train Marie chases it on a small gasoline track car, afterward making a daring rescue of her brother from the engine. Thrill follows thrill, and all to good purpose, for the climax comes in a manner to bring about a satisfactory ending, to make one realize that the "stunts" are really part of the picture, and that Marie Walcamp has again lived up to her daring reputation.

## *"The Springtime of the Spirit"* with Ben Wilson and Dorothy Phillips

**Directed by Ben Wilson.**

**Prize Brother's Love Drama**
**Rex—3 Reels**
**Released Oct. 24**

Ben's beautiful ward, whose mother was an old-time sweetheart of his, awakens in Ben a youthful ardor that leads him to propose marriage to her. Because her father left a request in a letter delivered to Dorothy years after his death, she felt impelled to accept Ben, though her heart was given to Ben's younger brother. The beautiful manner in which Director Wilson has developed the strong story in the picture brings about a convincing and logical ending, and a splendid opportunity for the fine acting of which he is capable. An idealistic photoplay of the greatest charm.

# Confirmation!

# What the Newspapers Say

We've already told you that Triangle Plays are a huge triumph. That's our statement.

Now read what the critics in the greatest newspapers in New York say of them:

"Here Triangle Triumphed." —*New York Herald.*

"The best programme ever seen on the screen hereabouts." —*New York Evening Sun.*

"Triangle Films real sensation. 'The Lamb' outdoes the 'Birth of a Nation' in its thrills." —*New York Tribune.*

"Superb photography and excellent music marked the premier at the Knickerbocker."—*New York World.*

"Elaborately arranged and splendidly mounted, 'The Iron Strain' brought out the most generous applause." —*New York Telegram.*

"The three pictures illustrate the highest point yet attained in the art of motion pictures, taken and directed by three of the greatest men in the picture industry." —*New York Sun.*

"It is films like 'The Lamb' which will best enable motion picture producers to compete with drama at the same scale of prices." —*New York Evening Post.*

The same plays that appeared in New York may be seen in Chicago when the Studebaker Theatre opens on October 2nd, and in Philadelphia when the Chestnut Street Opera House opens on October 5th.

**TRIANGLE FILM CORPORATION**
**71 WEST 23rd ST. NEW YORK**

PARAMOUNT

DANIEL FROHMAN
PRESENTS

# MARY PICKFORD

IN A
*DIFFERENT*
CHARACTERIZATION,
AS

# "A GIRL OF YESTERDAY"

A NOVEL ROMANCE OF THE
PAST AND THE PRESENT,

IN FOUR PARTS RELEASED OCT. 7th.

*PRODUCED BY THE*

# FAMOUS PLAYERS

**ADOLPH ZUKOR**, President
**DANIEL FROHMAN**, Managing Director
**EDWIN·S·PORTER**. Treasurer and General Manager
**Canadian Distributors—Famous Players**

36
FAMOUS
FEATURES
A YEAR

PROGRAM

# Forthcoming "$2.00 Motion Pictures"

PAULINE FREDERICK
in the dramatic sensation
"ZAZA"

MARY PICKFORD
in John Luther Long's world-famous
"MADAME BUTTERFLY"

MARGUERITE CLARK
in Mark Twain's masterwork
"THE PRINCE AND THE PAUPER"

PAULINE FREDERICK
in Robert Hichen's famous novel and play
"BELLA DONNA"

---

If you wish to present genuine $2.00 Photoplay attractions at standard picture prices

*Book the Paramount Program*

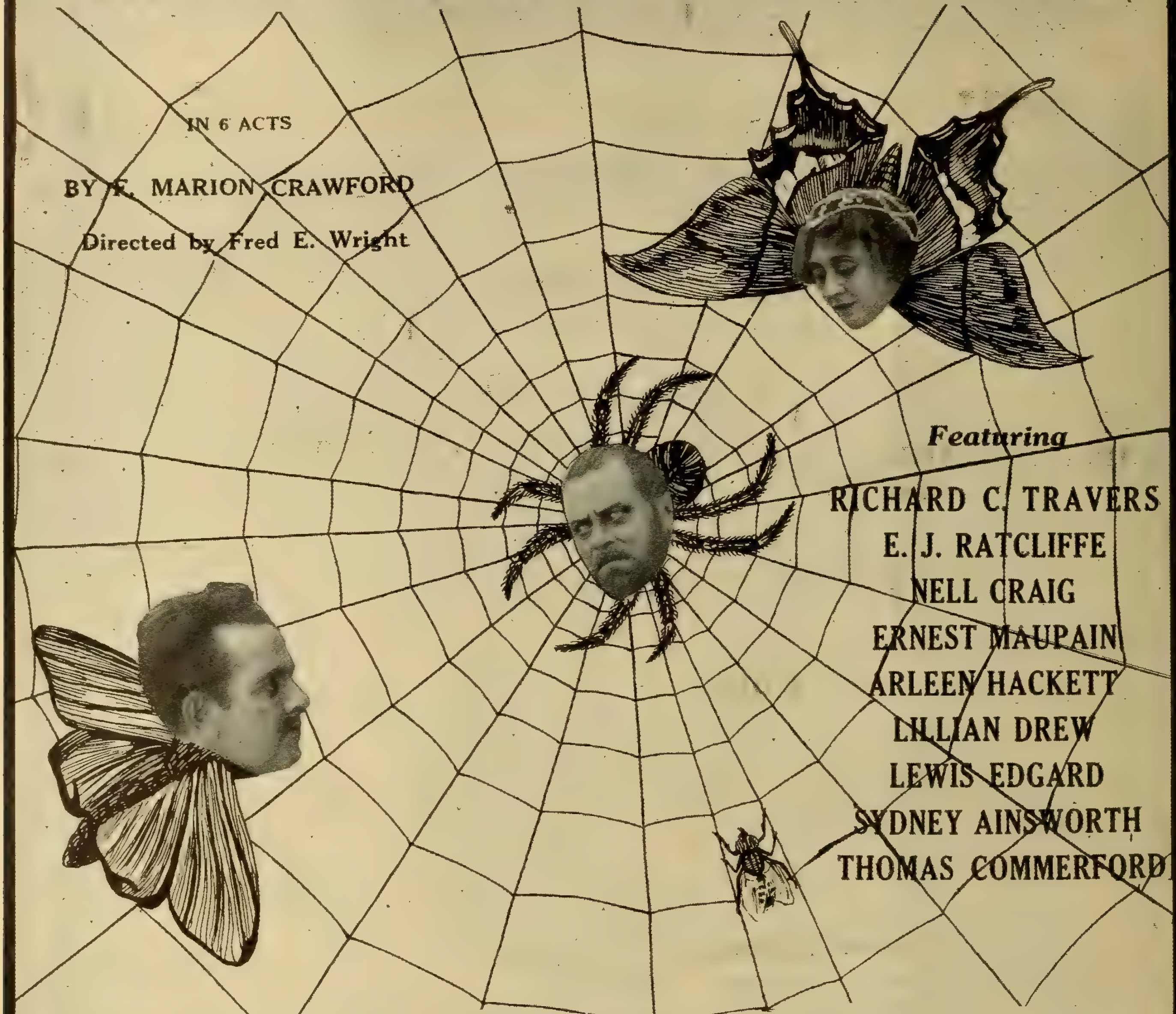
## FILM COMPANY

Executive Offices
507 FIFTH AVENUE
NEW YORK

**Film Service, Ltd., Calgary—Montreal—Toronto**

36
FAMOUS
FEATURES
A YEAR

# "IN THE PALACE OF THE KING"



IN 6 ACTS

BY F. MARION CRAWFORD

Directed by Fred E. Wright

*Featuring*

RICHARD C. TRAVERS
E. J. RATCLIFFE
NELL CRAIG
ERNEST MAUPAIN
ARLEEN HACKETT
LILLIAN DREW
LEWIS EDGARD
SYDNEY AINSWORTH
THOMAS COMMERFORD

This spectacular drama is a thrilling story of royal plots and court intrigue.

The palace of Philip II was a gigantic web in which the King enmeshed courtiers and ladies.

The King ensnared them in his trap, like a great spider snaring moths and flies and butterflies.

But love and courage smashed the web and freed the imprisoned victims.

Trademark Reg.
U. S. Pat. 1907

**Essanay**

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

**George K. Spoor, President**

# WHAT IS THE MORAL? WHO RIDES MAY READ

The Indian was a sure shot.
His arrow never missed its mark.
When the bow twanged the barb found its way to the heart.
ESSANAY'S Indian Head brand of photoplays just as
surely hits the mark.
ESSANAY aims directly at the hearts of all the people.
Its aim is true. Its photoplays strike the popular chord
every time the bow twangs.

## "Shanghaied"

In 2 acts
Is the latest

## Essanay-Chaplin Comedy

It is Charles Chaplin at his best. Chaplin with his funniest antics and Chaplin in that weird humor that turns tragedies into laughs.

## "The Village Homestead"

**3 act drama..........................Oct. 11**

A beautiful love romance
Featuring Darwin Karr.
Written and directed by Joseph Byron Totten.

## "Canimated Nooz Pictorial"

**Cartoon..........................Oct. 13**

By Wallace A. Carlson.
Sidelights on the doings of the day.

## "The Man in Him"

**Drama..........................Oct. 15**

A thrilling photoplay featuring G. M. Anderson.

Watch for
**HENRY B. WALTHALL**
in the great 6 act drama
**"THE RAVEN"**
By Edgar Allan Poe
Directed by Charles J. Brabin.

## "The Great Deceit"

**2 act drama..........................Oct. 12**

By Edward T. Lowe, Jr.
A soul-stirring tragedy, with Warda Howard and John Lorenz. Directed by Lawrence Windom.

## "All Stuck Up"

**Comedy..........................Oct. 14**

Full of breezy western fun.

## "The Reaping"

**3 act drama..........................Oct. 16**

By Edward T. Lowe, Jr.
An intensely emotional drama featuring Warda Howard and Richard C. Travers.
Directed by E. H. Calvert.

***Released through the General Film Co.***

**A 50-foot scene strip of "In the Palace of the King," "The Man Trail," " A Bunch of Keys," "The Blindness of Virtue," "The White Sister," "The Slim Princess," or "Graustark" is the best way to advertise these photoplays in your theatre. V. L. S. E. branch offices.**

| | | |
|---|---|---|
| **Special 6-sheet muslin Chaplin Posters** | **$1.75** | **Essanay<br>Publicity Dept.** |
| **25-foot strips of Essanay stars** | **1.50** | |

**Life-sized Chaplin cut-outs for lobby stands, $2.50. General Film Co. office.**

Trademark Reg.
U. S. Pat. 1907

**Essanay**
"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO
**George K. Spoor, President**

The Next

# ESSANAY-CHAPLIN

IS

# "SHANGHAIED"

IN TWO ACTS

The Greatest of the
Essanay Laugh-Makers

## RELEASED MONDAY, OCTOBER 4TH

Trademark Reg.
U. S. Pat. 1907

**Essanay**
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 ARGYLE STREET, CHICAGO
**George K. Spoor, President**

# *Paramount*

Will release October 4th

By arrangement with D. J. Smith

*In One Reel*

## World's Greatest Automobile Race for Vincent Astor Cup and $50,000

showing 30 of the world's greatest drivers and thrilling scenes of incidents at opening of the $3,000,000 Sheepshead Bay Motor Speedway attended by 100,000 persons.

Don't Miss Booking This Picture

***Write your nearest paramount exchange today***

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

# Paramount

# Pictures

are the productions of

**Famous Players Film Co. Jesse L. Lasky Feature Play Co.**
**Oliver Morosco Photoplay Co. and Pallas, Inc.**

The recent fire at the plant of the Famous Players has necessitated transposing some of the releases from the dates previously announced, but the list below is correct:

| Date | Manufacturer | Play | | Star | No. Reels |
|---|---|---|---|---|---|
| T Sept. 2 | Famous Players | The Incorrigible Dukane | C. | John Barrymore | 5 |
| M " 6 | Famous Players | Esmeralda | C. D. | Mary Pickford | 5 |
| T " 9 | Lasky | Out of Darkness | D. | Charlotte Walker | 5 |
| M " 13 | Lasky-Belasco | The Case of Becky | D. C. | Blanche Sweet | 5 |
| T " 16 | Morosco | Peer Gynt | D. | Cyril Maude | 5 |
| M " 20 | Lasky | The Explorer | D. | Lou Tellegen | 5 |
| T " 23 | Bosworth | 'Twas Ever Thus | C. D. | Elsie Janis | 5 |
| M " 27 | Lasky | Voice in the Fog | D. | Donald Brian | 5 |
| T " 30 | Famous Players | The Fatal Card | D. | Hazel Dawn & John Mason | 5 |
| M Oct. 4 | Famous Players | Zaza | | Pauline Frederick | 5 |
| T " 7 | Famous Players | The Girl of Yesterday | R. D. | Mary Pickford | 5 |
| M " 11 | Famous Players | The White Pearl | Romance | Marie Doro | 5 |
| T " 14 | Lasky | Blackbirds | D. | Laura Hope Crew | 5 |
| M " 18 | Lasky | The Chorus Lady | C. | All Star Casts | 5 |
| T " 21 | Lasky | The Secret Sin | D. | Blanche Sweet | 5 |
| M " 25 | Morosco | The Yankee Girl | C. D. | Blanche Ring | 5 |
| T " 28 | Famous Players | The Masqueraders | C. D. | Hazel Dawn | 5 |
| M Nov. 1 | Lasky, By arrangement Morris Gest | Carmen | D. | Geraldine Farrar | 5 |
| T " 4 | Famous Players | Still Waters | C. D. | Marguerite Clark | 5 |
| M " 8 | Famous Players | Madame Butterfly | D. | Mary Pickford | 5 |
| T " 11 | Famous Players | The Red Widow | C. | Flora Zabelle | 4 |
| M " 15 | Famous Players | Bella Donna | D. | Pauline Frederick | 5 |
| T " 18 | Famous Players | The Mummy and the Humming Bird | D. | Charles Cherry | 5 |
| M " 22 | Lasky | Chimmie Fadden Out West | C. | Victor Moore | 5 |
| T " 25 | Pallas | A Gentleman from Indiana | D. | Dustin Farnum | 5 |
| M " 29 | Famous Players | The Prince and the Pauper | Idyll | Marguerite Clark | 5 |

Did *you* ever see anything to equal this list?
See next page for exchange—then write *today* about service.

Paramount Pict
ONE HUNDRED *and* TEN WEST
NEW YORK,

# Paramount

# Exchanges

## Have Grown in Number

## Two Have Been Added in Recent Months

---

### *List of Exchanges*

Famous Players Film Co. of New England, 31 Beach Street, Boston, Mass.—Maine, New Hampshire, Massachusetts, Rhode Island and Vermont.

19 Congress Avenue, New Haven, Conn.—Connecticut.

William L. Sherry Feature Film Co., 126 West 46th Street, New York City—New York State (All).

Famous Players Exchange, 71 West 23rd Street, New York City—Northern New Jersey.

1321 Vine St., Philadelphia, Pa.—Southern New Jersey and Eastern Pennsylvania.

Famous Players Exchange, Room 41, 2nd National Bank Bldg., Washington, D. C.—Delaware, Maryland, D. C., and Virginia.

Famous Players Film Service, Inc., Paramount Pictures Bldg., Penn Avenue at 12th Street, Pittsburgh, Pa.—Western Pennsylvania, Northern West Virginia and Northern Ohio.

220 South State Street, Chicago, Ill.—Indiana, except Southeastern part and Illinois.

532 Walnut Street, Cincinnati, Ohio—Kentucky, Southern Ohio, Southeastern Indiana and Southern part of West Virginia.

Famous Players Film Service, Paramount Pictures Bldg., 278 Jefferson Avenue, East, Detroit, Mich.—Michigan territory.

Kansas City Feature Film Co., 922 Oak Street, Kansas City, Mo.—Missouri, Kansas, Nebraska and Iowa.

Famous Players Star Feature Film Service, Produce Exchange Bldg., 608 First Avenue, North, Minneapolis, Minn.—Minnesota, Wisconsin, North and South Dakota.

Notable Feature Film Co., 133 East Second South Street, Salt Lake City, Utah—Utah, Montana and Idaho.

1749 Welton Street, Denver, Colo.—Colorado and Wyoming.

Progressive Motion Picture Co., 645 Pacific Bldg., San Francisco, Cal.—Northern California and Nevada.

Central Bldg., Seattle, Wash.—Washington and Oregon.

Marsh-Strong Bldg., Los Angeles, Cal.—Southern California, Arizona and New Mexico.

Southern Paramount Pictures Co., 65 Walton Street, Atlanta, Ga.—North and South Carolina, Tennessee, Georgia, Alabama and Florida.

814 Perdido Street, New Orleans, La.—Mississippi and Louisiana.

Texas Paramount Pictures Co., 1902 Commerce Street, Dallas, Texas—Arkansas, Texas and Oklahoma.

---

These are all *Paramount* Exchanges and give you *Paramount* Service—both the pictures and the treatment. Try them.

ures Corporation
FORTIETH STREET
CITY, N.Y.

Paramount Pictures

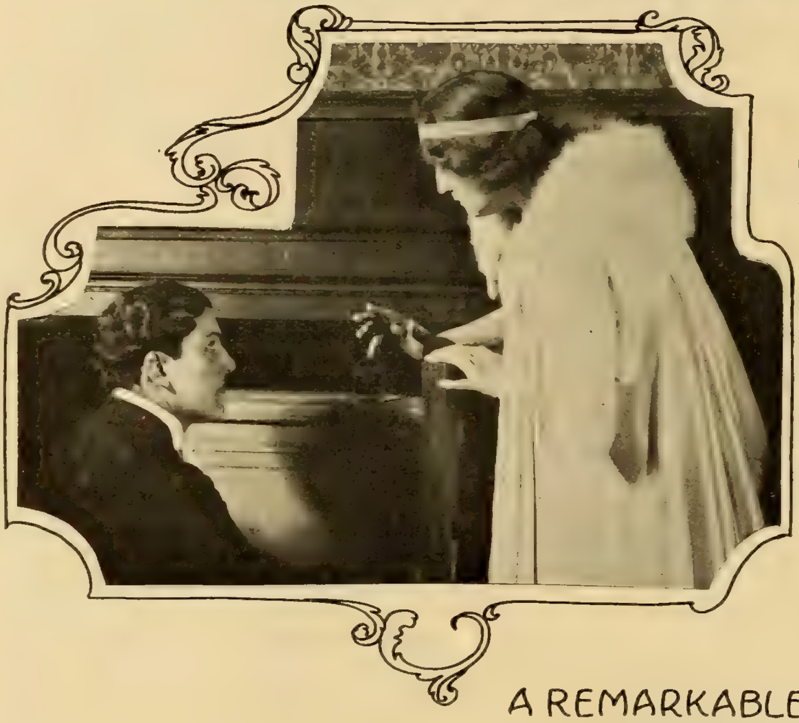
PARAMOUNT

JESSE L. LASKY
PRESENTS
THE NOTED DRAMATIC STAR

# LAURA HOPE CREWS

IN A PICTURIZATION OF

# "BLACKBIRDS"



A PHOTO-MELODRAMA--
--FITTING SUCCESSOR
TO MISS CREWS'
PREVIOUS PHOTOPLAY
THE
LASKY-BELASCO
PRODUCTION
**"THE FIGHTING HOPE"**

A REMARKABLE EXPOSE
OF UNITED STATES
CUSTOM FRAUDS

RELEASED THROUGH PARAMOUNT PICTURES COR'P.
**OCTOBER 14TH**

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE LT'D. MONTREAL, TORONTO, CALGARY.

LASKY

## JESSE L. LASKY

120 WEST 41 ST STREET
JESSE L. LASKY Pres. SAMUEL GOLDFISH

PROGRAM

# LASKY

## TRIUMPHS OF SEPTEMBER

SEPTEMBER 9----
**CHARLOTTE WALKER**
IN "OUT OF DARKNESS"

SEPTEMBER 13-
**BLANCHE SWEET**
IN THE
LASKY-BELASCO
PRODUCTION
"THE CASE OF BECKY"
BY EDWARD LOCKE

**LOU-TELLEGEN**
HIS DEBUT AS A LASKY STAR
IN A PICTURIZATION OF
"THE EXPLORER"
BY WILLIAM SOMERSET MAUGHAM

SEPTEMBER 20--

SEPTEMBER 27---
**DONALD BRIAN**
IN A PICTURIZATION OF
"THE VOICE IN THE FOG"
BY HAROLD MACGRATH

# FEATURE PLAY CO.

NEW YORK CITY

Treas. and Gen. Mgr. CECIL B. DE MILLE Dir. Gen.

LASKY

*Paramount Pictures*

BOSWORTH
INCORPORATED
PRESENTS

# elsie janis

THE INTERNATIONAL STAR

IN

## "'Twas Ever Thus"

A ROMANCE OF THE AGES

RELEASED SEPT. 23RD

PUBLICITY OFFICE
CANDLER BUILDING
NEW YORK CITY

BOSWORTH
INCORPORATED

STUDIOS
211 NORTH OCCIDENTAL BVD
LOS ANGELES CALIF

CANADIAN DISTRIBUTERS FAMOUS PLAYERS FILM SERVICE LTD MONTREAL TORONTO CALGARY

Ⓝ

# KEEP YOUR EYE ON MARGUERITE

It's going to pay you to do so, because the series of single-reel dramas in which

## Marguerite Courtot

filmdom's daintiest star, is being featured, is one of the strongest that has ever borne the Kalem trade mark.

Every one of the weekly episodes of

## The Ventures *of* Marguerite

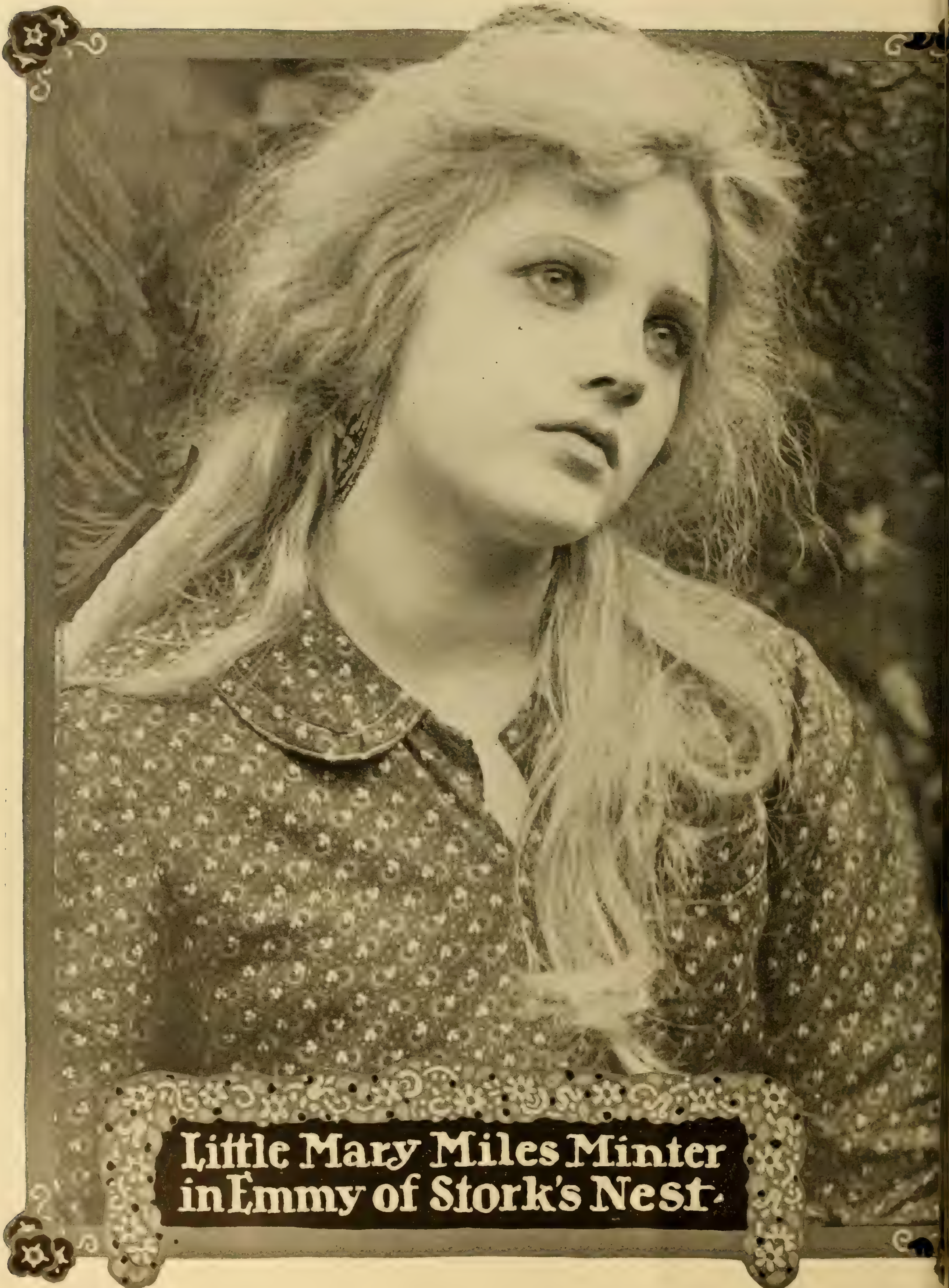
is complete in itself. Each will be released in Regular Service, coming to you without extra cost.

*—and of great Advertising importance*

One, Three and Six-sheet Four-color Lithographs will be issued for every episode of this great series.

TRADE
KALEM
MARK

**KALEM COMPANY**
235-39 W. 23d St., New York N. Y.



Little Mary Miles Minter in Emmy of Stork's Nest

Columbia
Pictures
Corporation
presents
Little Mary Miles
Minter
in

# Emmy of Stork's Nest

A wonder play in
Five Acts, Directed
by William Nigh

METRO
PICTURES

Released on the Metro
Program, October 11.

# EQUITABLE

## HELEN WARE

is

*The most impressive emotional actress the American stage has ever produced............ As ANNA JEFFRIES in "THE THIRD DEGREE," as EMMA BROOKS in "PAID IN FULL," as "THE GIRL" in "THE PRICE," she has made millions sway. Her characterization of intense types, her formidable ability to convey by pantomine, in telling manner, the every emotion of woman kind, has established her as the steller actress of the native stage...............*

**ON OCTOBER 27TH**

## HELEN WARE

*Transfers her remarkable personality and talent to the screen in................*

**TRIUMPH FILM CORP'N**

*Production of*

GEORGE BROADHURST'S

*Virile dramatic document*

## "THE PRICE"

*IN WHICH perturbation, agitation, repose calm, turbulency, ecstasy, despair, bliss, torrential anger, humble joy, mental conflict, trepidation, docility and precipitate recklessness, struggle to the surface of gigantic climaxes and poignant situations to culminate in a powerful denouement*

**HELEN WARE EQUITABLIZED IN "THE PRICE" IS A MASTERWORK**

## EQUITABLE MOTION PICTURES CORPORATION

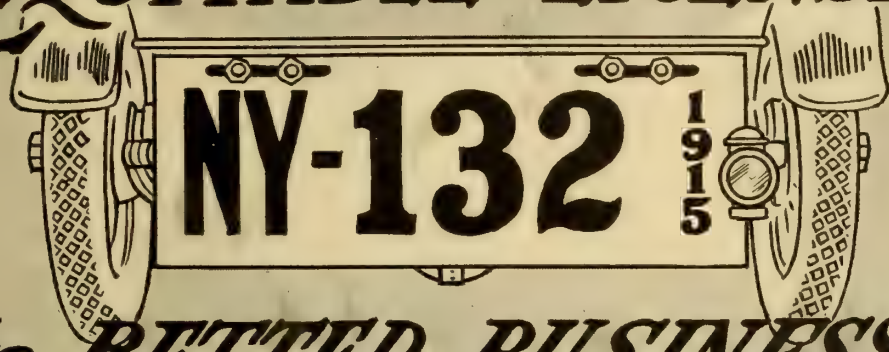
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH

**WORLD FILM CORPORATION**

# EQUITABLE

## EQUITABLE LICENSE



## to BETTER BUSINESS

132 Leading Motion Picture Houses in Greater New York
have contracted to play the

## EQUITABLE PROGRAM

132 Wide awake exhibitors have complied with the
potent demand of their box offices

**EQUITABLE POLICY**
of releasing only **STANDARD QUALITY PRODUCTIONS**
has met with a responsive chord unrivalled in film annals

*The best gauge to a program's value lies*
*in the number of houses using it*
*where competition is keenest*

**EQUITABLE UNDISPUTABLY PLAYS MORE HOUSES IN GREATER NEW YORK THAN ANY OTHER PROGRAM**

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

# ROBERT WARWICK

IN

# The FLASH of an EMERALD

WM. A. BRADY FEATURE

One month ago the newspapers gave columns to the young New York heiress who fell into the clutches of a "society gangster."

Now WORLD FILM offers a film-story of the social vulture, the victim a beautiful girl, the end—disgrace that makes death preferable.

## WORLD FILM CORPORATION

LEWIS J. SELZNICK, VICE-PRES & GEN'L MGR.
130 WEST 46TH ST. NEW YORK CITY— BRANCHES EVERYWHERE

# FIFTY-TWO WEEKS OF CAPACITY BUSINESS

One year ago there was released as the first offering of the WORLD FILM CORPORATION that masterpiece of photoplay production—

ROBERT WARWICK in "THE DOLLAR MARK"

Then followed a series of great releases—

CLARA KIMBALL YOUNG in "HEARTS IN EXILE"
ROBERT WARWICK in "ALIAS JIMMY VALENTINE"
HOLBROOK BLINN and ALICE BRADY in "THE BOSS."
WILTON LACKAYE in "THE PIT"
LEW FIELDS in "OLD DUTCH."

They made thousands of dollars for thousands of exhibitors. They are still drawing throngs to thousands of theaters because each is one great appeal to the whole gamut of human emotions.

We have made mistakes. What beginner does not? We have learned many lessons and in a year have grown old in experience. So, for the next fifty-two weeks we offer a succession of features that will will even surpass our best efforts of the twelve-month just gone.

The money-wise exhibitor will book WORLD FEATURES NOW.

# WORLD FILM CORPORATION

LEWIS J. SELZNICK, VICE-PRES & GEN'L MGR.
130 WEST 46th ST. NEW YORK — BRANCHES EVERYWHERE

MUTUAL
ALL STARS!
ALL FEATURES!
-NO EXTRA CHARGE
ARTHUR ACORD
Starred in BUCK PARVIN Stories
CHARLES E. VAN LOAN
Writer of BUCK PARVIN stories

# PROGRAM

THE NEW
EIGHT MILLION
DOLLAR
MOTION PICTURE
PROGRAM

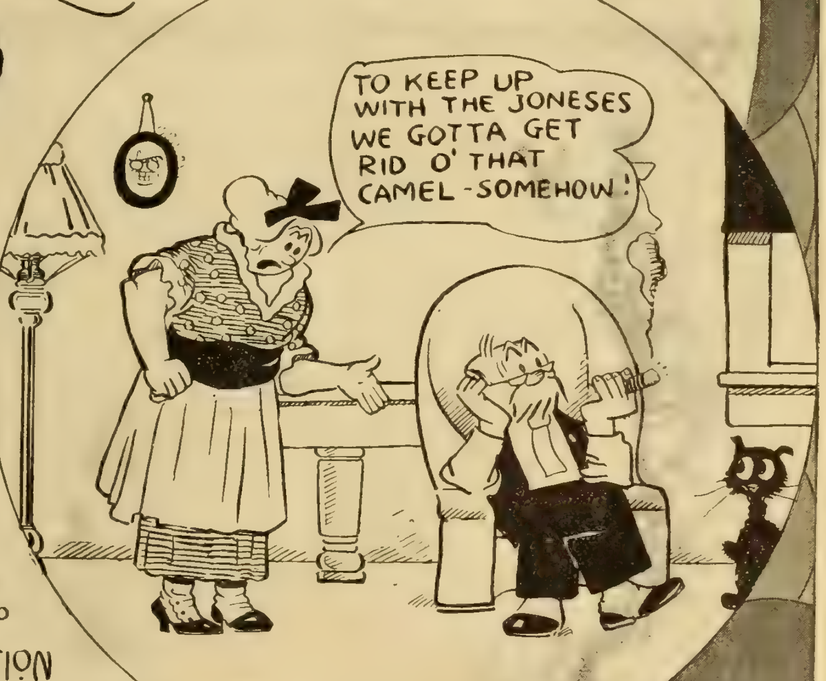
THE ONLY PROGRAM
THAT OFFERS YOU THESE
TWO REMARKABLE SERIES
in the Regular Program at No Extra Charge!

**THE SATURDAY EVENING POST** stories of

# "BUCK PARVIN"

A Series of Eight Consecutive Three Reel Mustang Star Features Direct from the Saturday Evening Post Stories by Charles E. Van Loan, one of which will be released every three weeks in the Mutual Program at No Extra Charge. These stories will be featured in book form everywhere by the Geo. H. Doran Co. The film versions will appear only in the regular Mutual Program. See your nearest MUTUAL Exchange or write us for bookings.

# KEEPING UP WITH THE JONESES


TO KEEP UP WITH THE JONESES WE GOTTA GET RID O' THAT CAMEL - SOMEHOW!

The Animated Version of the Famous cartoons by "POP," appearing in the New York Globe and 150 other newspapers throughout America . . . Released weekly with interesting Scenic, Industrial or Educational Pictures. A Big Drawing Card.

Book these great feature series NOW. See Your nearest MUTUAL Exchange or write to

MUTUAL FILM CORPORATION
*John R. Freuler, President*
71 W. 23rd ST. NEW YORK CITY

## MUTUAL PROGRAM

Announcing

A CLIPPER STAR FEATURE

# "PARDONED"

Released Oct. 9th

On the Regular Mutual Program to supplant "THE IDOL" which will be released at a later date to be announced

*Featuring the Great Stars*

*Mr.*

**HAROLD LOCKWOOD**

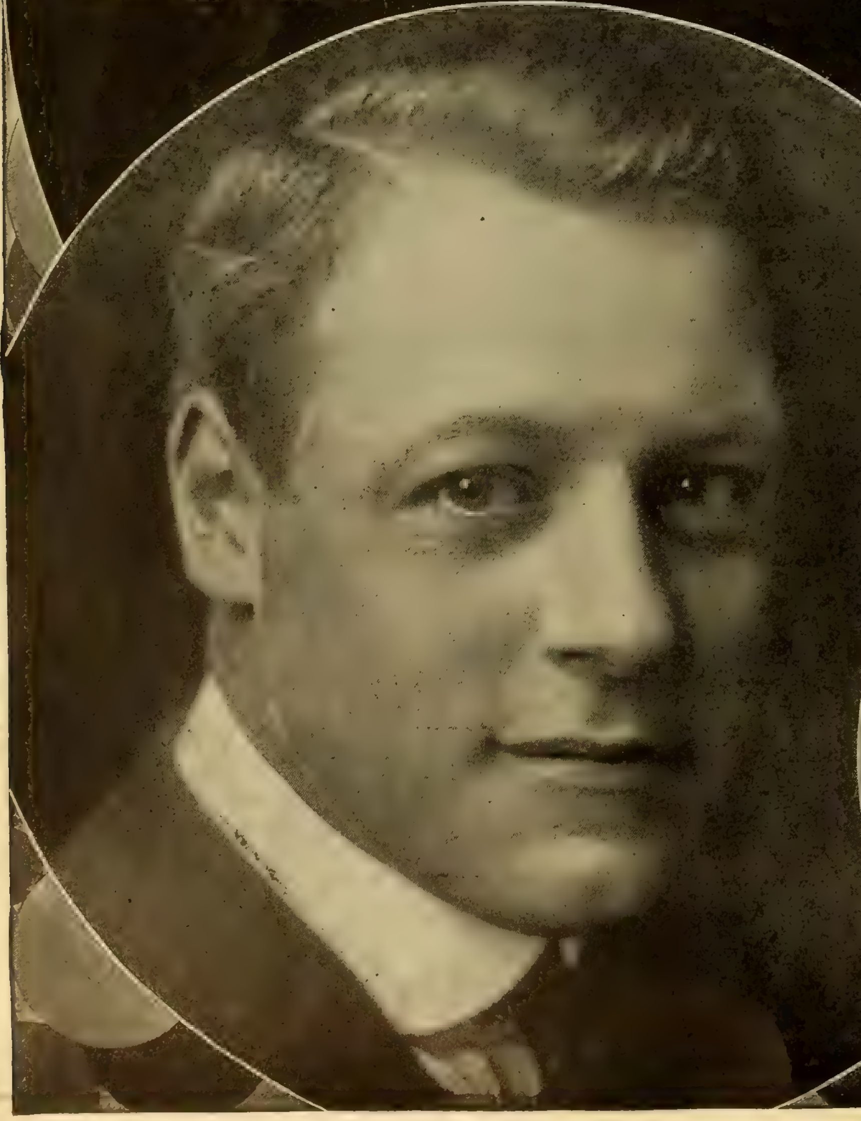
*and*

*Miss*

**MAY ALLISON**

*An absorbing drama Elaborately Staged*

**THREE REELS!**



MUTUAL PROGRAM

Announcing

A CASINO STAR COMEDY

# A Corner in Cats

Featuring the Popular Comedienne

## Cissy Fitzgerald

Released Oct. 10th

ON THE REGULAR $8,000,000
MUTUAL PROGRAM
(All Stars-All Features)
No Extra Cost

MUTUAL SPECIAL FEATURE

# DAMAGE

POWERFUL! SENSATIONAL! INSPIRING!

*Enacted by the*
ORIGINAL BROADWAY
STAR CAST
**RICHARD BENNETT**
and Co-Workers

*Produced by*
American
Film Co. Inc.
*Samuel S. Hutchinson*
*President*

"For the Sin Which Ye Do By Two and Two Ye Must Answer for One By One"

MUTUAL SPECIAL FEATURE

# D GOODS

SEVEN GREAT REELS!

"Damaged Goods" is a sermon
– one of the most awakening we
have ever heard – N. Y. Globe

Released Oct. 4th
Through Mutual Exchanges!

**WIRE** YOUR NEAREST
MUTUAL EXCHANGE
AT ONCE TO RESERVE
THIS FEATURE FOR YOU!

Mutual Film Corporation
*John R. Freuler, President*
71 W. 23rd St. New York City

"No Girl is Safe While the Double Standard of Morality Exists"

## MUTUAL PROGRAM

### DAVID HORSLEY

desires to call particular attention to the first release of his three-reel productions in the regular Mutual service, entitled

### "THE PROTEST"

This is a drama of great intensity and power, based on a subject of popular interest, and is enacted by an all star cast headed by

### CRANE WILBUR

and including Leona Hutton and Margaret Gibson. It is staged by Jay Hunt, who has directed many big successes. "The Protest" is a feature of exceptional merit and earning power and is a forerunner of other big David Horsley three-reel features. Book it at your Mutual exchange.

Released September 29
in the regular service of
the Mutual Program.

## DAVID HORSLEY PRODUCTIONS

# MUTUAL PROGRAM

For that happy finish to a show—to send the crowds away laughing—the new Cub Comedies, featuring the funniest man in America.

## GEORGE OVEY

are earnestly recommended for the consideration of every exhibitor. A one-reel

## CUB COMEDY

is released every Friday on the Mutual program. Have your nearest Mutual exchange serve you.

CUBCOMEDY

# DAVID HORSLEY PRODUCTIONS

# Mutual Program

American "Mustang" Release

# "Two-Spot" Joe

Here is a crackerjack two-reel Western drama—chock full of brilliant, vivid action—plenty of thrills—sparkling romance. These are the stars:

## Anna Little—E. Forrest Taylor

**Louise Lester—Jack Richardson**

***Directed by Donald McDonald***

**Date of Release—October 15th**

**OTHER "MUSTANGS" COMING SOON**

**Buck's Lady Friend**
**This Is The Life**

Both of these films are of the "Buck Parvin and the Movies" series, by Charles E. Van Loan. Book published by George H. Doran Co., Publishers. Each is a three-reel picture. ***Watch for release dates!***

***"Mustang" films are distributed throughout the United States exclusively by Mutual Film Corporation***

**American Film Company, Inc.**

SAMUEL S. HUTCHINSON, President
CHICAGO, ILLINOIS

# MUTUAL PROGRAM

# LET THERE BE LIGHT

*"Flying A" Drama in Two Parts*

Featuring

**Helene Rosson E. Forrest Taylor**
**Charles Newton**

A beautiful picture of an old man's ambition and a reawakened love. The kind of film that pleases everybody

**Release Date Oct. 11th**

Directed by
Wm. Bertram

---

## PROFIT FROM LOSS

A Single Reel "Flying A" Drama

Featuring

**Vivian Rich Walter Spencer Jack Richardson**

Release Date October 15th

Directed by
Reaves Eason

---

*American "Beauty" Films*

## BILLIE THE HILL BILLY

Single Reel Drama

With an All-Star Cast Headed by

**Neva Gerber**

Directed by
Archer MacMackin

Release Date October 12th

---

## Aided by the Movies

A Dandy One-Reel Comedy-Drama

With

**Carol Holloway John Sheehan**
**Nan Christy John Steppling**

Release Date October 16th

Directed by
James Douglass

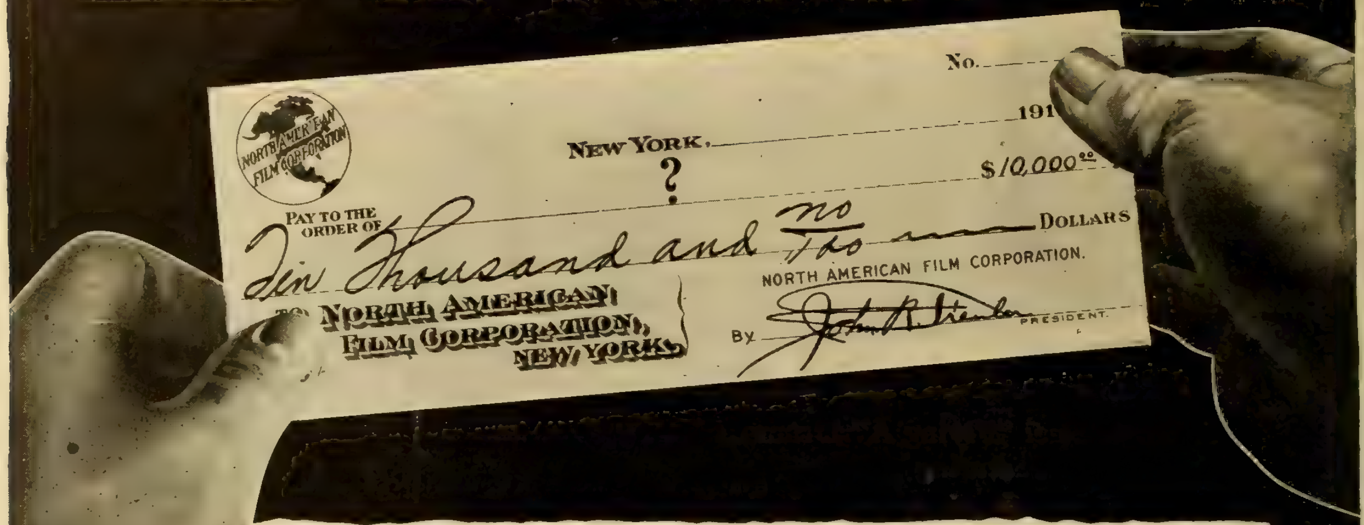
If It's Crowds You Want
Book American Films

*Distributed throughout the United States exclusively by Mutual Film Corporation*

**AMERICAN FILM COMPANY, Inc.**
SAMUEL S. HUTCHINSON, President
CHICAGO, ILLINOIS

# MUTUAL SPECIAL FEATURE

# THE $10,000 PRIZE!



No. ______

NEW YORK, ______ 191__

?

$10,000⁰⁰

PAY TO THE ORDER OF

*Ten Thousand and no/100* —— DOLLARS

NORTH AMERICAN FILM CORPORATION.

TO NORTH AMERICAN FILM CORPORATION, NEW YORK.

By *John R. Freuler* PRESIDENT.

## Who Gets This Check?
## One of Your Patrons?

# THE DIAMOND FROM THE SKY

***A Picturized Romantic Novel***

By Roy L. McCardell Directed by W. D. Taylor

Suggestions by the thousands for a sequel to "The Diamond From the Sky" are pouring into the offices of the North American Film Corporation. Here are points for your patrons to remember in making the $10,000 prize suggestions:

What Becomes of the Diamond?
What Becomes of the Child?
What Is the Fate of Blair Stanley?
What Happens to Vivian Marston?

Remember, all we want is AN IDEA!—1000 words or less!

And you, Mr. Exhibitor: If you haven't yet booked "The Diamond From the Sky"—*Book it now!* Twenty-three chapters now appearing. A *new*, two-act chapter each week.

**North American Film Corporation**
JOHN R. FREULER, President
71 W. 23rd Street, New York City

*Distributed throughout the United States and Canada Exclusively by Mutual Film Corporation*

-MUTUAL PROGRAM-
WEEK OF
OCTOBER
1915

SUN. 3
·W·C·FIELDS
"HIS LORDSHIPS DILEMMA"
CASINO STAR COMEDY

TUE. 5
"See America First"
AND
"KEEPING UP WITH THE JONESES"

WED. 6
FLORENZE TEMPEST AND MARION SUNSHINE
IN
SUNSHINE AND TEMPEST
3 Reels RIALTO STAR FEATURES

THUR. 7
MUTUAL WEEKLY
SEES ALL SHOWS ALL

PRODUCED BY
GAUMONT COMPANY
FLUSHING NEW YORK

## MUTUAL MASTER PICTURES

The Sensational Play of Stage Life

# Bred in the Bone

A Four Act Reliance Production

PAUL POWELL, DIRECTOR

Interpreted by the idolized screen star

**DOROTHY GISH**

And an unusual company of players

In this powerful story of hereditary impulse, Dorothy Gish, dear to the hearts of filmdom, plays the part of a stage-struck girl who becomes a celebrated actress, but at the height of her career turns her back on success and fame to answer the higher call of love and home.

BOOK THIS FEATURE THROUGH
YOUR NEAREST MUTUAL EXCHANGE

**RELIANCE MOTION PICTURE CORPORATION**
71 West 23rd Street, New York, N. Y.

# 6,000,000

persons are being reached by newspapers which are running the fascinating story of

# NEAL *of the* NAVY

Nation wide publicity

A strong story by a strong author

One of the most beautiful and talented of the theatrical idols of the day, LILLIAN LORRAINE, playing the lead

A sumptuous production by Balboa.

Action from start to finish —

No wonder that exhibitors and public alike boost NEAL of the NAVY.

BOOK IT AND
YOU'LL BOOST TOO!

**The PATHÉ EXCHANGE inc.**

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

# Good News COMING!

## The New Ad

# J·RVFVS W

**BURR McINTOSH**
as "Wallingford"

A new series of extraordinary merit based on the tremendously popular stories of George Randolph Chester. Produced by the Whartons.

Simultaneously with the release of the
in the great Hearst newspapers and

FIRST ADVENTURE

*The* PATHÉ

EXECUTIVE

25 WEST 45th ST.

# for Everyone

**MAX FIGMAN, BURR McINTOSH & LOLITA ROBERTSON in**

# ventures of
# ALLINGFORD

Each adventure complete in two parts, and each one a house filler. The treat of the year for audiences and exhibitors alike.

MAX FIGMAN
as "Blackie Daw"

pictures the stories will be published many others all over the country.

RELEASED OCTOBER FOURTH

**EXCHANGE inc.**

**OFFICES**
**NEW YORK**

# POSITIVELY THE BEST

# PATHÉ GOLD

Every exhibitor who has shown "The Galloper" and new pictures wonderful. Following is a list of good

**THE SPENDER.** 5 parts; produced by Donald Mackenzie; written by George B. Seitz; featuring George Probert, Alma Martin and Paul Panzer. Released October 1st.

**THE CLOSING NET.** 5 parts; produced by Edward José; written by Henry C. Rowland (adapted from his famous book); featuring Howard Estabrook, Bliss Milford, Kathryn Browne-Decker and Madeline Traverse. Released October 8th.

**JOHN GLAYDE'S HONOUR.** 5 parts; produced by Frohman Amusement Corpn.; written by Alfred Sutro (adapted from his famous play); featuring C. Aubrey Smith, Mary Lawton, Richard Hatteras, Charley Butler, Ida Waterman and Ben Hendricks. Released October 15th.

**AN AFFAIR OF THREE NATIONS, "Ashton-Kirk, Investigator."** 5 parts; produced by Arnold Daly and Ashley Miller: written by John T. McIntyre (adapted from his clever story); featuring Arnold Daly, Sheldon Lewis, Louise Rutter and Doris Mitchell. Released October 22d.

BOOK THESE GREAT
FEATURES NOW!

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

# PICTURES THAT CAN BE MADE

# ROOSTER PLAYS

"Via Wireless" has become a warm friend of PATHE'S things to come during October, November & December

**MARY'S LAMB.** 5 parts; produced by Donald Mackenzie; written by Richard Carle (adapted from his popular play); featuring Richard Carle, Jessie Ralph and Marie Wayne.

**BODY AND SOUL.** 5 parts; produced by Frohman Amusement Corporation; written by William Hurlbut; featuring Florence Rockwell, Kenneth Hunter, Robert Whitworth and Jack Sherrill.

**NEDRA.** 5 parts; produced by Edward José; written by George Barr McCutcheon (adapted from his popular novel); featuring George Probert, Fania Marinoff and Margaret Greene.

**AT BAY.** 5 parts; produced by George Fitzmaurice; written by Geo. Scarborough (famous Broadway success); cast will be announced later.

**THE BELOVED VAGABOND, the first American feature drama in colors.** 6 parts; produced by Edward José; written by Wm. J. Locke (adapted from his best novel); featuring Edwin Arden, Bliss Milford and Kathryn Browne-Decker.

**COMRADE JOHN.** 5 parts; produced by Balboa; written by Samuel Merwin and Henry K. Webster (adapted from their popular novel); featuring William Elliott and Ruth Roland.

EXCHANGE inc.
OFFICES
NEW YORK

**THE WEAVERS.** 5 parts; written by Sir Gilbert Parker. Producer and Cast to be Announced Later.

# PATHÉ *Presents*

"I am disinherited!"

From the Original
Play by
GEORGE B. SEITZ
Produced by
DONALD MACKENZIE

## A PRODUCTION AND

Fine Cast with
GEORGE PROBERT
PAUL PANZER
ALMA MARTIN
and
SAM RYAN

"Get out! or I'll drop my cigarette into this powder!"

RELEASED

**The PATHÉ**

**EXECUTIVE**
**25 WEST 45th ST.**

# The SPENDER

## or The Fortunes of Peter

A FIVE PART DRAMA

The Fourth Gold Rooster Play

**THAT APPEALS TO THE SENSES REACHES THE HEART**

GEORGE PROBERT and ALMA MARTIN
In "The Spender"

Special Musical Program for all Gold Rooster Plays Free

OCTOBER FIRST
EXCHANGE inc.
**OFFICES**
**NEW YORK**

ANOTHER STAR CAST IN REGULAR SERVICE!

RELEASED OCTOBER 13TH

# WALTER HAMPDEN

STAR OF "THE SERVANT IN THE HOUSE" AND CLYDE FITCHE'S "THE CITY"

AND

# MARION LEONARD

THE POPULAR SCREEN FAVORITE

IN

# "THE DRAGON'S CLAW"

A STIRRING PHOTO DRAMA

STANNER E. V. TAYLOR
AUTHOR — DIRECTOR

THIS FIRST CLASS PRODUCTION WILL ADD ONE MORE TO THE LIST OF

## STAR THREE REELERS

EVERY OTHER WEDNESDAY ON

## GENERAL FILM COMPANY
## REGULAR PROGRAM

## Knickerbocker Star Features

NEW YORK

# *On the "G. F." Program Every Monday*

THOSE "CORKING" GOOD STORIES
OF LOVE, MYSTERY
AND ADVENTURE

***Featuring***

# Ethel Grandin

THAT BONNIE, "CHIC" BEAUTY
WHOSE THOUSANDS OF FRIENDS WATCH FOR HER

# On Your Program

GO TO YOUR "G. F." EXCHANGE NOW—TO-DAY—
WHILE THE MATTER'S IN MIND—
AND ASK FOR

# "Wilful Peggy"

THE KLEINE TWO-REEL FOR

## October 11th

THEN INSIST UPON THAT
KLEINE TWO-REEL EVERY MONDAY
AND YOUR BOX-OFFICE
WILL SOON SHOW
THE WISDOM
OF YOUR INSISTENCE!

***That Kleine Two-reel Through***
***The General Film Company***
***Every Monday***

# George Kleine

**11 East 14th Street, New York, N. Y.**

# *“Its Individuality and Ingenuity of Characterization*

Make MRS. FISKE’S ‘BECKY’ one of the most interesting figures the theatre of America has known,” remarks a critic of international reputation, ranking her famous impersonation with Edwin Forrest’s “Lear”; Joseph Jefferson’s “Rip Van Winkle,” and Richard Mansfield’s “Cyrano de Bergerac.”

# Mrs. Fiske’s

“BECKY” is preserved by the magic of the film

IN

## *The Edison Masterpiece*

# VANITY FAIR

## SEVEN PARTS

Seven enchanting reels that touch with life those quaint and unforgettable characters of the Thackeray classic—kindly Amelia Sedley, the honest Captain Dobbin—the ever impecunious Rawdon Crawley!

A film drama of the better kind featuring a name familiar to theatre goers the world over.

## Make Your Dates Early Through The Kleine-Edison Feature Service

## *For Release October 6th*

# GEORGE KLEINE

**General Offices: 11 East 14th Street, New York**

NEW YORK
226 W. 42nd Street

DALLAS
238 Saner Bldg.

KANSAS CITY
209 Ozark Bldg.

MINNEAPOLIS
708 First Ave., N.

SEATTLE
204 Orpheum Theatre Bldg.

CHICAGO
166 N. State St.

DENVER
405 Railroad Bldg.

NEW ORLEANS
103 Nola Bldg.

PHILADELPHIA
1309 Vine Street

SAN FRANCISCO
234 Eddy Street

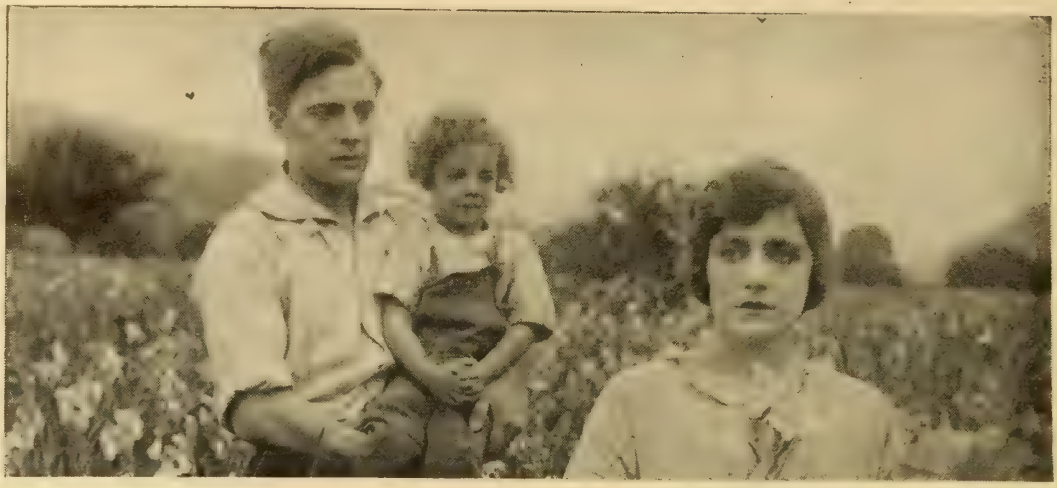
ATLANTA
71 Walton Street

BOSTON
14 Piedmont Street

LOS ANGELES
514 W. 8th Street

PITTSBURGH
123 Fourth Avenue

TORONTO
96 Bay Street



*Honest rugged love forgives what the world does not*

Thomas A Edison

Presents 4 acts of beauty and tragic intensity

# "Gladiola"

a play written to charm through the charms of

## Viola Dana; also Robert Conness, Pat O'Malley

The always looked for appearance of Viola Dana, "The Sweetest Girl on the Screen," will this time be greeted with acclaim. For "Gladiola" possesses that power of purpose—the grilling of a pure country girl upon the fires of another's sin—that reaches our keenest sympathies like no "thriller" can ever hope to.

Played in the gloriously beautiful gladiolus country—a gem of a play set in a beauteous frame of nature. With such able support as Robert Conness and Pat O'Malley, and John H. Collins directing his most successful type of feature. On the **regular** program! Friday, October 15th.

*Gladiola's comrades arrive with the fleas*

### "THE LITTLE SALESLADY"

Clever little Leonie Flugrath, lately a star of the stage, and Robert Walker. Direction, E. C. Taylor. 1000 feet drama. Saturday, October 16th.

### "THE WIDOW'S BREEZY SUIT"

Sally Crute, in her greatest role, the breeziest widow ever, with Ray McKee. Direction, Will Louis. Wednesday, October 13th.

## GENERAL FILM COMPANY'S REGULAR SERVICE

# LUBIN

## 1915 OCTOBER 1915

| | | |
|---|---|---|
| **MON.** | **11** | DRAMA<br>THE EMERALD GOD<br>WITH<br>L. C. SHUMWAY<br>ONE ACT |
| **TUES.** | **12** | COMEDY<br>D. L. DON<br>IN<br>ROMANCE OF A BEANERY<br>ONE ACT |
| **WED.** | **13** | DRAMA<br>THE STEADFAST<br>WITH<br>LILIE LESLIE<br>TWO ACTS |
| **THUR.** | **14** | DRAMA<br>NAN O' THE BACK WOODS<br>WITH<br>VALENTINE GRANT<br>THREE ACTS |
| **FRI.** | **15** | DRAMA<br>BELLE OF BARNEGAT<br>WITH<br>KEMPTON GREENE<br>ONE ACT |
| **SAT.** | **16** | COMEDY<br>BILLIE REEVES<br>IN<br>THE PRICE OF PIES<br>ONE ACT |
| **SUN.** | **17** | PREPARATION<br>FOR NEXT WEEK |

GENERAL FILM
LUBIN
RELEASES

Siegmund Lubin

Each month four features, stars that are the best,
Four features, each one better than the rest,
Four features of great drawing power and strength,
Four features that your clientele request.

Vitagraphically yours,
BROADWAY STAR FEATURES.

OCT. 9TH "YOUTH"—MLLE. VALKYRIEN AND ANTONIO MORENO

OCT. 12TH "LILLIAN'S HUSBANDS"—LILLIAN WALKER AND DONALD HALL

OCT. 23RD "THE RULING POWER"—EDITH STOREY AND L. ROGERS LYTTON

OCT. 26TH "TO CHERISH AND PROTECT"—HARRY MOREY AND L. ROGERS LYTTON

**THE VITAGRAPH COMPANY OF AMERICA**
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

# WELCOME!

***Welcome your patrons right.***

***Welcome them with the best that the business affords.***

***Welcome them with VITAGRAPHS on your program.***

**"THE REWARD"**

**Drama ..........................MONDAY, OCT. 4**

The son of a wealthy man, temporarily down and out, returns a lost pocketbook to a young lady. She tells him to call and receive the reward, but when next she meets him, it is as her equal, and he claims for his reward her hand in marriage. S. RANKIN DREW and VIRGINIA PEARSON in the leads.

**"BARRIERS OF PREJUDICE"**

**Two-Part Drama ..............TUESDAY, OCT. 5**

Despite almost insurmountable social barriers, a young man of wealth marries a poor fisher-girl. His mother nearly succeeds in separating them, but love and innocence triumph in the end. An all-star cast.

**"FITS AND CHILLS"**

**Comedy ....................WEDNESDAY, OCT. 6**

The three farm hands pretend fits and chills so they can be nursed by the owner's pretty daughter. They swallow a fearful dose, and in the end only get the laugh, for the girl marries a third party. HARRY FISHER, JEWELL HUNT, DONALD McBRIDE and SIG STARK are the cast.

**"OLD GOOD FOR NUTHIN'"**

**Comedy-Drama ..............THURSDAY, OCT. 7**

Hiram, known as "Old Good For Nuthin'," although poor himself, adopts an orphaned boy to save him from the poorhouse. The youngster brings them good luck in the shape of a well-to-do former suitor of Hiram's sister, who returns and marries her. Presenting an all-star cast.

**"MISS STICKY-MOUFIE-KISS"**

**Comedy ..........................FRIDAY, OCT. 8**

He nicknames her "Miss Sticky-Moufie-Kiss" after their marriage, for she talks nothing but baby talk and has become a regular human fly paper. Unable to stand it longer, he sadly wades out and out into the cold ocean until he disappears. Featuring MR. AND MRS. SIDNEY DREW.

**"YOUTH"**

**Three-Part Drama. Broadway Star Feature**
**SATURDAY, OCT. 9**

Young sculptor's model and wife ceases to be his inspiration. Striving for a great prize he brutally tells her she is too old—and seeks a younger model. ANTONIO MORENO and MLLE. VALKYRIEN.

**SIX A WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE**

**"THE LURE OF A WIDOW"**
**Comedy ...............................Monday, Oct. 11**

**"LILLIAN'S HUSBANDS"**
**Three-Part Comedy. Broadway Star Feature**
**Tuesday, Oct. 12**

**"ON WITH THE DANCE"**
**Comedy ..........................Wednesday, Oct. 13**

**"THE THIRD PARTY"**
**Drama ..............................Thursday, Oct. 14**

**"HOW JOHN CAME HOME"**
**Comedy ................................Friday, Oct. 15**

**"THE WOMAN IN THE BOX"**
**Two-Part Drama .....................Saturday, Oct. 16**

**THE VITAGRAPH COMPANY OF AMERICA**
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

# JOSEPH SMITH and LAURA HAMILTON

In the Extraordinary Four-Act "BROADWAY FAVORITES" Feature

# THE APACHES OF PARIS

Introduced in this country by Mr. Smith, the famous "Dance of the Apaches," which he and Miss Hamilton present in this production, swept the country like wildfire a few years ago. A revival of this dance is now taking place and this, coupled with the country-wide reputation of the dancers and the powerful story built around the "Dance of the Apaches," make "The Apaches of Paris" one of the most attractive offerings ever released by Kalem.

**Released Monday, October 18th. Extraordinary 1, 3 and 6-sheet, 4-color Lithographs.**

## ADAM'S ANCESTORS

**A Burlesque Comedy**

Had Bud and his pal known what was in store for them when they applied for jobs as artist's models, they'd have put miles between themselves and the studio. Get this and give your patrons some real laughs!

**Released Tuesday, October 19th, 1 and 3-sheet, 4-color lithographs for this comedy.**

## THE MAN IN HIDING

**A Powerful Modern Drama in Two-Acts**

A false sense of duty towards a worthless cur, causes Ruth to refuse another man's offer of marriage. She sees a light when the former, fleeing from the police, seeks her aid.

**Released Wednesday, October 20th. Striking 1, 3 and 6-sheet, 4-color lithographs.**

## A MILE A MINUTE

An Episode of the

## HAZARDS OF HELEN RAILROAD SERIES

The sensational leap which Helen makes across the yawning space between the two sections of the broken train, is only one of the many sensational incidents with which this episode is crammed.

**Released Saturday, October 21st. Get the 1 and 3-sheet, 4-color lithographs for this feature.**

***These pictures obtainable at all General Film Company branch offices and Greater New York Film Rental Company***

# KALEM COMPANY

235-239 West 23rd Street New York City, N.Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

| | |
|---|---|
| **J. P. Chalmers, Sr.** | **President** |
| **J. F. Chalmers** | **Vice-President** |
| **E. J. Chalmers** | **Secretary and Treasurer** |
| **John Wylie** | **General Manager** |

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.
PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

| | |
|---|---|
| United States, Mexico, Hawaii, Porto Rico and Philippine Islands | $3.00 per year |
| Canada | 3.50 per year |
| Foreign Countries (Postpaid) | 4.00 per year |

All changes of address should give both old and new addresses in full and be clearly written; two weeks may be required.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page 344*)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, October 9, 1915

# Facts and Comments

THE organized exhibitors of New York have enthusiastically approved the plan of THE MOVING PICTURE WORLD to take part in the campaign against the new constitution. The framers of the new constitution which will be offered to the voters for approval or rejection on November 2 have shown a distinct hostility to the motion picture interests. The members of the committee which heard the motion picture men argue in favor of extending the freedom of the press to the screen not only professed their ignorance of motion pictures but gloried in it. We went to Albany expecting to find statesmen who would be broad enough and intelligent enough to define the legal status of the motion picture. We found instead a set of narrow and ignorant politicians. These men have lost touch with the questions of the day; they have grown strange and cold to the people who elected them. What they need is a jolt to get their memories back. Let us all help. Exhibitors remember the offer of THE MOVING PICTURE WORLD in the issue of October 2—slides or speakers free upon request. Here is a chance to show what motion picture men can do to strike back at the politicians.

* * *

THE way the courts disposed of the pictures intending to show the events of a sensational murder trial in the South once more demonstrates that we do not need censorship in order to deal with objectionable films. Time and again now the courts have held that the portrayal of contemporaneous crime or of the interior of disreputable houses will not be tolerated if due complaint is made by a proper official or by any citizen. The court will sustain the findings of a conscientious license commissioner if such findings reflect public sentiment.

* * *

EXCESS of zeal on the part of the Mayor of Yonkers has placed the exhibitors in that city in a rather enviable position. The Mayor has refused to grant a license to moving picture men unless they stipulate to close on Sundays. The exhibitors refused to accept such a conditional license. In this attitude they were amply sustained by the Court of Appeals. That court has declared that such conditional licenses are a sort of subterfuge by which the Aldermen of Yonkers want to override the authority of the state. Hence the exhibitors in that charming town on the Hudson run their shows without a license, but in a perfectly legal manner just the same.

* * *

WE ARE happy to see so many signs of renewed activity in the National League. Petty dissensions had all too long prevented a good organization in the state of New York. Now the state organization is united and strong. It has made application for a charter from the National League. No doubt the charter will be granted. Ohio will have a great get-together meeting on October 19 and 20 at Cleveland. The situation in Ohio needs some clarifying. We hope that the organized exhibitors of that state will never again go on record as favoring state censorship. Remember the date —October 19 and 20—and the place—Cleveland.

* * *

THERE is, we are sorry to say, every indication that the British government will place a duty on all film imported into the United Kingdom. Recently a rumor ran the rounds in the city that the duty was an accomplished fact. This rumor has not been confirmed, but the imposition of such a duty in the very near future seems practically assured. In all likelihood the duty will be a heavy one, some prophesy more than a penny a foot. Such a duty will of course affect American producers more than any other and may result in the establishment of English branch studios by some of our big producers.

* * *

HAPPILY the courts are in nine cases out of ten a safe refuge for film men whom the censor boards are trying to harass and injure. Reviewing a long line of decisions reported from the courts of various states, we find that they are almost without exception characterized by equity and common sense. In the matter of the motion picture the courts have been far more responsive to public sentiment than either the legislatures or the politicians. The scientific value of the motion picture has been judicially vindicated by the courts that refused to interfere with the so-called "Twilight Sleep Films."

# Man in Domestic Drama*

By Louis Reeves Harrison.

"VIRTUOUS and vicious every man must be,—few in the extreme, but all in the degree." So saith the poet who declares that "the proper study of mankind is man." The role man plays in any drama is one his character impels, plus or minus the influences brought to bear upon that character at critical moments according to his strength of reason. The same may be said of woman when she has a reason, when she does not wholly depend upon keen sensibilities and intuitive judgment. It is almost always a question of superior or inferior rationality with the being who is "a mighty maze, but not without a plan." He is a creature of remembrance and reflection, quite often conscious of his unfulfilled possibilities, inclined more and more, as the centuries of evolution are unrolled, to do his own thinking.

Man, as he is pictured by the playwrights, occupies one of two places when there is strife for a woman—that of duly legalized possession, or that of unauthorized desire. He plays a dual role when his errant heart is torn by affection for his wife and another woman at the same time. His social course seems to be clearly defined—he should maintain the conventions, annihilate the lover in one case and stick to his vows in the other, but the primary emotions, love, hate, jealousy and envy often unscramble his omelet in a fashion so distressing that his proper study for dramatic purposes becomes three-sided. Embarrassing as it is to the theory of man's ratiocination, he occasionally *does* reason less from premises to conclusion than along the devious course of inclination. From *his* tendency to range, more than that of woman, have risen the thousand and one variations of the Eternal Triangle.

H. for husband, W. for wife, L. for lover, C. for charmer, what a simple problem, especially for the uninitiated! It is merely H minus W plus L, or W minus H plus C. Small wonder that critics limit the number of plots! But H may not understand W. The clerk in De Maupassant's story never knew that his wife's jewels were not paste until she died. H, in another case, lavished jewels on his wife and found that she was wearing paste—the dear thing had sold the genuine ones, invested in real estate for the sake of her spendthrift hubby, and shamed him for his unjust suspicions. The infinite number and variety of stories to be told of dangerous misunderstandings in domestic drama are largely due to the supposed stupidity of H. What a startling innovation it would be to picture a husband of good, common sense! Regular thing, two or three times a week, is the play in which H catches W in the arms of a handsome stranger, who turns out to be her unknown brother. It never seems to occur to him to say "Will you kindly present me to the gentleman on whom you are showering your young affections?"

The average director's idea of a tense moment is when H takes a revolver from the table drawer and regards it with menacing gloom. He is an honest man, but W's cold conduct repels him, while C's expressive nature stirs his very soul. Shall he kill himself and satisfy the audience, or shall he warm W with a new sealskin? What a confession of weakness when H tries to redeem wavering W by exhibiting their chee-ild! There are ways for H to make a fool of L if he is not big enough to annihilate him. Sardou proved that in "Divorcons." If W is childish, so much the better—she will be more powerfully influenced by the instinct of selection. She will pick the winner. H can invite L to dinner and put *nux vomica* in his *demitasse*.

The lives of married people are replete with material for the screen story. The clash of individualities and the effect of that clash upon offspring; the inspiration afforded by an intelligent woman to her husband in his work; the disaster which often follows an inability to combine in a mutual effort; the comical readjustments of young married couples; the tendency of man to be weaned from his natural affection by his wife's inability to keep pace with his advancement; the danger of housing relatives whose partiality keeps the wounds of misunderstanding ever open; the strange happiness enjoyed by couples seemingly ill-mated; the folly of digging into the past of either party to a union; all these and many others furnish themes entirely outside of the Eternal Triangle. Nor need the question of marital fidelity seriously intrude where there is a breach between husband and wife on account of his or her associations.

The justice of man's role is largely dependent upon characterization. In that character lies a seed from which his conduct grows. His natural function, that of providing subsistence and shelter, the larger part of his mind force is directed toward overcoming the opposition he meets in competing with other men. The preservative forces in him make him aggressive. He is calculating—the recognition of individual property gives him a distinct object to pursue. He is avaricious at times because he must provide those very comforts and luxuries women enjoy, which cause them to prize the successful man without closely investigating his methods of doing business. He is obeying his most powerful impulses when he works hard, schemes cunningly and worries himself into fits of nervous depression to get possession of what represents the accumulated surplus of labor.

The man who is able to make his own way and provide a home for wife and family seems to be regarded from a theatrical point of view as more or less of a fool, if not an easy mark. He lacks on the screen, as on the stage, the keen penetration and quick wit of similar men in real life. Then, when the millionaire banker comes home and tells his wife that he has lost "all," they move into one room with the plaster falling off and dine from the milk bottle. All the sagacity, strategy, craft and cunning that the banker has displayed in *making* his millions disappears over night. There is practically no true characterization of men in the domestic drama. If they are not made to act in direct opposition to what might well be expected of them, they simply stroll through the piece in dress suits and other fine raiment.

To picture man as purely an automaton, or even merely as an emotional being, is to disregard the intellectual growth working within him. The emotions are constant—it is mind that is variable. Nature may impel him, *propel* him, but his mind does the steering. Necessity may drive, passion may urge him into dramatic entanglements, his collision with obstacles may be almost continuous, but chance should not be arbitrarily called to his aid—he should not be cleared of an unjust accusation by a dying confession of the real culprit. He should enforce the recognition of truth through his own intellectual activity. We love character, not incident and accident. Directors are not expected to provide characterization where none has been indicated. That is entirely up to the author, which means that he must have a supply of mind force in order to write plays.

---

*Copyright, 1915, Louis Reeves Harrison.

# Don't Sneer at the Screen

By W. Stephen Bush.

THE "highbrow" walking up and down the earth and viewing the works of the Creator with ill-concealed disdain does not approve of the motion picture. Indeed he assures himself of his ineffable superiority by taking occasional shots at the screen. With curled lip and haughty eye he descants upon the motion picture and upon the common people who favor it so much. These men who thank the Almighty that they are not as other men go through life in a shell. They give nothing, they take nothing, but live for themselves alone. I do not wonder that they have no use for the motion picture and its appeal to the masses.

One of these wiseacres lately poured the vials of his sarcasm upon a filmed version of "Peer Gynt." "Very little left of Ibsen," he says in his critique. Then he indulges this little sneer: "The film men will take the Book of Job next; they could make a good deal of Job's boils."

"Peer Gynt," before it was filmed, reposed on the shelves of the libraries. All of its profound wisdom and philosophy, all its witchery, all its poetic beauty, all its passionate preaching of love and truth was shut up between two covers of pasteboard. Consult the librarian and he will tell you with regret that the book is little read. Our hurried lives, the battle for the daily bread, give us little time to absorb and enjoy the treasures of literature. The film has in the past taken hold of the great and good things in literature and has visualized them for the general public. The imperishable charms and beauties of Homer and of Dante and of Shakespeare have by means of the screen been in some degree at least communicated to the great masses who never had the advantage and the luxury of an academic training. The story of the gospel has been presented in films to millions who had never had any adequate conception of it before.

Why belittle or why refuse to appreciate this glorious power and this wonderful influence of the motion picture? If the film succeeded in no more than giving a faint reflection of "Peer Gynt" to the motion picture audience a great thing has been accomplished. If the filmed version does no more than to stimulate interest in the poem and in the author of the poem it may mean the finding of a new source of inspiration for many a soul that otherwise might have gone through life uncheered and uncomforted.

A man of really broad mind with a spirit friendly to humanity takes kindly to the masses. To him that medium looks best which has the greatest influence and the largest audience. Crudities and imperfections may well be overlooked for the sake of what is vital in the message. All the real progress of our race has come through reaching the greatest possible numbers. The treasures of the world's literature are not merely for the chosen few. Time was when a manuscript was the precious possession of one man or one family or one little group of men. Then came printing and the book was read by thousands where the manuscript never passed out of one narrow circle. The screen makes the feast of knowledge even more general. Everybody is invited, everybody is amused and everybody learns something. A medium which reveals and visualizes for the masses that which otherwise would be merely the scholar's delight should not be sneered at—least of all by a real scholar.

---

New York Exhibitors, City and State—The Moving Picture World will aid you in fighting the new constitution. Free slides and lectures. Write at once. Campaign begins October 1st.

# We Want No Protection

By W. Stephen Bush.

TALKING recently to a film man who had just returned from the worst of the three censorship states I heard, with unspeakable regret, that some of the exchanges in that state are trying to curry favor with the censor board. These exchangemen are not satisfied with merely submitting their films to the censor. The law of course requires them to do that. They go a step further. They "kow-tow" to the censors and bend "the pregnant hinges of the knee that thrift may follow fawning." In the presence and the hearing of the inquisitors these men profess a belief in the necessity of censorship. They compliment the inquisitors and exalt their wonderful judgment. They intone a chorus of fulsome praise and sing a litany of humble subjection. Knowing that censors are not impervious to flattery these film men imitate the fox in the fable hoping that the censors will play the part of the crow.

Such an attitude on the part of the film men is really the worst result of censorship. It is nothing less than a denial of manhood and the renunciation of an American birthright. One cannot respect the man who kisses the hand that smites him. It might be urged that not all film men are cast in heroic mold and that men may be excused for trying the "easiest" way. Even judge on this lowest of levels, it will not pay to toady to the censor. You make yourself dependent on the whim of a master. He may be in good humor today and respond to your flattery by the granting of a "favor," but tomorrow he may want to vent his spleen and he is quite likely to make you the victim if he knows you to be a mean-spirited sort of fellow.

"Humoring" the censor will get no results. There is but one way of dealing with censors and with censorship. We must fight them to the finish. We are bound to win because we are right. Official censorship of the state variety exists in but three states out of forty-eight. If there had been any such overwhelming demand and any such ample justification for censorship as the enemies of the motion picture claim, censorship would by this time be a permanent institution in every single state of the Union. Let there be no mistake. We, the film men, have public sentiment with us and the censors have public sentiment against them. If we have conscience and understanding enough to keep faith with ourselves, to lay hold of our principles and stick to them, the final victory is only a matter of time.

Only when we or any of us begin to waver and to look for compromises and "for the easiest way out" are we in danger of losing the fight. The press and the public respect the man who is ready to fight for what he believes to be his rights. "Dickering" with the censors will lose us the respect and the sympathy of all the good people who are worth while.

We want no "protection" as that word has come to be understood in this city. We do not want to "step up to the captain's office and settle." The motion picture industry is not only big commercially, but it is with negligible exceptions a clean and respectable business. It is more than that. It is fulfilling a great mission and it is shouldering its responsibilities. It needs no furtive dealings with the constituted authorities. We are out in the open daylight, battling for our rights. If there are any film men in any of the unfortunate censorship states who are ashamed of their calling let them step out of the ranks. The motion picture industry will be better off without them.

# New York Exhibitors Indorse Our Plan

## Read This Carefully and Get in Line For This Big Chance

THE offer of The Moving Picture World to aid the exhibitors in the city and state of New York in the fight against the new constitution has aroused wide-spread comment and has brought numerous letters of commendation and acceptance.

We will supply set of slides and speaker free of charge. Read editorial page of October 2nd for full details. The idea is to teach the politicians a lesson and to convince them of the power of the screen and the intelligence of the exhibitor.

The organized exhibitors of New York City have formally indorsed the plan of The Moving Picture World. Exhibitors up the state are following suit.

*C. H. Thomas,* of Wellsville, a well-known exhibitor and manager of two big motion picture theaters in Wellsville and Bath, N. Y., writes:

> "Just read your great offer while waiting to catch a train to my other theater at Bath. Great offer, men. Would like to see one of your speakers come to this section of the state. I am with you ninety ways."

A progressive Syracuse exhibitor, *S. Geddes* of the Langan Theater, writes:

> "Moving Picture World—
>
> Gentlemen:—Send slides as I wish to co-operate with you in this work. Also want lecturer."

This fight is made for you exhibitors of New York city and state. You have a wonderful chance of showing your power and getting closer to your audience. Remember that the next session of the legislature will attempt to pass rigorous censorship and Sunday closing laws.

HELP TO CREATE SENTIMENT FOR THE MOTION PICTURE.

This is your golden opportunity AND IT WILL NOT COST YOU ONE CENT.

LET US HEAR FROM YOU AT ONCE.

---

## Universal Serial by Fifteen Authors

### Joe Brandt, of the Universal Company, Introduces New Idea and Engages Famous Writers to Carry It Through.

BELIEVING that the public has had about enough of serials in their present form and will welcome an innovation, Joe Brandt, general manager of the Universal Company, conceived of something brand new with which to follow the successful run of "The Broken Coin." Briefly, the idea advanced by Mr. Brandt and heartily seconded by President Carl Laemmle is this: Fifteen of the country's most famous fiction writers will be the authors of a picture. Each will prepare one two-part episode, carrying on the story as he sees fit and the installments will be released weekly under the title of "The Crack o' Doom," or possibly "The Graft Syndicate." Then, corresponding with the screen episodes, there will be a fiction version for newspapers, written by Hugh Weir.

When the Universal released "The Broken Coin" the officials of the company had practically decided that it would be their last serial for some time. Exchangemen and exhibitors were asked for their opinion and while many of them declared that the life of the continued picture was not ebbing, others credited their audiences with wanting something different. General Manager Brandt took it upon himself to find something new, and one morning he appeared at the office with the fifteen authors' scheme all carefully worked out in his mind. That was about three weeks ago and last week he had finished the preliminary work and had engaged the authors considered best qualified to prepare the serial.

Probably never in the history of literature have fifteen writers with the reputations of those secured by the Universal Company, banded together in one undertaking. They are Irvin Cobb, George Bronson Howard, Anna Katherine Green, Rupert Hughes, Reginald Wright Kauffman, Mrs. Wilson Woodrow, Leroy Scott, Thompson Buchanan, James Oppenheim, Wallace Irwin, Frederic Isham, Louis Joseph Vance, Zane Grey, James Francis Dwyer and A. N. and A. M. Williamson.

It is likely that Irvin Cobb, generally conceded to be America's foremost humorist, will be chosen to launch the serial, which will be released within the next few weeks. The author who writes the second episode will take up the story where Cobb leaves it and handle the characters and plot as he thinks advisable. When he has finished the third episode will be continued by another and handled in the way he thinks best, and so on, until the entire picture has been completed.

Every author connected with the serial figures prominently in present-day American literature. Cobb is famous as a novelist, humorist, war correspondent and lecturer. He wrote "Back Home," "The Escape," "Mr. Trimm," "Roughing It De Luxe," "Europe Revised," "The Paths of Glory," and is the most noted contributor to The Saturday Evening Post. Recently he made a record by seeing more of the European war and interviewing more of the celebrities of all the nations involved than any other correspondent.

George Bronson Howard, highly regarded as a novelist and playwright, has a long list of works to his credit, among them "Scars of the Southern Seas," "Yorke Norry," "An Enemy of Society," and "God's Man," recently published and sometimes referred to as the greatest novel of the year. Of Mr. Howard's plays, "Snobs," "An Enemy of Society," and "The Red Light of Mars" are probably the most noteworthy.

Anna Katherine Green is the author of "Missing Page 13," "The Leavenworth Case," "The Filigree Ball," "The Millionaire Baby," "Marked Personal," "Band and Ring," "The Mill Mystery," "One of My Sons," "The Circular Study," "That Affair Next Door," "The Sword of Damocles," "The Woman in the Alcove," "The House of the Whispering Pines" and thirty more of the best selling mystery stories in the English language.

Rupert Hughes has written many entertaining books and successful stage farces, including "Excuse Me," "What Will People Say," "Empty Pockets," "The Barge of Dreams," "The Thirteenth Commandment," and "The Amiable Adventures of Derk Memling."

Reginald Wright Kauffman is the distinguished author of "The House of Bondage," "Shifting Sands," "The Sentence of Silence," "Jim," "Jarvis, of Harvard," "Francis Baird, Detective," and "My Heart and Stephanie." He is also well known as a dramatist and essayist.

Mrs. Wilson Woodrow is one of the foremost women authors of the day. Leroy Scott is the author of "The Shears of Destiny," "The Counsel for the Defense," and "Thirteen Washington Square," on which May Irwin's play is based. Thompson Buchanan is a noted novelist and dramatist and author of "Judith Triumphant," "The Intruder," "A Woman's Way," "The Rack," "Lulu's Husband," and "Our Daily Bread."

"Black Friday," "The Strollers," "The Lady of the Mount," "Nothing but Truth," and "Under the Rose" are the most successful works credited to Frederic S. Isham. James Frances Dwyer has written many popular novels. The stories of James Oppenheim, Louis Joseph Vance and the Williamsons are known to readers throughout the country. Wallace Irwin is best remembered as the author of the "Letters of a Japanese Schoolboy," whereas Zane Grey, as a novelist and a contributor to leading magazines, has won a large following. Among the writings of Hugh Weir are "The Conquest of the Isthmus," and "Miss Madelyn Mack, Detective."

The Universal Company is not yet prepared to announce the cast selected for the interpretation of this interesting serial, but it is rumored that Hobart Henley is being considered for the leading male part.

---

### NEW HOUSE FOR CHESANING, MICH.

A. Cantwell, who owns the Opera House at Chesaning, Mich., recently opened the Crystal in that town. This theater has a seating capacity of 250, and is said to be one of the finest theaters in the state. Pictures and road shows are to be seen at the Opera House, which seats 500.

# Triangle's Auspicious Opening

### New Combination Presents Its First Program Before an Enthusiastic Audience at Knickerbocker Theater.

THURSDAY evening, September 23, will be memorable in New York motion picture circles because of the initial showing at the Knickerbocker theater of the first program offered by the Triangle Film Corporation. It was the occasion of an unusual gathering of motion picture men of every degree together with many notables of the amusement and financial world who were interested in seeing just what constituted a two-dollar picture program. While all were quite naturally on the qui vive as to the nature of the pictures they were to see it could not have been possible for anyone who passed the man at the ticket box to miss taking in the charming young women ushers in their "Triangle" costumes from the rather awkward triangle chapeau to the dainty pantalettes tastefully edged with triangle lace which peeped out below their dainty skirts. There was a novelty that added zest to the occasion.

As an assembling of motion picture men few occasions of recent date have equalled the Triangle opening. The company was represented by most of its officers and all of the employees in New York. Harry E. Aitken, president of the company, was there with his ever-present smile. Ad Kessel, Charles O. Baumann, Charles Kessel, also of the official board, were conspicuous and busy receiving congratulations. Henry McMahon, W. W. Powers, W. C. Toomey and others of the executive staff circulated freely about the lobby.

Daniel Frohman, of the Famous Players, was an early arrival. William Swanson, now one of the leading exhibitors of the country, held his own little reception between the pictures. Joe Engel, of Metro; Winfield S. Sheehan, of the William Fox Company, and a score of other prominent producers, exchangemen, exhibitors and state-right buyers were on hand to see what was to happen. What did happen seemed to get even the most calloused film buyer, for the spirit of enthusiasm undoubtedly infected them all.

Among the other notables were Otto H. Kahn, Metropolitan Opera House Director and member of the firm of Kuhn, Loeb & Company; President Walter Frew, of the Corn Exchange Bank; President W. B. Joyce, of the National Surety Company; former Secretary of the Treasury Frank A. Vanderlip; Charles Hayden, of Hayden, Stone & Company; A. B. Leech, of A. B. Leech & Co.; Conte Gianni Bettini, Marquis Serra, Ignace Paderewski, Mr. and Mrs. George Randolph Chester, Mr. and Mrs. William Randolph Hearst, George Barr McCutcheon, Mr. and Mrs. Raymond Hitchcock, George Beban, Howard Chandler Christy, James Montgomery Flagg, Penhryn Stanlaws, Irvin S. Cobb, Rupert Hughes, Mr. and Mrs. William Collier, John Emerson, Edward Abeles and many others.

Unquestionably the honors of the evening went to the Griffith production "The Lamb," in which Douglas Fairbanks had the leading part. There were moments when the audience fairly rose with excitement, which is saying something for a "mere motion picture." "Dusty" Farnum had many admirers among the spectators and Raymond Hitchcock got laughs a-plenty from friends who were amused at his antics in the new medium of portrayal of his always amusing character. All in all, it was a successful opening.

The program offerings included "The Iron Strain," a five-part comedy-drama produced by Thomas H. Ince, featuring Dustin Farnum and Enid Markey; "The Lamb," a five-part comedy-drama, featuring Douglas Fairbanks and Seena Owen, directed by W. Christy Cabanne, under the supervision of D. W. Griffith; "My Valet," a four-part comedy of the Keystone brand, featuring Raymond Hitchcock, Mabel Normand and Mack Sennett and directed by Mr. Sennett.

Louis Reeves Harrison, always keen to discover the true motif of a production and equally appreciative of its dramatic values and of the skill of the players in giving the true interpretation of their parts, writes the following reviews of the three Triangle photoplays shown on the opening night:

### "The Iron Strain."

Favorite material with dramatists since the day of "The Great Divide" has been the rude and vigorous hero of the plains and the mining gulch, a slumbering volcano of primitive passions, tempered at moments by the expansive atmosphere of his environment, especially when placed in contrast with an exquisite and over-refined woman of eastern culture. Good, old material, but very much over-worked and rather out of date. Athletic contests of all kinds indicate that the east has its full share of lusty men, the western girls of high cultivation are far more scarce. In spite of all this, C. Gardner Sullivan has created an interesting story and one which, while featuring symmetrical Dustin Farnum, brings to Enid Markey the opportunity of her life.

Handsome Farnum steals her and compels a marriage. Thereafter, in a most trying situation, the unwilling bride passes through a series of character transformations which compel attention because they are subtle revelations of a young girl's mind and heart. Every wavering and trembling emotion, every proud little effort to stifle a betrayal of feeling, is depicted by the accomplished interpreter with a skill and consistency little short of marvelous. Of course, there is an artistic triangle at work—author, director and actress are in combination to bring out some powerful effects—but the honors go to Miss Markey. The complex structure of woman's soul is put on exhibition as rarely ever before. The play is a pure, high comedy, verging on tragi-comedy at moments, admirably typed and acted, but it is Enid Markey's play.

Scene from "The Iron Strain" (Triangle).

### "The Lamb."

A new star has appeared in the motion-picture constellation, a comedian who wins through interesting personality and delightful characterization, a decided relief from the raw crudities of acrobatic clowns. Whether or not he will continue to shine as he does in "The Lamb," Douglas Fairbanks has scored one decided hit—he suits the role quite as well as the role suits him, and it seems to have been especially created to display advantageously his striking peculiarities. He holds the eye so strongly, and without apparent effort, that he is the whole play from beginning to end. This is not to the detriment of the story. It is a snappy and highly finished product—the Griffith supervision assures that—it has an appetizing dash of bitters from Christy Cabanne, and the subtitles are marvels—they sound very much like the scintillations of a certain photoplaywright who graduated from the highest ranks of criticism.

Scene from "The Lamb" (Triangle).

The entire product is the result of a unified effort by many bright minds, a product trimmed smooth in careful revision. It scores with the audience as soon as it is well under way and grows in strength until it approaches intense drama, but it is always delightful comedy, clean, wholesome, not catering to low tastes at the risk of nauseating minds not primitive. There is nothing that could be called startling about "The Lamb," but it has a quiet strength all its own, a certain humanness that warms one to the story and to its leading character. It belongs to a class of moving pictures which firmly established the new art in popular favor, a story to charm all who watch it unfold on the screen.

### "My Valet."

Derived from an old stage comedy, "My Valet," takes on new life under the skillful direction of Mack Sennett, who plays the title role. As in the original, there is a change of identity, the master swapping places with his servant when about to meet the girl to whom he was affianced in childhood. In Sennet's hands the story becomes a travesty, turning the weapon of ridicule upon affectations of the stage and the screen, and, as such, it rises above mere "rough stuff" intended to get a laugh from the unthinking. It runs along Keystone lines, associating closely the perilous and the amusing, with some acrobatic feats on the part of Raymond Hitchcock that are bound to startle those accustomed to see him in a different comedy role. He rises to the occasion, however, and dares all the reckless action expected of him.

Scene from "My Valet" (Triangle).

Hitchcock not only makes good as a screen comedian, but he dominates most of the scenes in which he appears, but he has a dangerous rival for first honors in shapely Mabel Normand. Mabel is too great a favorite to be lost in any crowd. Her fine training as a swimmer equipped her for the strenuous movement of athletic comedy, and she has a personality that wins without effort. When she is tied to a rock in the ocean by Fred Mace, a "heavy" in many senses of the word, she is such a veritable Aphrodite, "foam-born and sweet to the eye," that she stimulates admiration as well as laughter. She and Hitchcock make a fine comedy team, well deserving of further united opportunity.

---

## TRIANGLE PLAYS CLOSED BY SUBWAY CAVE-IN.

The Knickerbocker theater, at Broadway and Thirty-eighth street, where are being shown the Triangle plays, was peremptorily closed by the authorities on the days of Saturday and Sunday, September 25 and 26, following the bad cave-in of the planking forming the temporary street over the new Broadway subway in front of the theater. The smash came just before the evening performance of Saturday. While the worst of the accident was on the side of the street opposite from the Knickerbocker, there was a bad sag directly in front of the house. On Monday the police closed the Broadway sidewalk in front of the house, but it was accessible to the public on Tuesday.

The Triangle officials got busy and installed a temporary box office at the Thirty-eighth street entrance, and the performance went on as usual Monday evening.

The three subjects showing at the Knickerbocker this week—"The Iron Strain," "The Lamb" and "My Valet"—will be released to exhibitors throughout the country on October 27.

## J. P. McGowan, Adventurer

### New Universal Director Has Had an Interesting Career and Unusually Wide Picturemaking Experience.

READING like a chapter lifted bodily from some romance of adventure is the story of J. P. McGowan, recently appointed to a position of prominence on the producing staff at the Universal City studios. Mr. McGowan was born in Australia, on the edge of the far-famed "ninety-mile desert."

J. P. McGowan.

At seventeen he was apprenticed to a line of freighters. After several trips he tired of the life. For a time his occupations were widely varied. Then he settled down in the cattle business, in which he remained until the outbreak of the Boer War.

He was in many of the biggest engagements, including Laings Neck, the relief of Ladysmith and Belfast, and was one of the escort that met Baden-Powell after the siege of Mafeking. During all this time he was a member of the Montmorency Scouts, and for valiant service was twice awarded medals. At the close of the war he joined a hunting party, beating the country north of the Zambezi under the leadership of De Villiers. After several months as cattle buyer for the British government he came to the United States with a cargo of high schooled horses for the St. Louis exposition. He remained to break horses for the Paterson (New Jersey) police.

Then Mr. McGowan went to Texas to raise cattle. The wanderlust was on him and he journeyed into Mexico, where he traveled for over a year returning to Minneapolis without money, but with a wealth of experience more valuable. Here he had his first stage work in a small part with Robert Mantell, and in addition was instructed to drill a body of soldiers for the first act of "Richard the Third." He was soon assigned to larger parts, which ended in his being made assistant stage manager. Later he joined Faversham in "The Squaw Man," but after one season returned to Mantell. Mr. McGowan played repertoire for a season, after which he was booked for the title role in one of Savage's "Devil" road shows, and on the heels of this he filled an engagement in "Paid in Full.

Mr. McGowan's first picture work was with Kalem, with which company, before going to Los Angeles, he played in New York, Jacksonville, Ireland, Europe, Egypt and the Holy Land. His rise in the film industry from that time has been rapid. Perhaps nothing he has done created more comment than did his "Hazards of Helen" serial in which Helen Holmes was featured. Later he joined the Lasky company, and from that concern came into the Universal fold at its Pacific Coast studios, where he is now directing.

---

## C. HADDON CHAMBERS SUES LIFE PHOTO.

The Life Photo Film Corporation has been sued by C. Haddon Chambers, British playwright and author of the comedy drama "Captain Swift," which was produced in pictures by the Life Photo corporation. The plaintiff alleges that he made a contract with the defendant company which provided that he should be paid ten per cent. of the gross proceeds from rental of the picture and that the company has failed to fulfill its part of the contract. An injunction is asked pending the trial of the action for an accounting, which has been brought in the United States District Court in New York.

---

## FOX TAKES "JUST OUT OF COLLEGE."

William Fox has booked "Just Out of College," the Frohman Amusement Corporation subject, for twenty days in his New York City houses. Morse & Brill have booked it for eleven days.

## Great Interest in Kalem Series

### Marguerite Courtot, Who Will Be Starred in "The Ventures of Marguerite," Is Being Deluged with Congratulations.

THE new Kalem series of one-reel subjects under the general title of "The Ventures of Marguerite," featuring dainty Marguerite Courtot, in the process of production, is being handled at the New York studios of the company on Nineteenth street, and it is reported that unusual progress is being made with it. Three or four releases have already been completed and, after Friday, October 22, there will be a "venture" of the little Kalem beauty on the regular General Film program Friday of each week for an indefinite period.

Miss Courtot is easily one of the most popular screen stars now before the public, and when the announcement was made in the trade publications some time ago—and followed up with direct notices sent out by the producing company—the little actress was fairly deluged with letters from admiring friends expressing their pleasure that they were soon to see their favorite in a series of pictures especially planned and written for her. Miss Courtot has employed a social secretary for a long time and it is telling not a little of the secret of her popularity when one says that each of these letters from her admirers is answered.

"The Ventures of Marguerite" will picture the possible experiences of a typical American girl who has unexpectedly inherited a fortune which she feels "she has not earned" and has turned her personal attention to the careful distribution of a large portion of her wealth to alleviate conditions of misery and poverty which commonly escape the attention of organized charity.

Miss Courtot, the Kalem people say, was chosen for the leading role in the series of stories—each complete in itself—not merely because she happens to be a member of the Kalem acting forces, but because she has exceptional claims to being the typical American girl. That she is of the American type of beauty has been pretty well established by the fact that only a few years ago she was awarded a prize by a leading New York newspaper in a competition undertaken to decide whether girls of American or of European birth and parentage were the more beautiful; Miss Courtot won a prize.

The Kalem company has been unusually successful with its "sequence" pictures of the same type as "The Ventures of Marguerite," and with the new releases not yet ready are assured that "The Ventures" will surpass anything which it has turned out.

## Static Flashes Ceases Publication

### Newsy Publication, Primarily Devoted to Interests of Cameramen, Met Difficulties in Projected Enlargement.

THE discontinuance of Static Flashes, that interesting, little California newspaper, which for more than half a year has been issued as a club publication under the auspices of The Static Club of America, the Los Angeles cameramen's organization, comes as a surprise.

Under the editorship of "Capt. Jack" Poland, of Los Angeles, who for fifteen years has been a descriptive writer and publicity devisor, Static Flashes came forth each week as a newsy and interesting little sheet of four pages, telling about motion picture life, scene and incidents, paying particular attention to the achievements and doings of the cameramen.

It is understood attempts made to interest motion picture people other than cameramen in the publication with a view to enlarging its field of usefulness and the placing of advertising in its columns met with little or no encouragement because the paper had become so thoroughly identified with the Static Club as a club organ.

At a special meeting called September 15 by "Capt. Jack" Poland, the editor and manager, it was decided to discontinue publication. All outstanding indebtedness was paid by "Capt. Jack," the paper stopped with the issue of September 8, and all outstanding payments due on stock subscriptions unpaid were canceled.

This leaves Static Flashes in the unique position of a record of achievement. It is one of the rare instances where a newspaper ends its existence after many months of pleasantry, education and interesting news publication free of debt, with money owing to it for advertising and subscriptions. "Capt. Jack" Poland has returned to his original work as a publicity expert, descriptive writer and correspondent with a wider conception of the motion picture industry and also much added knowledge about where and how it is "easy to make money publishing a motion picture publication." This latter expression is couched in "Capt. Jack's" own words.

## Thanhouser Ball to Be Gala Night

### Will Be Led by Mignon Anderson and Morris Foster—Screen Stars to Attend.

EVERY year New Rochelle puts on its happy clothes and welcomes the screen stars of the east into its peaceful domains. The entire staff of the Thanhouser Film Corporation takes this little way of meeting their confreres in the industry and all the performers and directors in and around New York City also take this way of having a mighty good time. This year it will be a great ball, which will be held in Germania Hall New Rochelle, on Thursday, September 30. Needless to say all the Thanhouserites will be there, but so will the members of other companies. It is a peculiar fact that everybody has a soft spot for New Rochelle, but this is usually understood by those who know what a corking set of entertainers the Thansouserites are. They have made New Rochelle's an open door for those who seek good fellowship and congeniality.

The grand march will be led by Mignon Anderson and Morris Foster, the Thanhouser newlyweds. The ushers will be the Thanhouser twins and the flower bearer the Thanhouser Kidlet. Among those who are glad they will be there are: Pearl White, Harry Benham, Maud Fealy, Gladys Hulette, Jack Harvey, John Adolfi, Ethel Grandin, Paul Panzer, Louise Emerald Bates, William Garwood, Jack Noble, Sidney Bracey, Marguerite Snow, Mary Miles Minter, Wally Van, Edith Storey and numerous others. Arrangements are in the hands of John Lehnberg, the well-known character actor, who takes delight in providing for anything that gives pleasure to others.

Edwin Thanhouser and the full executive staff will be present to help the festivities along.

## Fred E. Wright, Essanay Director

DIRECTOR Fred E. Wright for Essanay, who has just completed the production of F. Marion Crawford's six-act drama, "In the Palace of the King," through his own enthusiasm inspired all of the 5,000 persons who took part in the photoplay with individual responsibility.

**Fred E. Wright.**

Before starting work, Mr. Wright had worked out his plan of production to the minutest detail so that when he had his great host of players, there was not a single hitch, and he was enabled to push the play through in record time for such a stupendous piece.

"With the thousands of persons who were absolutely raw material I anticipated some difficulty in getting them all to do exactly as I wanted. They knew nothing, so were ready to follow instructions.

"I took every one into my confidence. So many times when a great crowd is used the director says do this and do that. The extras haven't the slightest conception of what the play is and why they are going through a particular action. Consequently they are indifferent and do not care about anything except to draw their pay. As a result of my talk each one became interested in the play and was inspired to realize his individual responsibility."

Mr. Wright put the Essanay studios and yard where the picture was being taken on a military basis. Guards were stationed everywhere and a hospital tent established with a doctor and trained nurses to take care of anyone who might receive a scratch or any little accident that is possible when handling such a large number. Expert costumers saw to it that each person was properly garbed.

Mr. Wright directed "Graustark" and "The White Sister" of Essanay's feature photoplays as well as many other important multiple reel dramas. He has had more than 20 years' experience in directing work seven years of which he was directing photoplays.

# More Lubin Enterprise

## The Producing Staff of the Famous Firm Has Been Enriched by Edgar Lewis and John H. Pratt—A Glimpse Into the Immediate Future.

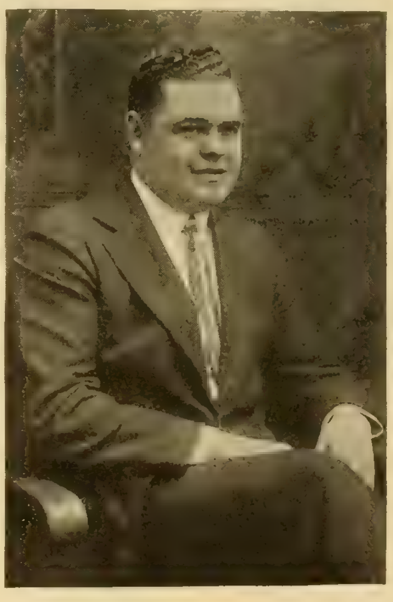
VIGILANT in their devotion to the good name of the Lubin picture Messrs. Ira M. Lowry and Ferdinand Singhi, the virtual rulers of the great plant, are exerting all their talents and all their energy to achieve triumphs of quality.

Lubin is a landmark in motion picture history. The founder himself was thousands of miles away; he was being lionized in San Diego when a representative of The Moving Picture World called at the famous place out in North Philadelphia. Lubin's is always a busy place, somehow suggesting hive, the flow of humanity inward and outward invites the comparison. There are new additions going up almost constantly, and even an absence of but a few weeks seems to show increased activity, new faces, bigger enterprises. Lowry and Singhi are tireless, no detail is too trifling to escape them, no project too ambitious to daunt their courage or dampen their enthusiasm.

Ferd Singhi.

Lubin photography, Lubin settings, Lubin realism, Lubin progressiveness need no comment. In the matter of direction a new departure seems imminent. The writer saw the man to whom the young rulers of Lubin's look for a successful new departure and he is undoubtedly a man worth while. The man is Edgar Lewis, no unknown name in the world of motion pictures; a man who laughs at criticism when he thinks it unjust and who profits by it whenever it is just. As to the justice or injustice he thinks himself well qualified to be the judge.

The writer saw Lewis just after his entry into the Lubin service sitting in his directorial corner in the new addition just at the right side of the general entrance. Lewis is a man who impresses you at once with his originality and his virility. He is radically different in every conceivable aspect from the common or garden variety of motion picture director. A good many of the directors assume the condescending attitude of the medicine man toward the plain Indian. Many commercial men who went into manufacturing some years ago were duly impresed by this manner and it is as a result retained largely to this day.



Ira M. Lowry.

"I have seen an awful lot of this world at its best and at its worst," said the new Lubin director, "and I have been connected with the theater ever since I was a youngster. I have made a brief excursion into newspaper life during my early career which you will readily see added not a little to my experience."

Mr. Lewis has produced great features, among them such film plays as "Sampson," "The Plunderer," "The Gilded Fool" and "The Bondman." He is now at work on his first big Lubin feature, "The Great Divide," with House Peters and Ethel Clayton. The other new director is John H. Pratt who, too, has an enviable record of film successes to his credit. Mr. Pratt has just finished his first Lubin feature, the scenario of which was written by Louis Reeves Harrison. The play bears the title "The Rights of Man." Richard Buhler and Rosetta Brice have the leading roles.

Another accession to the directorial ranks is Edward McKim, whose specialty are light comedies, in which D. L. Don is to be featured. Earl Metcalfe, who has been a leading man in the Lubin company for the last four years, is to become a director of Billie Reeves' comedies. A most valuable acquisition is Anthony P. Kelly, whose achievements as a scenario writer have made him conspicuous. Mark Swan and Dr. Daniel Carson Goodman, both of them well known and fertile writers, have also been added to the Lubin staff of scenario men.

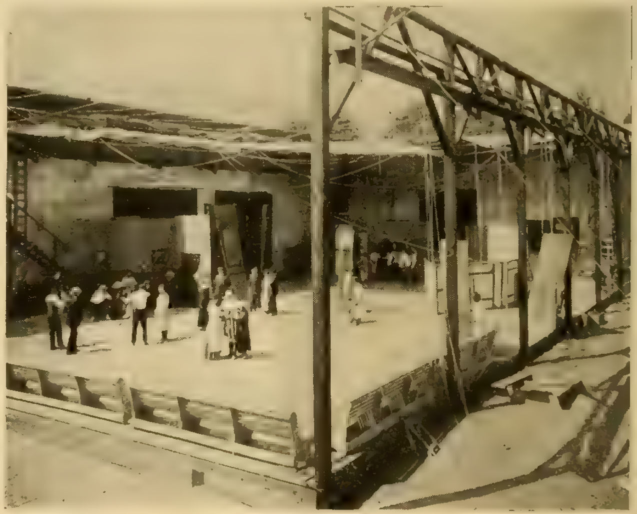
Edgar Lewis.

## LUBIN CORONADO PLANT OPENED.

The latest addition to the Trans-Continental chain of manufacturing plants of the Lubin Manufacturing Company at Coronado, Cal., was formally opened and dedicated on Friday evening, September 24

Siegmund Lubin, president of the Lubin Manufacturing Company, was present at the occasion and delivered the address of dedication. More than five hundred of the leading business men and officials of Coronado and San Diego were present, including the Mayor of Coronado and the President of the San Diego Chamber of Commerce. After the dedication ceremony, Manager Wilbert Melville and his staff were hosts at a lavish entertainment, banquet and reception.

The New Western branch of the Lubin Manufacturing Company is undoubtedly one of the most complete and beautifully located plants devoted to the making of moving pictures on the Pacific Coast.



Outdoor Studio of Western Branch Lubin Manufacturing Company.

Situated on the edge of San Diego Bay, directly opposite the city of San Diego, it is surrounded by a scenic investiture which bespeaks the artistic taste of the one responsible for its selection.

The studio occupies some eight acres of ground. The office and administration building at one end, is of most attractive and pleasing design and provides ample quarters for the office force and laboratories. At the other end of the

Western Branch Lubin Manufacturing Company, Coronado, California.

grounds is a structure running along the edge of the bay, thirty by one hundred and fifty feet and four stories high, designed of old English Castle style architecture. Between these two buildings are the garage, stage, dressing rooms, store rooms, wardrobe room and the various miscellaneous buildings.

The entire grounds are surrounded by an attractive and ornamental cement wall, fourteen feet high. All of the buildings, including the stage, the carpenter shops, dressing rooms, garages, etc., are of cement. In the carpenter shops, the latest woodworking appliances have been installed, and in fact, this is true in each construction department, so that the studio is practically self contained, being in a position to manufacture all of their new costumes, furniture, props and scenery. The comfort of the performers has not been neglected as the dressing rooms are all of the very latest types of cement construction and are provided with hot and cold water and shower baths.

When the new buildings have been completed it is figured that ample provision will have been made for the production of every style of motion picture under the most favorable conditions for directors and actors.

It is estimated that the total cost is something in excess of sixty thousand dollars and completing as it does a chain of Lubin studios which span the continent, it is a credit to the enterprise of the Lubin Manufacturing Company.

## Gladys Hulette Joins Thanhouser

EDWIN THANHOUSER, "the wizard of New Rochelle," announces this week that he has secured for one of his stock companies Gladys Hulette, the erstwhile Edison star. Again, in making this engagement Mr. Thanhouser evinces his appreciation of legitimate talent. Miss Hulette, one of the most popular and youngest of leading women has been seen in such Broadway productions as the "Blue Bird" and "Little Women" and has supported DeWolf Hopper, Madame Kalish, Madame Nazimova and Henry Miller. She is known as one of the best screen subjects in motion picturedom and she asks no consideration for her tender years. She is gifted with wonderful magnetism which helps her get through her marvelous store of emotional power. Her face has been pronounced screen perfection, and her thousands of admirers will no doubt be glad to learn that she has joined the New Rochelle organization. Her first release will be scheduled soon.

Gladys Hulette.

This will set at rest all rumors which have been current, to the effect that Miss Hulette would withdraw from film work and accept an offer with one of the important Broadway managers.

## Bannon Resigns From Edison

AFTER two years as publicity manager and special representative at the Edison Studio, Frank Bannon tendered his resignation, taking effect September 18.

Prior to his entrance into the motion picture field, Mr. Bannon held a responsible civil service position in the Department of Finance, where he gained the sobriquet of "Smiling Frank" through his genial disposition and happy faculty for making friends and keeping them.

Frank Bannon.

But he responded to the call of the pictures and, accordingly, resigned from his post in the city service to become proprietor of a motion picture theater in the heart of New York City. After three years' success as an exhibitor Mr. Bannon was anxious to probe into the manufacturing end of the business and, therefore, made connections with the Edison Company as assistant to Manager Plimpton.

Mr. Bannon has made the acquaintance of numerous exhibitors throughout the United States and is known as the "Edison Booster" wherever he visits. Due to his untiring energy, Edison nights have been established in many prominent theaters and, through his efforts an arrangement was made whereby the Edison Company could show its current releases to exhibitors on one night each week at the Claremont theater in New York.

Frank Bannon is an athlete of no mean ability, having won many trophies for his skill as an oarsman on the Harlem River and as handball champion of the Y. M. C. A.

### BARD LEAVES FOR EXTENSIVE TRIP.

Arthur Bard, vice-president and general manager of the Associated Film Sales Corporation, left for the west last week to meet the exchangemen of the Associated who have already been releasing since September 13, to make arrangements for additional territory to them, as they find that exhibitors in uncovered territory are clamoring for Associated Service. The Associated, although a new factor in the film circles, has made such tremendous strides that it is making its competitors sit up and take notice. The manufacturers releasing through the Associated are working their forces day and night to meet the demand which is sure to come for their product as soon as exhibitors have seen some of their first productions. Although they have at all times twelve weeks' advance releases made.

In preparing the programs, Mr. Bard has been careful to make a fair division between dramas and comedies and between one and two-reel subjects. Also he has confidence in the Associated multiple-reel features.

## Famous Players Gets Durland Academy

### Will Convert 56th Street Structure Into Studio at Once—Laboratories Located Elsewhere.

THE Famous Players Film Company has leased for a number of years Durland's Riding Academy in 56th street, New York City, which, according to the terms of the contract signed this week, is immediately to be turned into a motion picture studio. The work of reconstructing the building, which is famous the world over as the rendezvous of New York's most exclusive set, is already being pushed with the greatest possible speed in order that the producers may begin work at the earliest feasible moment on the big feature productions which they are contemplating.

Ruins of Famous Players Film Company's Studio on West 26th Street, New York City, Destroyed by Fire Sept. 11.

The leasing of this building for motion picture purposes by the Famous Players is the result of the efforts on the part of that organization to find within the heart of the city a suitable substitute for the 26th Street studio which was destroyed on the night of September 11th by the most disastrous fire in the history of the industry.

The mammoth structure is ideally fitted for the requirements of the motion picture producer. The huge riding ring, with its high peaked roof, is larger than the drill floor in the old Ninth Regiment Armory. The roof being supported entirely by steel girders, spreading from wall to wall, the full sweep of the whole floor is available for stage purposes. which makes possible the presentation of the largest interior scenes that the most spectacular of motion pictures could require.

The stalls which line the former arena will be ripped out and the space devoted to the storing of scenery, for which it is ideally suited. Practically the entire second floor of the building is given over to lockers, dressing rooms and shower baths, which will be perfectly adapted to the needs of the stars and other players, with but minor alterations, which are already being made.

The front portion of the building, which was formerly used for offices and dwelling purposes, is being renovated to accommodate the executive and directorial staff of the film producers. The mechanical work on the films themselves, that is, the developing, printing, assembling and cutting, will not be done in the new building. Immediately after the fire all this work was transferred to the American Film Laboratory in 90th Street, of which Edwin S. Porter, treasurer and general manager of the Famous Players Film Company, is vice-president. The old academy will be devoted simply to the staging of features and to the executive needs of the company.

The acquiring of the academy building will in no way affect the plans of the company for the erection of the largest studio in the East upon its newly purchased tract of ground on Marble Hill, New York, where thirty-one city lots are to be devoted to the uses of the producers.

The Famous Players studio at Yonkers, which has served as production headquarters since the destruction of the 26th Street building, will continue to serve in that capacity until the completion of the renovation of the academy, when it will be temporarily abandoned.

### THEATER TO BE REMODELED.

Messrs. Hassberg & Polegn, owners of the Star theater at Waukegan, Ill., are going to remodel and redecorate this house.

## Selig All-American and Neutral

### Unwarranted Statements in British Publications Brings Forth a Statement From the Selig Polyscope Company.

SEVERAL obscure newspapers in the British Isles, according to press clippings received in this country, have been publishing undeserved and unjust attacks on American manufacturers of motion pictures. One or two of these publications have rather broadly intimated that the American motion picture industry is controlled by "the enemies of the Allies," and such expressions as "their growing power in England," etc., are liberally interspersed in the text.

While it is not thought that these more radical newspapers will influence thinking and more broad-minded people, yet it may be just as well to correct some of the unjust assertions given publicity in one or more of these newspapers, particularly for the reason that a number of individual manufacturers of motion pictures are singled out for targets for personal abuse.

The Selig Polyscope Company, for example, long ago announced the policy of strict neutrality on the subject of the unfortunate conditions of affairs in Europe, and that policy has been strictly adhered to. No pictureplays have been put in production that would bear in any detail whatsoever on the warfare in Europe, and no such pictureplays will be released in the future.

It may be well here to outline the personal history of the controlling heads of the Selig Polyscope Company in order that no future misunderstandings so far as this particular company is concerned, can occur.

William N. Selig, president of the Selig Polyscope Company, was born in Chicago, Ill., on March 14, 1864. He is a son of the late T. J. Selig. William N. Selig was educated in the Chicago public schools and was united in marriage to Mary H. Pinkham, of Stockton, Calif., on September 7, 1900. He early became interested in photography and invented many appliances used in motion picture photography. He has been actively engaged in the motion picture business since 1896, and is president of the Selig Polyscope Company of Chicago, Ill., Los Angeles, Calif., and of London, England. He was the first motion picture manufacturer to make a pretentious historical photodrama. "The Coming of Columbus;" was the first producer to introduce wild animals in photoplays. He financed expeditions of Prof. Frederick Starr to the interior of Africa, Korea, Japan and the Philippines; he financed the expeditions of Dr. E. B. McDowell to Chicago, Africa and India; also financed the expedition of Emmett O'Neill to the Amazon River in 1912. He was presented a medal in 1912 by Pope Pius X for his pictureplay, "The Coming of Columbus."

Mr. Selig is a member of the Presbyterian Church; in politics is a Republican; belongs to the Masonic Fraternity and his home is in Chicago, Ill. He has probably accomplished more than any one person in making interesting scenes of the British possessions known to the American people through the mediumship of motion pictures. His business interests in England are extensive and he frequently visits the British Isles. At the time war was declared in Europe Mr. Selig was in Paris, France. He remained in France and in London for a number of weeks, and in both countries he donated liberally to the Red Cross organizations.

J. A. Berst, vice-president and general manager of the Selig Polyscope Company, was born in Paris, France. For many years he was prominently identified with Pathe Freres before joining the Selig Polyscope Company.

### PIERCE STILL FIGHTING.

Carl H. Pierce, special representative of Bosworth, Inc., producers of "Hypocrites," is still making a fight at Columbus, Ohio, to get a judicial review of the decision of the Ohio censors barring that picture from the state, but up to this time he seems to have made no headway in that direction. He has succeeded in stirring up considerable public opinion in favor of the production and several clergymen have noticed the picture and its teachings favorably in their pulpits. At a dinner party held at the Virginia grill, Columbus, Friday evening, September 24, among those present were: Max Stearn, Owner Majestic theater; his sister, Miss Bertha Stearn; Joseph R. Hague, Ohio State Journal; Mrs. Joseph R. Hague; John M. McCardle; Miss Alice Coon Brown, dramatic editor Ohio State Journal; Mr. and Mrs. W. C. Willard, of the Hayden Clinton Bank; Mr. and Mrs. Arthur C. Johnson, Columbus Evening Dispatch; Mr. and Mrs. Raper, of the same paper; J. A. Maddox, manager of the Majestic; Mrs. J. A. Maddox.

# Moving Picture Educator

Conducted by REV. W. H. JACKSON

## A NEW TRAVEL SERIES.

A NEW and most complete travel series is being put out by the Paramount Company which they have entitled "The Paramount Travel Series."

They are illustrative of South America and are advertised as equivalent to a "personally conducted trip" through that country.

There is every evidence that care and thoroughness have been bestowed on this series; they have already proved attractive where some of the first numbers have been shown and without doubt interest will increase as the additional installments come along. A brief description of the first set of twelve is here given:

Travel Series No. 1.—Take an exciting aeroplane trip over the Florida keys; sail on beautiful Indian River. See how society amuses itself at Palm Beach, and have a good laugh at an animated cartoon.

Travel Series No. 2.—See thousands of queer Pelicans on Pelican Island; watch them haul in the pound net at Daytona and visit quaint St. Augustine; see the negro boys at Kingston harbor diving for coins. Another clever comedy cartoon.

Travel Series No. 3.—It is interesting and educational to watch the catching of huge sea turtles and the capture of the giant sea cow off the Florida coast. It is entertaining to learn how sponges are secured. A clever cartoon.

Travel Series No. 4.—Ride over the Florida keys on the Flagler railroad and have exciting sport catching the lordly tarpon at the Long Key Fishing Camp. Become acquainted with picturesque Key West. Exciting experiences of Paramount cameramen told by a clever animated cartoon.

Travel Series No. 5.—Tour Jamaica in a high-powered car, and see picturesque Roaring River Falls and watch the native boys gathering cocoanuts. In addition, a cartoon.

Travel Series No. 6.—It is interesting to participate in the deck sports on board the S.S. Kroonland, en route to South America; see historic Moro Castle and Havana, and visit a prosperous tobacco plantation. Cartoon.

Travel Series No. 7.—Watch the initiation, by Father Neptune, of prominent business men crossing the equator (a riot of fun). Become acquainted with native life on the island of Jamaica. Comedy cartoon.

Travel Series No. 8.—Take a complete trip from the Atlantic to the Pacific via the Panama Canal. See the locks open and close, the famous Culebra Cut, spillways and control stations, as they are today. Timely serious cartoon.

Travel Series No. 9.—Introducing South America, become acquainted with the Pan-American Union in Washington, D. C.; then visit beautiful Santiago de Chile. (A particularly attractive release.) Timely cartoon.

Travel Series No. 10.—See the varied modes of transportation in Santiago and different scenes of native life; attend the efficiency drill of their famous fire department. A clever serious cartoon.

Travel Series No. 11.—Approach Antofagasta, Chile, by water and observe in the harbor the myriads of gulls and sea lions. A visit to Valparaiso, the chief Chilian seaport, and a sojourn to its famous beach resort, Vina Del Mar, will appeal to you. In addition, a cartoon.

Travel Series No. 12.—This week we land at Mollendo, Peru, and ascend by rail to Lima, the capital, and are thoroughly entertained by seeing the unusual, interesting sights there. In addition, another timely animated cartoon.

### To Interest the Schools.

For the purpose of arousing interest in the schools, the Paramount Company, in their very beautiful descriptive circular, issue a form of letter calling the attention of teachers to the series, enclosing descriptive matter which may be read to the classes, together with information as to where the pictures can be seen. A continuous plan of a weekly installment is intended to keep alive the interest, while giving helpful lessons of travel, also teaching geography, both physical and commercial, history, zoology, biology, etc. There is an advantage here that schools may use the pictures, or the nearest exhibitor has both chance and method provided for him to work in conjunction with the schools to their mutual good.

The very attractive descriptive circular issued by the Paramount Company covering this series is one which they would do well to see that it gets into the hands of the school principals even if it has to be done through the exhibitor; much of the success of this series from an educational standpoint depends upon getting the matter before the right people; this is a series that will be more successful if this method is applied, rather than distorted press views. The whole should be too good to be subject to the contortions of every local editor. It is an interesting and intelligent series.

---

## THE EDUCATIONAL PICTURE.

By the Rev. E. Boudinot Stockton, S. T. B.

### The Pittsburgh Schools.

THE Board of Education of Pittsburgh, Pa., have been for some time seriously considering the formal adoption of the moving picture as a part of their regular educational system. The subject, according to one of their members, has been thoroughly thrashed out to a favorable conclusion at different meetings, and the board has now reached the point where the sole remaining obstacle to be overcome is that of finances. None of the schools are equipped for projecting the pictures and only some of them for the use of the stereopticon. The city fire and insurance regulations also add considerably to the cost. It is believed, however, that these obstacles can be surmounted in the near future, and the board hopes that by the time they are ready and able to use the pictures that the "manufacturers and exchanges will be able and willing to provide them with a supply of pictures that can be used regularly and profitably."

### The Bell Telephone Company.

The ideas of the Pittsburgh board are not altogether theoretical, but are based on practical experiments that they have been making for some time, principally through the aid and co-operation of some of the large business corporations of the country who at their own expense have exhibited pictures illustrating various industrial processes and commercial courses in connection with the curricula of the schools, the latest of these being the Bell Telephone Company, who supplemented the high-school course in electricity with an exhaustive series, made by them, illustrating the principles, and application of electricity in the manufacture and use of the telephone, scientifically, industrially and commercially.

---

## SEITZ TO WRITE NEW PATHE SERIES.

George Brackett Seitz, adapter of the "Exploits of Elaine," "The Galloper," and many other of Pathe's most successful releases, has been commissioned by the firm to write a series of photoplays under the general title of "Who's Guilty." Following somewhat the same plan as Pathe's very successful series "Who Pays?" the stories will be serious studies of life as it is and each will end with the query, "Who is guilty for this social crime?" In many incidents it will be found that we, the state, are responsible for the mistake of an erring boy or girl. Mr. Seitz has just completed the first of the series which is entitled "Grist of the Mill."

---

## MARION LEONARD IN KNICKERBOCKER FEATURES.

Marion Leonard, who needs no introduction in filmdom, has been engaged to appear regularly in the releases of the Knickerbocker Star Features. This will not interfere with the company's policy of putting Broadway stars in regular service as it is their intention to feature some male star in each of these releases with Miss Leonard supporting him in the leading female role. Before joining Knickerbocker, Miss Leonard scored an enviable screen reputation with the Biograph, Reliance and Rex companies. The first appearance of Miss Leonard in the Knickerbocker Star Features releases will be in "The Dragon's Claw," released October 13.

# Spokes from the Hub

By Marion Howard.

### New Club Dedicated to the Moving Pictures.

WELL, the Film Club has been launched, with a large charter membership, including men, it being the desire of the founder, Marion Howard Brazier that both sexes be represented, especially on the board of management, and it looks now as if that popular and genial manager, J. Arthur Eslow, of the Universal Film Exchange here, will be the treasurer. At the adjourned meeting Sunday the 19th by-laws will be adopted and all the officers elected. In addition the club will have as guests Mary Fuller and Irene Fenwick. The former is at Cape Ann rehearsing in "The Heart of a Mermaid," and Miss Fenwick is also here in the flesh in "The Song of Songs," at the Tremont, and better still is in the films at the Boston in "The Spendthrift." But to go back to the club. It has started auspiciously and its possibilities seem many. It is proposed to invite David W. Griffith to become an honorary member for his work in giving us "The Birth of a Nation," which happily is still here at another theater as a result of the purchase of the rights by a syndicate of producers.

* * *

Some form of courtesy will be extended to Rose Coghlan when she comes here in October and celebrates her 50th year on the stage. We have not yet seen this celebrated actress in the films, but if memory serves, she entered the field in "The Sporting Duchess" with Lubin. Good idea for some of the Hub managers to resurrect this film and give us a sure-to-be treat. About a year ago I saw an item about Gertrude Coghlan, daughter of the late Charles Coghlan and a niece of Rose, relative to her, entering the Selig ranks. How about this? Did she weaken?

* * *

Mary Fuller has had a chance to test our "Rock bound coast" to the extent of nearly losing her life, for "the breaking waves dashed high" during rehearsal last week and knocked her clean off the rock, much to the dismay of the summer colony at Gloucester, where she has been the attraction, posing as a mermaid. This, you know, made it impossible for her to use her extremities—hence the S. O. S. call and the rescue. I wonder if the cameraman caught this thrilling scene—not down on the bills.

* * *

Mrs. Ayer wisely selected Mary Pickford in "Rags" for the opening of her Exeter Street theater on the 13th when a large and fashionable audience gathered to inspect and enjoy the several improvements, notably the balcony which has been extended, done in white and gold, and made additionally attractive by the boxes, four in all, and spoken for during the season. Wisely, Mrs. Ayer has retained Jarvis Jocelyn, as pianist, as his music is in good taste, never instrusive. He also plays the fine organ when occasion requires, and he never indulges in freak instrument playing. For the first two weeks Signor Allessandro Alberini, the Italian baritone opera singer, renders solos, and in place of an additional soloist, as formerly, Mrs. Ayer has the lights turned on for a brief intermission to relax and chat. "Bold Emmet" was one of the short reels and introduced us to Sidney Olcott, who made an excellent lover. There were other features of which space forbids mention. At this theater no horse-play or offensive scenes of any description are permitted, as for instance that hideous reptile, the snake, which should never be shown on the screen. An evening was entirely spoiled recently by the sudden introduction of a boa constrictor, winding through bushes near the heroine. Despite the inconsistency in having so large and long a snake in a peaceful country scene, where nothing of the kind exists, except in the cage of a passing circus, I somehow felt like screaming and a woman near me fainted, while there were audible "Ughs." It was my pleasure to call attention to this particular film to some of the managers who were unanimous in disapproval and declared that if they booked the film that part would be eliminated. Then I went to the General Film headquarters to see some try-outs and was again horrified to see a ten foot snake creep toward three defenceless women in a rural New England town. It was the sort of a reptile one sees in Southern swamps and at zoos, but not around here. Any M. D. will tell why the sight of a snake is disastrous to prospective mothers, and this fact alone ought to stay the hand of those responsible for such inflictions. If they want to scare females like those referred to, a mouse headed their way might have the effect of scattering them. If man did not spring from apes we know that women spring from mice.

I went to see Jack Barrymore in "The Incorrigible Dukane," and how we did laugh! A north shore belle sat near and expressed dismay on seeing Stewart Baird playing the villain, for he is one of the Back Bay set here and has hitherto played the fine lover before her eyes, when a member of the smart "Amateurs." She evidently did not see him in "The Moth and the Flame," in which he made his first film appearance here.

* * *

We had Beverley Bayne here Sunday at the Boston in a pretentious play, "Hearts and Roses," and for the life of me I fail to see why her new opposite, Darwin Karr, does not fill the bill. He is a good looker, is manly and certainly knows how to make love equal to Francis X., whom we learn she is to join with the Metro company. The villain was not an attractive man. Among the several short reels on that night was "Her Bargain," introducing again that wonderful actor who captured us in "Fifty Years Behind the Times," and whom I have already mentioned in these letters. "A Stranger in the Valley" was a human play with an excellent moral and many touches of nature.

* * *

We rather enjoyed "The House with a Thousand Candles," though differing in many details from the book, and a bit too melodramatic in the library scene toward the close. Why spoil a picture by showing an eye through an aperture in a wall? It is inartistic and unnecessary. I thought the outdoor night scenes wonderfully beautiful in the moonlight with the exterior of the big house gradually being lighted with candles. It was a joy to see Forrest Robinson as the servant, for his art stands out no matter what the character. The Boston is giving us some rare films and the comedy is clean there, with a series of base ball sketches called "You Know Me, Al." This week we have Emily Stevens in "The Soul of a Woman" and Irene Fenwick in "The Spendthrift," also a distinct novelty made in the Hub called "He couldn't Make His Brain Behave," the work of a clever local cartoonist, Ed Payne, featuring Katherine Ward the head usher who has adorned the speaking stage and is a very capable young woman. The scenes and participants are amateurs here, and well known to patrons. Mary Pickford appears twice and there is always the best music obtainable by the Fadettes, with an extended repertoire.

* * *

Esmeralda was fairly good with "Little Mary" and Charles Waldron, whom we so enjoy, playing opposite. What a fine face he has for the camera, anyhow! Waldron made his first real hit here in "The Fourth Estate" some seasons ago and his latest one was in the film "When We Were Twenty-one" with William Elliott—and that was some cast!

* * *

Naturally I am enthusiastic over "The Blindness of Virtue," if only for the great lesson it teaches to parents and young girls approaching womanhood. It is several sermons rolled into one, and if there were more flesh and blood clergymen like the Rev. Harry, who was a good sport with it all, and more young men of the fibre of Archie (done admirably by Bryant Washburn), we would not have to borrow trouble over life's temptations for our own. A young girl was heard to say, "Well, a feller with a dimple like his would get away with any girl, and I don't blame Effie a bit." The point of the play was lost upon her.

* * *

Such old-time actors as George Fawcett are always greeted with pleasure. In "The Majesty of the Law," put on at the Park, he has a part befitting his ability, but I felt that the hero was unnecessarily saddled with one too many alleged crimes. It was rubbing it in too hard, for he was such a fine chap. On the same program was "The Heart of Jennifer," with Hazel Dawn and our old friend James Kirkwood, who is proving his versatility as director and actor.

* * *

When "Marrying for Money" comes here many will turn out, for it was written by young Pezet, son of the Peruvian Minister and former artistic director of our Toy theater, a Harvard man, and clever amateur actor. Furthermore, he captured a Back Bay girl and will wed soon. Associated with him in the production was Gilbert Miller, son of Henry.

* * *

One of the best of the Vitagraph two-parts in my opinion is "The Millionaire's 100-Dollar Bill," shown at the Boston, and well done by Leah Baird and Leo Delaney. "Neal of the Navy" is making a big hit at this house, for it is alive and up to date. "When a Woman Loves" hit our fancy, for we have much admiration for dainty Emmy Wehlen from Australia, though quite Americanized and happy here.

# How Kansas Censors Work

### Methods of Judging Productions Revealed by Members of the Board—Will Enforce the Law.

"WE HOPE that within a short time all the films entering Kansas will be undergoing censorship without friction, so that schedules of the actual cost of censorship will be available to the next legislature, and that it can change the law to provide for a smaller fee."

Thus spoke W. D. Ross, superintendent of public instruction of Kansas, and in that capacity under the law chief censor of the moving picture films, to a World representative.

"The law requires my department to censor all films before they are exhibited in Kansas houses; it requires the exchanges to exhibit the films to us, and to pay a fee of $2 per reel before the inspection of the films is begun. The attorney general has advised us that we are violating the law if we should inspect films before the fees are paid.

"I have recognized that a new law of this sort must be put into operation with some care and judgment, and have not strictly enforced the penalties for showing uncensored films. Ample notice has been given that all films must be censored, and we are gradually drawing the lines tighter. I am sending a man over the state now, to notify exhibitors that they run the risk of prosecution if they show uncensored films, and to inform the county attorneys of their duties to prosecute exhibitors who show such uncensored films. This representative will also secure the co-operation of the local educational bodies with which we are in touch, the school boards and the teachers, in the work of checking up the exhibition of uncensored films.

"This department wishes to co-operate in every possible way with the exchanges and the exhibitors, for the smooth operation of the censorship law. The law requires that the exchanges exhibit to us, that they provide the facilities for showing the films. However, we have offered to provide a room in the state house for the exhibitions, and to supply the electric current for operation. We will supply an ample corps of inspectors to care promptly for all pictures offered for censorship.

"The legislators did not know how much it would cost to maintain the censorship. We cannot tell now. Apparently, $2 a film is more than is necessary. But if it is necessary to keep inspectors on the road to discover offenders, and to arrange for local assistance in enforcing the law, the surplus will quickly be exhausted.

"There is apparently a misapprehension as to the rules of the censorship relating to drinking scenes and representations of immorality. We do not eliminate scenes nor reject films merely because they contain pictures of men and women drinking or drunken, women smoking, people in improper attitudes, or anything of that sort. If such incidents are essential to the plot and story, they are retained; but we frequently shorten them, leaving in enough to carry the plot."

The correspondent of the Moving Picture World listened with interest to these statements from Mr. Ross. The correspondent had previously talked with Miss Carrie Simpson and the Rev. Festus Foster, the two principal inspectors, and had watched them work. Miss Simpson had had dramatic experience; she and her brother had operated a moving picture house in Kansas City, Kan., and she watched the pictures from the critical standpoint of their dramatic interest and effectiveness. But her decisions were according to the regulations of the censorship board, and in line with the tastes of the public.

One remark of Miss Simpson, with reference to a certain group of pictures, was particularly enlightening as to the methods of the inspectors.

"Personally, I don't like that sort of picture, but the public does, and there is nothing objectionable except from an esthetic point of view."

This statement was the more interesting since it was almost word for word what so many exhibitors themselves have said, in many cities, to the correspondent.

The Rev. Festus Foster is a clergyman whose wife is a prominent clubwoman of Kansas. It happened that "Oil and Water" was one of the films he was inspecting. He commented, with a view to and exposition of the censor's attitude, on many scenes. There was drinking by men and women, drunkenness, cigarette smoking by women, much loose life of the stage, displayed. This and that, he mentioned, were basic facts in the plot and development of the story, and were passed without hesitation and without a cut.

"It is not our purpose to keep such scenes absolutely from the knowledge of Kansas boys and girls," he said. "But we object to prolonged scenes of drunkenness and lewdness which have no other purpose than the exploitation of such pictures. And, too, we do not want them to gain a false view of life, particularly of the immoral aspects of life as occasionally shown in the pictures."

Mr. Foster commented on the fact that of the 2,500 subjects inspected since the board was established, only 30 had been rejected. And of these 30, three had been passed by the appeal board, all three being 5-reel productions. Most of the cuts had not been eliminations of entire scenes, but reductions of the length of scenes, leaving enough to carry the story.

Mr. Foster was to leave September 20 on his road trip. He will arrange for a complete census of the moving picture houses of Kansas, and the exhibitors, and will spread the ruling that all films henceforth must be censored. He will arrange with the local educators for watching the local houses, and with county attorneys for prosecution of exhibitors; a fine of $25 may be assessed for displaying an uncensored film, with $100 fine for a second offense.

There is no disposition to cause unnecessary hardship and prosecution—but the board says the law must be enforced.

Mrs. C. J. Evans, a member of the local school board, who has frequently been called upon by Mr. Ross to inspect pictures, will assist in inspection while Mr. Foster is on the road.

The board has inspected 4,000 reels since April 1, the income therefore having been $8,000. The inspectors have been paid $3 a day, and other expenses of administration have brought the total expenditures to probably less than half the receipts. In August, for instance, the receipts were about $2,000, the expenses $700.

The exchanges pay all expenses of exhibiting the films. They make arrangements with the local exhibitors, paying about 50 cents an hour to the exhibitor, who pays the operators and the other costs of running the films. Paramount, World, Metro, Universal and some Pathe pictures are being exhibited at the Cozy, where Lew Nathanson has fitted an upstairs room especially for the purpose. Miss Simpson is now inspecting there—she is provided with a table and a telephone. Miss Simpson also inspects at other houses when exchanges make arrangements for exhibition elsewhere. Mrs. Maude Gandy gives over the Aurora for exhibitions before the inspector every morning, the Mutual, General, Kleine and Pathe being usually shown there before the Rev. Mr. Foster. The Gem also receives some commissions, as do other houses, the inspectors being informed that films are ready—and the money on hand—and going where they are needed as they are at liberty. The exhibitors usually are at hand, to give the inspectors the benefit of their experience and acquaintance with the public taste and the exigencies of moving picture making and exhibiting.

As many as 51 subjects have been inspected in one day in the Cozy's special room. Fewer, of course, can be handled in the other houses, where exhibitions are in the public room, from which the public is excluded during the exhibitions before the censors.

## HELEN HOLMES TO BE FEATURED BY UNIVERSAL

There are few people at work before the eye of the motion picture camera who are more deserving of the title "daredevilish" than Helen Holmes, heroine of a hundred narrow escapes and prospective heroines of as many more, who has recently joined the forces of the Universal Film Company at their Pacific Coast studios.

Miss Holmes' first work in pictures was with the Keystone Company. Then she went to the Kalem Company's studios. It was while she was with this company that the "Hazards of Helen" came to the fore with Miss Holmes playing in the title role of Helen.

To attempt to enumerate the daring feats which this young woman has successfully performed before the camera is to attempt the impossible. It is one of the "things that cannot be done." However, she has not yet finished them, for with the advent of her former director, J. P. McGowan, into the Universal fold, Miss Holmes was also asked to join and continue her popular work for the benefit of the patrons of that program.

## TWIST IN TOWN.

The many friends of Stanley Twist will be glad to know that he is back in New York, having recovered his health. Mr. Twist was taken suddenly ill while in the employ of the Universal Film Manufacturing Company in New York and went to the coast to recuperate. Just what his plans are he would not divulge, but we expect to hear more of him very soon.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## Mr. Wunderle.

A. G. WUNDERLE, of the Wyckoff, Brooklyn, sends in a new program and this letter:

> The enclosed program submitted to you gives a fair idea of what I offer my patrons. Will send another which I feel will show a big improvement on this one. The Wyckoff theater is a large house for 600 seats and has every comfort to make the patron's visit a pleasure. Business is as good as the best season could guarantee with few exceptions
>
> You will no doubt disapprove of the ALWAYS 5c. However, the time of the year, sharp competition and building up the patronage of a new theater are, in my opinion, strong reasons for the price at the present time, and also for the programs I offer.
>
> Your opinion will please me, as it generally enables me to see my faults more clearly, and then your faultfinding method is very encouraging, too.

We like Mr. Wunderle, but even in our affection we cannot and will not admit that the price for a new house MUST be five cents. Why? S. E. Wall, down in the Ohio valley, took a decrepit house and saved it by making the price ten cents and worth it.

Five cents will get some people. It will keep other people away. Why not get the ten cent crowd and let the other fellows get the jitneys?

Even if we did not know that Mr. Wunderle was in Brooklyn, we could guess it. A line tells about the open roof and adds that this is protected with a wire netting so that stones thrown will not hit the patrons. In Brooklyn it seems to be the juvenile idea of humor to throw stones and otherwise useless fruit and vegetables at open cars and into windows and up to date the police have made no arrests. It does not speak well for the town we sleep in, but we still have hopes of being able to catch and murder the youngster who handed us the last tomato we got.

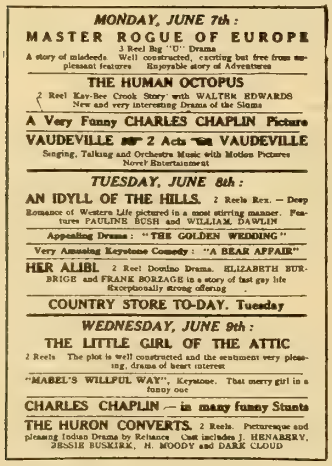
Mr. Wunderle has too much type on his front page.

He also has too much type on his second page.

The third page carries as much excess matter.

The back page is overcrowded.

And Mr. Wunderle has three Country Stores a week. He gets no space for chat. He little more than lists his reels. It is all he can do. It would be better to change the space to a running comment on the bill, cutting down the display type and still getting a display. Compare these two advertisements: The smaller is from the Opera house, Shepherdstown, W. Va. It can be more easily read, tells about as much, and takes only one page against two.



MONDAY, JUNE 7th:

MASTER ROGUE OF EUROPE

3 Reel Big "U" Drama

A story of misdeeds. Well constructed, exciting but free from unpleasant features. Enjoyable story of Adventures

THE HUMAN OCTOPUS

2 Reel Kay-Bee Crook Story with WALTER EDWARDS

New and very interesting Drama of the Slums

A Very Funny CHARLES CHAPLIN Picture

VAUDEVILLE 2 Acts VAUDEVILLE

Singing, Talking and Orchestra Music with Motion Pictures

Novel Entertainment

TUESDAY, JUNE 8th:

AN IDYLL OF THE HILLS. 2 Reels Rex. — Deep Romance of Western Life pictured in a most stirring manner. Features PAULINE BUSH and WILLIAM DAWLIN

Appealing Drama: "THE GOLDEN WEDDING"

Very Amusing Keystone Comedy: "A BEAR AFFAIR"

HER ALIBI. 2 Reel Domino Drama. ELIZABETH BURBRIGE and FRANK BORZAGE in a story of fast gay life Exceptionally strong offering.

COUNTRY STORE TO-DAY. Tuesday

WEDNESDAY, JUNE 9th:

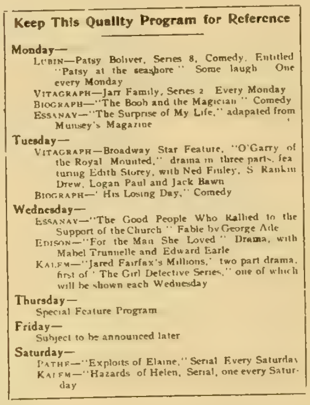
THE LITTLE GIRL OF THE ATTIC

2 Reels The plot is well constructed and the sentiment very pleasing, drama of heart interest

"MABEL'S WILLFUL WAY", Keystone. That merry girl in a funny one

CHARLES CHAPLIN — in many funny Stunts

THE HURON CONVERTS. 2 Reels. Picturesque and pleasing Indian Drama by Reliance. Cast includes J. HENABERY, JESSIE BUSKIRK, H. MOODY and DARK CLOUD



Keep This Quality Program for Reference

Monday—

LUBIN—Patsy Boliver, Series 8, Comedy. Entitled "Patsy at the seashore" Some laugh. One every Monday

VITAGRAPH—Jarr Family, Series 2. Every Monday

BIOGRAPH—"The Boob and the Magician" Comedy

ESSANAY—"The Surprise of My Life," adapated from Munsey's Magazine

Tuesday—

VITAGRAPH—Broadway Star Feature, "O'Garry of the Royal Mounted," drama in three parts, featuring Edith Storey, with Ned Finley, S. Rankin Drew, Logan Paul and Jack Bawn

BIOGRAPH—"His Losing Day," Comedy

Wednesday—

ESSANAY—"The Good People Who Rallied to the Support of the Church" Fable by George Ade

EDISON—"For the Man She Loved" Drama, with Mabel Trunnelle and Edward Earle

KALEM—"Jared Fairfax's Millions," two part drama, first of "The Girl Detective Series," one of which will be shown each Wednesday

Thursday—

Special Feature Program

Friday—

Subject to be announced later

Saturday—

PATHE—"Exploits of Elaine," Serial Every Saturday

KALEM—"Hazards of Helen, Serial, one every Saturday

It is not the blackness of the type nor yet its size that counts. It is what you get read.

## Good.

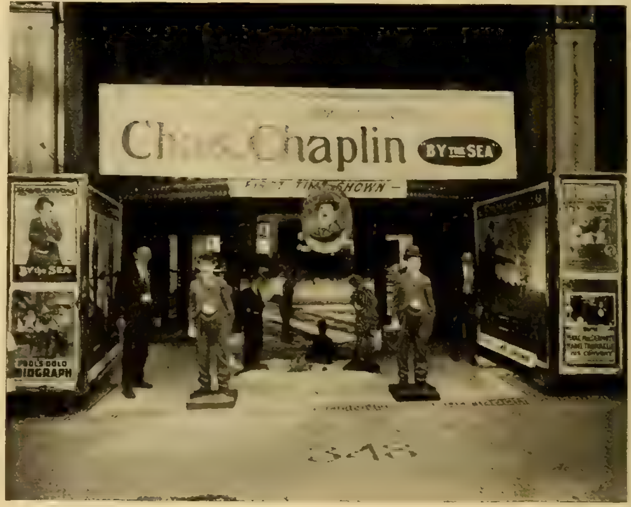
The Motion Picture Exhibition Co., of Newark, sends in a four page folder for comment. It is very nicely done in green on primrose. More; it is well written. The back page supplies copy that can be used by others. It runs:

> We are living in a pictorial age. Evidence of this confronts us on every hand. The camera tells the truth, but the Moving Picture Machine does more—it places on your mind the whole story in a way not soon to be forgotten. And we show them so that they are a delight to the eye, filling an evening with pleasure and enjoyment.

The company, by the way, specializes in entertainments for churches and schools. When there are more of these it will be easier for Exhibitors to get what they want to work school and church schemes with.

## Good Lobby Display.

Here is a cut of the lobby of the Star theater, Louisville, that shows an unusual use of cut-outs for lobby display. It will be seen that not only the regular cut-out is employed but that a big sheet has been cut up to increase the display. This takes a little time and costs a little money, but it lasts longer than the day and brings in more than it costs, so the balance is all in favor of the house. The addition of a backing helps not a little, but is not wholly necessary.



## If Only.

First we looked on the front page and then we turned to the back. We looked inside and then outside again, and it was not until the second trip inside that we discovered (in eight point type) that it was the Grand theater, Lewiston, Idaho, that had taken Ralph Ruffner's comprehensive catalogue form. They cut down the space to a very neat vest pocket size and they get out a really good looking issue, but this is the first—and we hope the last—program we ever saw that hid the house name. That should be given on the front page where "facts" now runs. If this is done, it will serve as a good model for a calendar for features.

## Now Has a Name.

The Stamco Post is the name of R. B. Wilby's house organ. This is formed of Strand Amusement Co. and the names of the Plaza, Orpheum and Strand theaters. Oddly enough, we offered, *hors concours*, the Post as a title. Mr. Wilby writes that it gave him a fine mail list and got written up in the papers twice, so he thinks the ten dollar prize was well invested. Mr. Wilby is hitting his stride, as, for example:

> ENTIRELY FOR YOUR INFORMATION.
>
> It has been our experience a few times in the past to see some picture in which one actor—actress, usually, if you insist—played a part in a manner that so appealed to us that we wanted to know her name, not only for the mere information, but that we might watch for future appearances. And it has usually been our experience that nobody around the place could furnish the name, even though that name may have been shown at the beginning of the picture. Maybe that has happened to you, so—
>
> Beginning on Sunday the cashier and doorkeeper of each theater under the management of the Strand Amusement Company will be furnished with as complete a cast of each picture shown in that theater as is available. They will be able to give you any information you may wish concerning the names of players—or if they can't give it, a telephone message to the manager will so change things that they will. This is being done entirely for your information, and will be continued just so long as patrons of the different theaters seem interested in it.
>
> Along the same lines, we will be glad to give you any information we may be able upon any picture or player—whether those to be shown at the theaters controlled by us or not. For this in-

formation either telephone 227 and ask for Mr. Wilby, or address him through the mails.

This is a lot better than in the old days when the manager did not seem to care a whoop if you ever found things out. Now managers know that it pays to play personality, but few have gone at it so completely and comprehensively, but that's the Wilby way. He is coming, so watch.

### Perhaps with Music.

Perhaps the press man of Piper's Opera House, Virginia City, Nev., wrote this for a song; at least it scans like the chorus of a best seller from "tinpan alley." It works on the reversed type idea:

Charley Chaplin

With his little beany, his breeches and big feet
He's at Piper's Thursday—come early for a seat.

CHARLEY CHAPLIN

Punch him with a stick—lam him with a brick
Poor fellow—an auto knocks him upside down

NI⅃ꟼAHƆ YƎ⅃ЯAHƆ

And when he glides, those left foot skids
Tickles the kids. Churn him up—mix him up

CH⊳RLШ⅄ CHAP⅃IN

He's funy—gets the money—never smiles, tis true
He safely leaves that all to you

CHARLEY CHAPLIN

We all will roar and yell for more
At Piper's on Charley Chaplin night.

### For Ministers.

L. W. Barclay, of the Grand, Johnstown, Pa., sends this self-explanatory letter:

> We are enclosing herewith a copy of a letter we mailed out to every minister and priest in the city, enclosing complimentary tickets, and asking them to come to the theater to view "Sins of the Mothers." We are thinking of doing the same thing next week, when we will run Fox's "Dr. Rameau." Would like to have your opinion of this stunt, which we have done more as an excuse for the newspaper stories than anything else, and also hope that some of the ministers at least may make some comment after viewing the picture.
>
> Would appreciate your inserting the name of the Grand in your "Advertising for Exhibitors" column with the request that exhibitors mail sample programs.

Please note the request for programs.

The letter to the ministers reads:

> Rev and Dear Sir:
>
> We are enclosing herewith complimentary tickets to the Grand theater, and extend a cordial invitation to you to attend this theater as our guest Wednesday morning or afternoon, Aug. 18th, to witness the production described on the enclosed herald, "Sins of the Mothers." We would be pleased to have every minister in Johnstown and vicinity as our guest on that afternoon.
>
> The Grand theater attempts, in arranging its program, to secure those feature productions which present clearly a moral that may accomplish good among those who witness them. We believe "Sins of the Mothers" to be a production of this type. We are inviting every minister in Johnstown and vicinity to view the production as a critic, and we would appreciate your acceptance, and any comment you may desire to make at the box office.
>
> We believe in the future of the motion picture industry as an educational factor. We believe it to be yet in its infancy. We also believe, however, that in making productions of the type of the "Sins of the Mothers," the producing companies are taking a long stride in the right direction. A film of this kind appeals to us as a sermon, striking home its moral with tremendous effect, because of its highly entertaining feature. By depicting real life upon the screen, showing the inevitable punishment that is meted out to wrong-doers, we believe that the motion picture theaters of the nation may become a tremendous power for good.
>
> We would deeply appreciate your opinion of "Sins of the Mothers," a picture representative of the type of which we speak, and once more press our invitation to be present to the showing of the picture the afternoon of Wednesday, Aug. 18th.
>
> Sincerely yours,
> GRAND AMUSEMENT COMPANY.

The stunt brought them nearly a column in the papers, but we hope that Mr. Barclay will report the result in full.

### Still At It.

The Third Street theater, Easton, Pa., is now making its specially drawn cartoon work double. It offers ten tickets for any idea handed in at the box office and which is used by the artist.

### Better.

The Orpheum, Gardner, Mass., has changed the appearance of its weekly program, the display matter being paneled. It costs a little more, but it looks a lot better. Where it can be arranged to have the boxes stand, the higher cost comes but once.

### Mailing Lists.

The Cherokee, Louisville, a suburban house, sends in a four page program with the explanation that usually they use a part of the space for house stuff, though the copy sent is all display advertising. The reason seems to be that they are making a special effort to boom "The Goddess," but we think even that should not be permitted to detract from the regular house chat. Talk of the house that is always there beats talk of a film that will play a few Monday nights. There is nothing better than a fair proportion of well written house stuff to make for permanent business instead of the one-night kind.

They ask what we think of mailing lists. We do not see how any house, city or suburban, can afford to be without one, and the better the list the better the chance of making business. The program that comes by mail is more apt to be looked for and read than the one that is shoved under the door, and the list is available for emergent use as well. Every house should have a general mailing list and have this still further efficient by dividing into classes.

### V. P.—P. B.

The Strand, Atlanta, has adopted the vest-pocket and pocketbook leaflet, with the catchline, "Put this in your pocket or your purse." It is a four pager 2¼ by 4 inches and sometimes used for a full week but also worked for to day specials, such as "Should a Mother Tell?" the latter card carrying on the front a huge question mark and "Should a Mother—" the turn over to page two adding: "eat her heart out in silence to protect those near and dear to her when, by betraying her inmost secret, she could save herself?" The particular value of so small an issue is that it will be accepted and carried where a larger folder would not be preserved. The house sends some photographs, but there was no protection for the prints and they cannot be reproduced. One shows the lobby so full of paper that it is not possible to discern the entrance. This is by no means to be commended, particularly when it is otherwise such a handsome lobby.

### An Indoor D. K.

The Raymond Amusement Company, Ocean Park, Cal., sends in a set of "screen sheets." These are virtually indoor door knob issues, for they are provided with holes by which they may be hung up. The sheet is stiff card 2¾ inches wide by seven long. Each issue is a different color and each carries ten or twelve attractions. On one is a line—good enough to be made permanent—that reads, "A collection of Rosemary screen sheets makes a valuable reference." This encourages the fan. Another last line offers to bring them in sets of twelve. It is a catalogue of coming attractions and not a program. Mr. Raymond writes:

> We are mailing this in the envelope we use for our mailing list which we have built up from *requests* only. This has taken more time than if we compiled a list from a directory but every name is a distinct asset.

A mailing list even taken from a telephone directory, is seldom fifty per cent. efficient and it pays to take a little more trouble to get a proper list and keep it right. It has been some time since we last heard from the Rosemary. We hope they make more frequent calls.

### Trouble Ahead.

The Lubinews, the house organ of the Lubin theater, Cincinnati, announces a series of lessons on photoplay writing and adds: "Any persons who follows the lessons about to be issued in these columns can write a scenario by following the directions." It cannot be done that way. They can write something that looks like a script, but there must be brains of the right sort back of the instruction. Presently a lot of patrons will be blaming the Lubin for getting them into trouble.

### Good Work.

Leon Brick, of the Regent, Buffalo, N. Y., is doing some splendid work in a series of editorials he is writing for his house program. Each issue carries some point vital to the playgoer and important to the management. In time he will have one of the best educated audiences in the country and they will know enough about conditions to require a lot of coaxing before they will desert to other houses.

### Sad.

The saddest blow of all happened in Philadelphia when they pasted up parts of fourteen keystones into a five reel, gave it a new name and some eight sheets, duped a negative from what must have been duped positives and put it out. It is doing a lot to kill the Chaplin craze.

### Here's Steve.

We know that those who have been helped by the Steve Farrar ideas will be sorry to learn that the hustler for the Casino, Eldorado, Ill., mourns the death of his wife. Steve writes that he does not feel much like writing advertisements but he is going to start in again and turn out some stuff we can reprint.

### Mr. Reid Has Moved.

Edmund Reid, who used to conduct a theater at Milledgeville, Ga., has taken on the Palace in Barnesville, in the same state and has started his unique one page daily paper. It is a surprising thing that no one has followed Mr. Reid's lead in this daily. It is about the best advertising that can be done for the price and it is something that is looked for every day. In any town where there is no local daily this form of paper can be made to work hard. It is a sheet of common news fifteen inches wide by eleven deep, which gives five standard columns. The middle columns carry the house display advertisement whole, the other columns are mixed house and general advertising and local paragraphs. The "ears" on either side of the title carry the weather forecast and the cotton quotations. Some of the four page sheets carry a lot of want advertisements. The daily issue is even better and six daily issues will cost little more than one four pages. We are glad to see Mr. Reid's issue. He has been silent for so long that we have wondered what he was angry about.

### With a Band.

P. R. Matson, of the New Crystal, Flandreau, S. D., gave a band concert to launch "The Diamond from the Sky." The band marched from the house to the school grounds, where the concert was given, and while the populace listened to the band, the house people passed literature. Mr. Matson packed the house and more than got back the cost of the band, so that the serial was most successfully launched and practically without cost. That is the way to figure advertising. Do not count the cost of the band, as a total cost. See how much it will bring and perhaps you'll find that the band is free.

DIAMOND FROM THE SKY

### Go Ahead.

George Editor Carpenter says that presently he is going to print a good ad. scheme in Real Reels that has Marcelled whiskers. We do not wear them waved on here, but we'll listen, anyway. Meantime George Editor suggests to managers that some day they take a day off and attend their own show in their own house as a patron and not as owner. Did you ever try it? We beat him by putting it in Picture Theater Advertising before he got it in Real Reels. The idea is to look over the house, not with pride, because it happens to be yours, but with the critical spirit of a patron. *You* never get the busted hat rack or the seat where a broken shade used you for a spotlight screen. Get in and sit down and try to figure how a patron looks at things. It may cost you a little money, but you'll be glad you did it, because it will not cost you the money that lost patronage will.

### Playing to Railroad Men.

L. H. O'Donnell, of the Grand Opera House, Washington, Ind., sends in a form letter sent out for "The Hazards of Helen." As this series is to be extended, the letter will be of service to others at division points. Mr. O'Donnell explains:

> We herewith enclose you copy of letter which has been mailed to all the conductors, brakemen, engineers, firemen and the office forces of both the B. & O. S. W. Railroad and the E. & I. Division of the Evansville & Terre Haute Railroads. As this is division headquarters, it gave us more than three hundred names. We hope by doing this to increase the interest in the Kalem, "Hazards of Helen," series.

The letter itself reads:

> Dear Sir:
>
> We are desirous of entertaining yourself and wife or lady friend, next Wednesday evening, Aug. 18th, and ask you to accept this invitation to be our guests on this occasion.
>
> The program will include an episode of Kalem's great Railroad Scene, "The Hazards of Helen," featuring "A Race for a Crossing."
>
> This episode in the Hazards of Helen series features Miss Helen Holmes. If she were working for a real railroad she would undoubtedly be receiving the highest salary paid to any telegraph operator in the country, for she is continually engaged in saving enormous sums of money or else preventing the destruction of railroad property. In this episode she is instrumental in saving the United States mail contract for the railroad, undergoing some thrilling adventures in doing it. An agent of a rival railroad opens the waste cock on the tender of the engine, and when the mail reaches Lone Point, where Helen is stationed, there is no water. Helen takes the mail on a new gasoline handcar, and there ensues a race to meet the limited train at the junction on time. She makes a crossing just a few seconds ahead of a fast express, and reaches a drawbridge just as the agent of the rival road is raising it to prevent her crossing. The car shoots down the incline of the rapidly-raising bridge at express train speed, and Helen pulls into the junction with the mail just in time to catch the limited.
>
> Each Wednesday we show one of these features and each feature is a story in itself. In addition to the above our regular program will be shown and the new vaudeville act of Sheridan and Williams, comedy entertainers will complete the evening's entertainment. You will kindly sign your names in space below, present same at box office and receive tickets FREE.
>
> THESE TICKETS ARE NOT TRANSFERABLE.
>
> Very respectfully yours,
> PALMER AMUSEMENT CO.
> By L. H. O'Donnell, Manager.

In the original, the third paragraph, commencing "This episode," is done in six point type, five em indent on both sides, the remainder being in reproduction of typewriting, though frankly a printed form and not a personal letter. In the lower left hand corner is a form to be filled out by the recipient. This is merely a double line for the name of the recipient and his companion. The name of the latter would seem to be non-essential and might be omitted. It is preceded by the word "Pass." A better form would be:

> **Grand Opera House**
>
> Mr ...................................... and one
>
> are invited to be guests of the management on
>
> August 18, 1915.
>
> Please fill in and exchange at the box office for
>
> two tickets.

In the same way the invitation should read "Yourself and a friend," or "yourself and lady," and not the rather awkward "lady friend."

It would be well to allude to the fact that all of the stories of this series have been written by Edward W. Matlack and Frank Howard Clarke, both in the employ of the Pennsylvania lines at Pittsburgh. They gained a reputation as writers before they took up this series and it is because they are authors as well as actual railroad men that the stories are both interesting and accurate.

### Perhaps You.

The Majestic, Grand Junction, Col., in its Movie Fan, seeks suburban business through theater parties. It runs this notice:

> **PALISADERS NOTICE!**
>
> Read the Movie Fan, choose the program that appeals to you. Get up a theater party. Phone to the Majestic. Tell us how many are in your party, and we will gladly hold the seats in reserve for you. Then make arrangements with I. W. Penny of the Valley route auto line. Mr. Penny will make you a rate. Can you find a better way of spending an evening? A joy ride to Grand Junction and return with a high class show sandwiched in. Try this! Do it now.

It should be possible to make theater going a lark to the people out in the country. Work up the idea. The Movie Fan is slowly getting to be like a real newspaper, but it never will really and truly be one so long as they use so many sizes of body type. It is hard to read, though worth reading for ideas.

### Surprise Packages.

The Lehigh Orpheum, South Bethlehem, Pa., sends out a program each week, which has already been praised, but almost every week the envelope contains some other piece of advertising; sometimes a herald, but often some surprise idea. It makes people open the envelope with pleasurable curiosity as to what is inside "this time." It is an idea that might be followed to advantage by others. A late envelope carries a card announcing Sunday and then:

> NO, NOT BILLY, BUT ONE OF THE SWEETEST LITTLE GIRLS YOU HAVE EVER SEEN IN AN EXCITING FIVE-ACT MODERN DRAMA. IT COSTS A "JITNEY" TO ENJOY "SUNDAY'S" COMPANY FOR NINETY MINUTES.

### Here's One.

Fanwood, N. J., recently held a community picnic for the purpose of getting the townsfolk together. One of their advertisements, the advertising being done by A. Rutgers Nielson, Jr., was printed on a paper drinking cup. It is a little late for picnics, but think how greatly appreciated a drinking cup would be at any public gathering. Do not give them in advance, but distribute them on the grounds with the program for the week and some house talk. You cannot get the picnic night, but perhaps some other evening they will come.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00.

Moving Picture World, 17 Madison Ave., New York

# THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

## Inquiries.

**Questions concerning the writing (but NOT the marketing of) photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.**

**Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.**

**In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.**

**A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.**

## More of It.

HERE is another man who thinks that all he has to do to sell scripts is to write them. He says:

> I must confess that at the end of two months, after I have written and submitted perhaps ten scenarios, which have all been returned to me, I feel somewhat discouraged. Hard work does not deter me in the slightest degree. If I felt confident that I had any natural ability along this line, I would wade through any amount of hard work to gain even a mild degree of success.
>
> One trouble with which I am cursed and, I believe that a great many beginners must suffer from the same affliction, is an excess of enthusiasm. To explain: when I conceive an idea which, on second thought, appears to be a good one, I wax enthusiastic and am not satisfied until I get it down on paper and rush it off for judgment. Now this causes haste and, on looking over my rejected scripts, I find many places where a little more care and deliberation would have worked wonders.

The correspondent adds that he is a private secretary. We take it that he did not learn stenography to the point of proficiency in two months, and that it required a longer time than that to gain speed on a typewriter, but after writing ten scripts he feels a sense of disappointment that he has not sold.

For the love of Mike! What does he think photoplay authorship is that it should require so brief an apprenticeship? What gives any otherwise intelligent person the idea that photoplay scripts are things to be tossed off carelessly and gobbled up eagerly by grateful editors? And if this were the case, what would the product be worth that required so small a degree of skill in its mastery?

It is practise and experience that counts. It is practise and experience, resulting in adequate workmanship that is paid for.

Even his own letter convicts him. He gets ideas. They are great. He rushes them down on paper. Then it doesn't look so good. He does not yet *know* the difference between good and bad plots, and yet egg candlers spend more than two months learning how to tell good eggs from bad. He does not *know* how to get his idea adequately on paper, yet artists practise outline drawing before they try to fill in with color and learn anatomy before they attempt seriously to draw figures. He finds many cases where more care would have greatly benefited his script, and yet he is "somewhat discouraged" because this work that he *knows* to be imperfect was not bought.

Just so long as the outsiders think that a manufacturer of photoplays is a cross between a charity aid society and a drunken sailor, so long will the percentage of rejections rank about with the percentage of purity of certain advertised soaps.

Script writing, is a business; a serious and important business to those who approach it properly. Be businesslike if you would make it your business.

## Clarity.

The best script tells its story so clearly that any director can accept the facts and go to work on it. If your story is logical only or the leading character wears a pointed beard, do not forget to explain that the character wears a pointed beard. Do not suppose that the director will see that to be logical the character must dress his whiskers this way. It may be clear to you, but the director may merely find it illogical without being able to tell why it is.

You may know that your heroine makes love to a tramp because he is a splendid specimen of manhood and she admires his splendid proportions and virile strength. If you merely mention that Mary makes love to the tramp, how is the director to know that the tramp wears a clean shirt and looks like a prosperous banker on a camping trip? The word will conjure up the usual vagabond. The admiration will be illogical and the story will be regarded as foolish. To you the story sounds all right, because you have a mental picture of the tramp, but the vagabond, the editor and director will see will be a vastly different sort of fellow.

It does not matter whether the special point is a certain sort of beard or a certain sort of man. You must make your points fully clear or the story will not get over and if it does go to production the result will be muddled and most unconvincing. The director will do his best, perhaps, but that will not be very good if the story is so told that many little points seem to him to be obscure. In his effort to correct these points he will render the story still less convincing because his changes will not be in line with the author's mode of thought but his own, no matter how anxious he is to follow the author.

## Coppering.

If you go to the theater and see a very funny story about a lady barber, do not hurry home to write another very funny story about a lady barber. Let the lady barber suggest a lady truck driver and the story is more apt to be new.

If you see the triangle story of the faithless wife, the noble husband and the faithless friend, go home and write a story of how a girl saved the lady from the ever-willing faithless friend, so not write another story with the same triangle. Let what you see and what you read suggest stories to you, but not the stories you have seen or read.

## Expense.

When a producer decides that a story will be too expensive, he does not mean, as a rule, that he is not willing to spend that much money, but that in the case in hand he feels that he will not get an adequate return for the money paid out. He might not be willing to pay forty people for a twenty-foot mob scene where he would be glad to pay for eighty in three hundred feet of another story. Try to make your costly stuff more than pay for itself, but this does not mean stringing the twenty-foot scene to three hundred without real reason for the extension.

## Naming a Player.

Three scripts came to a certain studio one day last week. Each one was titled "Charles Chaplin ———," the blank representing the rest of the story. They were written for Chaplin and on rejection there had not been changed.

Don't do it in the first place, but if you have done it, change the name before you send the script to any other studio.

## Reading Up.

"Does it help or hurt me to read current fiction?" is the question asked by a recent inquirer.

As a general thing it is necessary and helpful to read current and standard fiction; not for their ideas but for the ideas these plots may suggest. A story should not be read and then developed into a play, but much reading will give the author a knowledge of how others have handled certain situations and will show what the general run of situations are. These, to the inventive mind, will suggest other situations and different treatments of the same situations.

A baseball pitcher who refused to see other pitchers work because he might copy their style of pitching would be foolish indeed. The really good pitcher is the one who studies all the others and then adapts a style of his own, possibly based on the work of a dozen others but his own because a new combination.

The author who reads properly and intelligently does not reproduce, but creates new ideas from old themes. Reading Romeo and Juliet will not give him the Montagus and Capulets in modern dress. It might suggest to him the story of the faithful nurse, brought down to date and adapted to our present day. It must be remembered that each of the characters in a story has his own life history and that perhaps some of these will be fully as interesting as that of the characters in which they are but mere figures.

Read the story of Lear in Geoffrey of Monmouth's History of the Kings of Brittain then read Shakespeare's play. The poet did not invent the character of Lear. He did immortalize it where but few know the old English black-letter.

An author does not, out of a perfectly blank mind create his plots. An author is one who, from the material he has stored up in his mind, invents an entirely new arrangement of existing facts. He might, for example, combine Lear and Romeo and present a story that is neither of these gems. He would not rewrite either, but with the facts of the two stories, plus imagination, arrive at a story perhaps equal to the originals. Nothing can be produced from nothing, but just as the seed, placed in the ground, germinates into the oak or the weed, so does the idea, once planted in the fertile soil of the inventive mind become something larger and better than it was.

Store your mind with as many facts and incidents as possible, but do not merely reassemble them. Re-create them into something that is your own.

## The Opening Punch.

William Lord Wright said considerable when he recently stated that the punch in the opening scene of a play was a promise to the spectator that must religiously be kept. The opening punch must be the keynote and not the climax of the story.

## Values.

Diamonds cost more than coal because they are more beautiful and more uncommon. If diamonds could be mined as coal is dug, they would not have their present value.

It is the same way with photoplays. It is the uncommon that commands the price. Not "anyone," but any writer can work the triangle, the Enoch Arden, the Raffles or similar theme. Almost any batch of scripts will show these and the other standbys. For that matter, any company can dig into its own records and get similar themes well developed. These are not bought because they have already been purchased, not once but many times. They are the coal of photoplay production and can be sold only at ton rates. But diamonds are more scarce and so they sell by the carat when they can be found. It pays to dig for diamonds, rather than for coal, if you can find the right pits.

It does not pay to turn out a lot of conventional plots. They do not sell to advantage when they sell at all. It pays better to keep on working until the plot becomes a masterpiece and to offer only these. It takes more time to evolve a reasonably new idea and to get it into proper technical form, but it pays better whether the face of the check or the pay per hour is considered. And in addition to the purely financial price there is the added value of establishing a reputation that counts for something among editors.

Don't get a reputation as a manufacturer of junk. Become known as a writer of good stories.

### A Wrinkle.

When writing your rough draft, leave four to six lines of space between scenes in which to note added scenes if required.

### Asking Advice.

Some writers wonder why editors are not more generous with suggestions and advice. They do not know that it is because most editors have been tried beyond their patience. It is no part of an editor's business to advise concerning scripts sent to another concern, and yet letters are written weekly asking what should be done when a script is not returned by another company. Of course these inquirers are very new to the business. They do not know the ropes. They write and send out to the first address that comes into their heads or which has been suggested by the school that supplied them with a list. We know one company that has been dormant for several years and non-existent for the past few months, but the initial letter is such that it stands close to the head in an alphabetical list. Scripts are sent to the live addresses and returned. Then comes the name of this concern; the script is sent there and that is the last that is heard of it. Instead of applying to the postoffice the author writes some other company and wants to know what to do. Naturally the editor gets tired of replying.

In the same way an author will sit down and write an editor that he is preparing a script for that company, but how should a certain scene be written. If the editor replies he is liable to get other inquiries; as many as eight inquiries have been sent in on a certain story just because the first question was replied to. And the editor knows that his company cannot buy the story when it is done. You may never have transgressed, but when you are refused information you might have better reason to expect, blame the refusal of the editor on the boob novice and not the editor himself.

### Selig in the Market.

Here is a catalogue of the Selig wants contributed by Clarence Frambers, its editor of photoplays:

> Our market is not brisk but we would be glad to consider one and two reel wild animal dramas and comedies (preferably single reel) in which wild animals figure prominently and not simply walk through a scene. The plot must be woven about wild animals, not pets, and the story must warrant their use without making them do impossible stunts. We have nearly every kind of animal there is in captivity.
>
> We also wish one and two reel western stories of a thrilling nature suitable for Tom Mix and when writing such stories authors should bear his characteristics in mind.
>
> We also wish two reel society dramas of unusual strength and also three reel stories. Most writers pad their stories into three reels but in plot their stories are only sufficient in strength to warrant two reels. Our plays run on an average of forty to sixty scenes to a reel.
>
> We only solicit material from experienced writers who can put the work across as we want it. A study of our productions will help to determine the character of scenarios we desire. We are anxious to consider stories from amateurs but unfortunately the majority are so poorly written and the technique so wretched that the real worth of the story is concealed. We pay the highest prices and give screen credit to the deserving and decisions are promptly rendered.
>
> I am always glad to comment or suggest changes where same is thought advisable and while it takes more time and patience in the long run it may develop a new field of writers that will eventually benefit our company.

### Bluffing the Editor.

Don't try to bluff the editor. You cannot, as a rule, and it only makes you look foolish. A script very evidently by a novice and bearing a "serial number" in the eleven hundreds is not at all convincing, and yet four figure serial numbers are not at all uncommon though few of the professional script writers are beyond the first thousand. When the editor sees a five figure serial number on a script that is not even properly bound, he knows that the author is unusually stupid.

Another fatal bluff is the elaborate but home made binding. Scores of authors bind their sheets most elaborately, but with the crudity of inexperience. The average script does not need to be bound and the real authors seldom get beyond a backing sheet of cover paper. But the cover paper is properly printed up and does not carry much printing. When the amateur goes to the printer he writes too much copy. Little more is needed than the name and address and the type of story.

Of the same piece is a long list of scripts accepted but not by the receiving company. Now and then the editor will find one or two titles that he knows were written by others. If he does not he can guess that the list or part of it is "phony" and will turn the script aside. All that interests him is the availability of the author's work for his own company.

But perhaps the worst bluff of the lot is a letter that follows the script into the studio a couple of days later that says, "Please return my story "Tricked by Fate" if you cannot immediately make use of it, as the Gump Company is very anxious to secure this." That is supposed to bring quick action by making the editor anxious to beat the Gump to it, but he has seen the trick worked before and he calls the bluff by returning the script.

Don't bluff—you cannot.

### Eastern Wants.

For the benefit of several inquirers, the form letter being sent out by the Eastern Film Corporation, 1 McKinley street, Providence, R. I., is repeated here:

> We would like to have you submit at once, the best two-part comedy stories of which you are capable, together with exceedingly strong high-class four, five and six-part feature dramas, suitable to be placed on any program.
>
> We have facilities of every kind necessary for the production of good pictures and desire clean, fast moving, light comedy stories featuring comedians of the well dressed type. We intend these pictures to be an offset, if possible, for the numerous poor slapstick comedies on the market and therefore wish to secure stories containing laughable situations, but devoid of vulgar business or grotesque make up.
>
> Tom McEvoy, Dan Mason and Wilfred Clarke (of "What Will Happen Next?" vaudeville fame) are among our leading comedians and we number among our stock company sufficient pretty girls and clever ingenues to suport these players.
>
> We desire four, five and six-part feature dramas of novel and original construction and handling big themes.
>
> These stories should be of the intensely dramatic human interest type, in which it will be possible to feature well known players both of the legitimate and moving picture stage.
>
> We have at our command extremely beautiful and artistic locations, both land and water, and can secure the use of everything desired in the making of great productions, whether it be a steam yacht, millionaire's home or a flying machine.
>
> Kindly submit your material to Mary Murillo, Scenario Editor, and we can assure you that the utmost consideration will be given and the highest possible prices paid for acceptable stories.

### With Improvements.

John Preston Walker, of Carbondale, Ill., has an improvement on the auction sale. He sends out his scripts with a letter that reads:

> I submit herewith a copy of "The Misunderstanding." If you wish the play, please make offer. If you do not want it, please return it in the inclosed stamped envelope.
>
> I am sending a copy of this play to several companies. The highest bidder gets the play. No company will be permitted to bid the second time.

That last clause is a wonder. No company will be permitted to bid a second time, so they will bid as high as possible the first time—IF they bid at all, but scripts are not purchased at auction and the man who tries to auction off his goods gets no market at all.

It is strange how many beginners hit on the auction scheme. It is remarkable that they should suppose their scripts to be worth competition in purchase.

### Please Note.

Just remember that your old theme is not going to look any more novel to an editor because it is the young American correspondent who falls in love with the Princess Pumperkickel, doomed to wed the aged Prince Paul. The plot is just as old as though it concerned the love of Johnnie Jones for Susie Smith who must marry Schultz, the aged brewer as a personal favor to her family. And remembering that—don't do it, please.

### Two of a Kind.

Pretty girls and good stories are alike the better for having good forms.

### Both Ways.

It is better to write one good script than a hundred poor ones, but you must write a hundred poor ones before you can do one good one.

Technique of the Photoplay
(Second Edition)
By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.
One hundred and seventy-six pages of actual text.
Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.
In cloth, two dollars. Full leather, three dollars.
By mail postpaid. **Add ten cents if registration is desired.**
Address all Orders to
**THE MOVING PICTURE WORLD**
17 Madison Avenue, New York City

# Projection Department

Conducted by **F. H. RICHARDSON**

## Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such article has been demonstrated to its editor.

## Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number yon cannot answer without a lot of study.

## Question No. 105.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

> *What are the supposed advantages of the meniscus-bi-convex condenser system as against the plano-convex? Can you use a meniscus lens in front with a plano or bi-convex next the arc? What is the E. F. of a lens? What is its B. F.? What effect on the E. F. of a condenser has altering the distance between its factors?*

## Roll of Honor on Question No. 99.

The Roll of Honor on Question 99 consists of Joseph H. M. Smith, Fort Worth, Texas; John Solar, Watertown, New York; W. C. Crawford, Brooklyn, New York; A. T. Weiss, New Orleans, Louisiana; M. Nosti, Tampa, Florida; F. V. Poyser, Manitoba, Canada, and C. A. Dann, Toronto, Canada, whose reply was most excellent, but came too late to be considered for publication.

I have been unable to select any reply suitable for publication, therefore will endeavor to answer Question 99 myself.

## Reply to Question No. 99.

By F. H. Richardson, New York City.

The Question:

What is it causes condensing lenses to discolor? What are the effects of discoloration of condenser lenses as applied to the result on the screen? Is it better to use a spot of large diameter or of small diameter? Explain, in detail, your views as to this highly important matter.

The Answer,

The cause of discoloration of condenser lenses is due, as I understand the matter, to the addition of certain ingredients used to "whiten" or to "clarify" the glass. Discoloration is of three kinds, viz., green, which is natural and due to the iron in the glass, purple and yellow. It is present in almost all grades of condenser lenses now available, and there seems to be no relief in sight. The effect of discoloration is a diminution of light brilliancy.

A large spot is unquestionably the better, by reason of the fact that, where a large spot is used the outer, or impure edge of the light is not projected to the screen, and, moreover, where a small spot is used, unless the operator gives his light very much closer attention than the average operator does give it, there will be at least an occasional discoloration on the screen.

It does not necessarily follow that the large spot will cause loss in illumination, because, unless the condenser system be such that a small spot will be projected to the aperture with the arc a given distance from the lens, then the small spot can only be obtained by pulling the arc back farther away from the lens, in which case you will lose at the arc just as much as you will gain at the spot, because, the arc being further from the lens, the lens will not collect so much light—do you get the idea? The argument is, I think, wholly in favor of the large spot, though, of course the large spot can very easily be carried to excess. A 1½ inch spot is, I believe, about right, and ought to be adopted as standard.

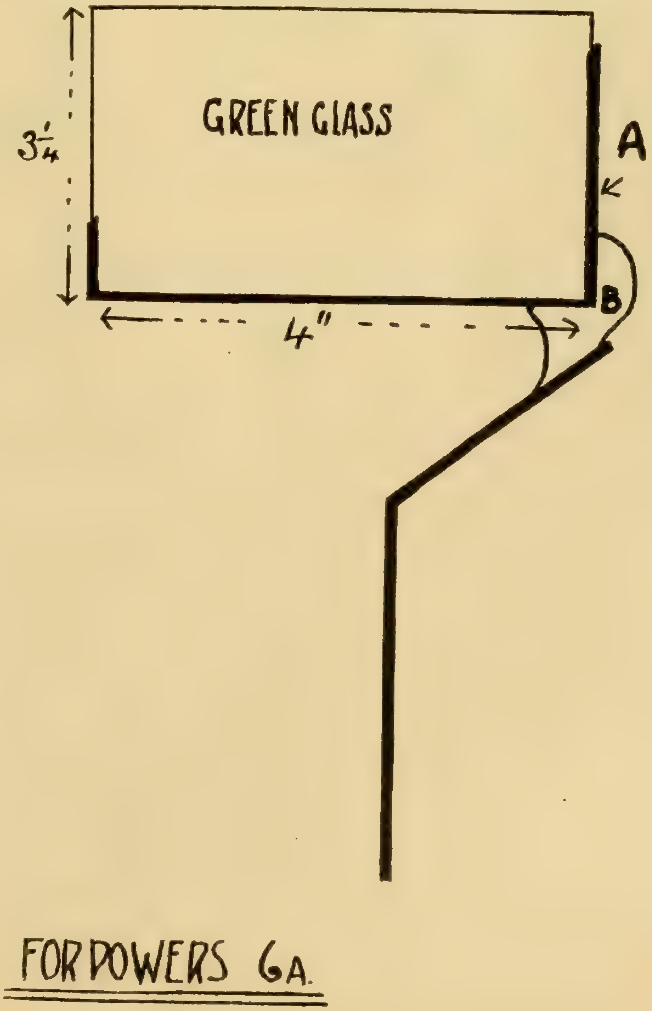
Some claim a small spot is necessary when using alternating current. I should like to see this matter discussed in the department. I am not at all sure that it is true, nor, on the other hand, am I prepared to dispute the proposition.

Brother Smith was the only one of those answering question 99 who was wise enough to see that the large spot does not necessarily mean any loss in illumination.

## Several Things.

Vancouver, British Columbia, submits two excellent sketches and writes:

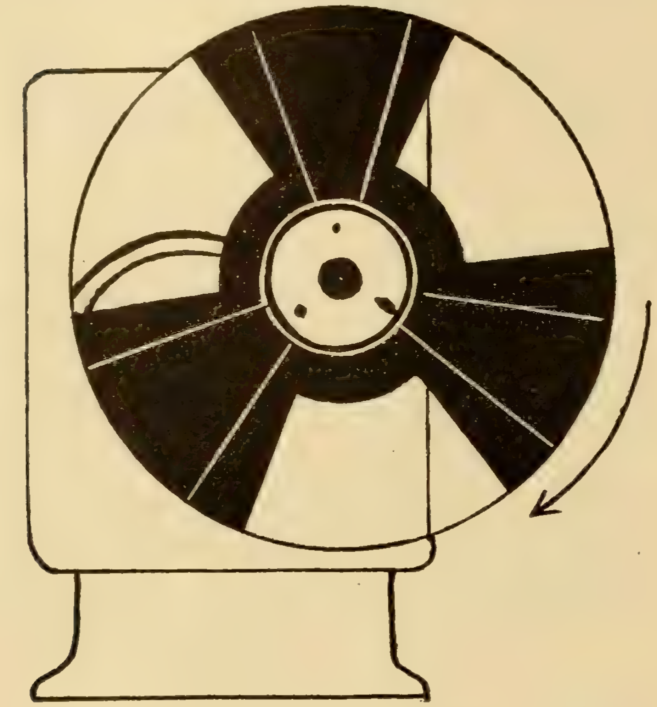
> This is the first I have written to the department and I trust it will not be introduced to the waste basket. I desire to submit a little scheme I have adopted with a view of preventing eye strain from the glare of the spot. It is designed for the Power's Six-A. In submitting this I trust I am not handing in something that has been in use since the days of Mr. Adam's grandfather. (Well, that is a little further back than I have heard up to date. Ed.) I have never seen anything exactly like it before. By examining the diagram you will see that I have cut shield B out of brass, and have bent a thin strip of sheet brass ½ inch wide, so as to form a U shape, thus producing a groove which is bent to form a bottom rest and end piece for the glass, as at A. This part is soldered to brass shield B on the lower film guard, but care should be taken to solder it on the inside, since if you don't it will catch on the small bearing which the fire shutter works in. A piece of green gelatine is then bound between two slide cover glass, without a mask, and is slipped into place and a thin wire wrapped around either end to make all secure. I have had one of the above in use over a year and it is entirely satisfactory. I read the Moving Picture World every week and consider it to be indispensable to the operator; also have one of your handbooks which I find of great usefulness.



> Have a little electrical pocketbook which I can recommend to any one. It covers units, definitions, transformers, motors, dynamos, and in fact about everything, including some dope on interior lighting. It is published by Emmott & Co., Ltd., 65 King street, Manchester, England, and costs 6 pence (12 cents). By the way, should not the shutter on page 282 in the handbook be

set the other way, as it travels upward in a Power's Six-A? I think it should be as per diagram submitted. I may be wrong, but that is the way I have doped it out.

With regard to the shutter the editor was for nearly four years inspector in the Power's factory, and during that time set the shutters on more than 12,000 new machines. It may therefore be presumed that the instruction in the handbook is correct.



As to the pocket electrical book you speak of, it quite probably is excellent, but it would indeed be a very fine work which would cause me to recommend the operator to buy any electrical works othen than the Hawkins Electrical Guide. I have for some time believed, and do still believe, that my own handbook and the Hawkins Electrical Guide will prove sufficient for any operator, except possibly one who wishes to go very deeply into optics and electrics. The set of Hawkins books is a little expensive, but is very complete and *thoroughly understandable.*

As to the glass shield, why yes, Vancouver, if you will look on page 72 of the first edition of the Handbook, published in 1910, you will find exactly the same thing in a little different form. However, your way of doing it is interesting, and also excellent as applied to the Power's Six-A. In San Francisco, as described in the department August 23d issue, 1913, the entire light ray is boxed in. In the aforenamed issue I gave a description of this light ray shield as follows:

> "In the first place nearly all San Francisco projectors have a metal chute, extending from the condenser mount to the cooling plate of the mechanism. Some of these are hinged to the condenser mount and swing up and back when it is desired to open the machine gate, while others are attached to the machine gate and are hinged in the middle, the back half swinging up. All are square in shape. In the side and top, near the gate, is set either a green glass or two pieces of mica with green gelatine between it. This chute not only protects the operator's eyes from the glare of the spot and the light ray, but absolutely prevents the film from getting into the light ray should it bunch up below."

Mr. Woods of the Market Street theater, went a step further in this matter. He has, or at that time had two Power's Six machines, and had placed a guard of perforated metal from the lower front edge of the condenser mount to the bottom of the lamphouse, making it bow shape. He had also removed the lower fire guard from the mechanism, so that in case the film should climb the lower sprocket, it would just run out along the top of the table and quietly drop down under the lamphouse to the floor. The argument for this is as follows: The law requires the entire enclosure of the film; all right! We will entirely enclose the light, and render it impossible for the film to touch the lamphouse, or anything else hot, which amounts, in effect, to precisely the same thing, and has the added advantage of allowing the operator to watch the film.

However, my brother, there are continually new men coming into the business, and it does no manner of harm to republish these things occasionally—in fact, it does a lot of good.

## Closest Victim 14 Feet Away.

A. Rice, Milwaukee, Wisconsin, writes:

> Have been a reader of the department for the past five years, but this is the first time I have felt called upon to burst into print, and display my ignorance. We are erecting a very fine theater, seating capacity 1,000. The auditorium will be about 53 x 90 feet. The screen will be located approximately 14 feet from the closest victim. Now what I want to know is, can you recommend the mirror screen to be placed in this house, using D. C. through a motor generator? I don't care to have you knock this particular screen, or to praise it; all I want to know is just what is the effect on the audience seated in different places in the theater. (Hum. If I said "its bad"—knock—opposite, praise. Hum.—Ed.) Also what other screen, or screens, can you recommend? Is it true that while seated close to a mirror screen a haze seems to appear before it; also is there too much reflection of light from this screen? Do you know of any combination of spot light and slide machine? If so, where and by whom made? Would you advise the use of a dimmer on stage and indirect lights? What other lights would you control with a dimmer? At present I am working at the Queen theater. We use D. C. through a G. E. mercury arc rectifier, and obtain splendid results with about 30 amperes at the arc. The throw is 105 feet, and we are using two old, but very reliable Kinedrome machines. I own one of latest Handbooks, and certainly would not be without it.

You surely are not at all bashful about putting me up against a hard proposition, Neighbor Rice. What do you want to do? Have me recommend one screen, and thus cause all the other screen manufacturers to lie in ambush with two bricks, a club and a variety of verbal language? Well here goes. The mirror screen is a high class proposition, which has the peculiarity that the farther you get away from the screen the more brilliant and clear cut the picture appears. Now don't jump to the conclusion that you won't get a good picture reasonably close to it, for you will. The screen represents a large initial cash outlay, but it is in the nature of a permanent investment, since the screen is practically indestructible, except through highly improbable accident. There is no haze in front of a mirror screen, the reflection being entirely diffuse. Within fourteen feet of this surface, however, I think you would find the definition not to be quite as sharp as on some other type of surface—plaster, for instance. Off considerably to one side, and near the screen, the effect would not be the best, but taking the auditorium width at 53 feet, and its length at 90, my judgment is by selecting the coarsest possible mirror screen surface you will get good results. You should, however, have the manufacturer guarantee that the definition will be satisfactory from the entire seating area of the auditorium. I have no doubt but that the manufacturer will be willing to give this guarantee. If he is not, then he evidently would not have that confidence in his own product which would justify others in making heavy money investment therein. You see the question is a hard one. Perhaps I could best illustrate the matter this way. Your picture, for a given amperage consumption, will be very measurably better beyond a distance of 25 feet than any surface I know of, but, on the other hand, closer to the screen, or at heavy angle thereto it will not be, I think, quite as good as some other surfaces, but will, nevertheless, be at least passably fair. This is as fair a way as I can place the matter before you.

As to the other patent screen surfaces, why they all have points of excellence, and I cannot, in this department, make recommendation of any one of them. The Simpson Solar screen has stood the test of time, as has also the Mirroroid; the Minusa is a newer product; its manufacturers make large claims. Most all these surfaces are guaranteed by their manufacturers for a period of five years. The Day & Night Screen is, I understand, going out of business.

No, I don't know of a combination spot light and stereopticon. Yes, I would advise the use of a dimmer, and would advise a carefully installed indirect lighting system; it is the best there is, *but should be installed by one who thoroughly understands his business. The proper installation of an indirect lighting system is a very nice problem.*

I would advise the handling of all the lights which are to be extinguished when the picture is on by dimmers. The effect is very much better.

Remember that *in installing an indirect lighting system, great damage may be done the projection by wrongly placed fixtures,* or fixtures containing too much light; that is to say, too much light burning when the picture is on; also remember that the decorative color scheme of the auditorium cuts a big figure when dealing with indirect lighting. I would not have any side lights at all, except possible low c. p. lights behind some sort of opalescent or translucent glass design, which will merely serve as an ornament.

## A Treat to the Eye.

G. M. Huston, Marion, Ohio, says:

> Though an operator, I am working in another line just at present. Recently I stopped off in Marion, Ohio, for a few hours, and visited the Columbia theater. An exceedingly fine picture, "The Island of Regeneration," was on, and the projection was a treat to the eye. Speed was well handled and the light perfect, not a fault to be found during the entire show of six reels. I did not have the pleasure of meeting the operator, but desire to congratulate him on the excellence of his work. By-the-way, Brother Richardson, how is the two-wheeled go-devil? Have you run any more races with limousines lately? I am greatly interested in the light ray matter. When will it be ready?

Well, I'm going to shoot the light ray dope at you right away, so get out your hammers and tune up for the anvil chorus. Nope. No more races. I had to make an awful swear to the wiff, with one hand on the Good Book, my eyes pointed toward the starry vault, and a copy of the New Testament in my inside vest pocket, that I would not do any more racing of that variety—particularly with skirts in the limousine—before she would let me go again. I wish you had gotten the name of the operator at the Columbia theater. A man who is really doing fine work deserves to have full credit therefor.

# THOSE LIGHT RAY EXPERIMENTS*

## Some Interesting Data Worthy of Further Study.

## Part IV.

THE SPOT itself is actually *an image or picture* of the crater. It therefore follows that any attempt to use both craters with A. C. will set up difficulty, since it will, in the very nature of things, be extremely difficult, if not impossible, to get the images properly superimposed upon each other.

The foregoing, however, does not by any manner of means represent the full difficulties encountered in a condenser system, nor have we dealt with the relative value of the plano-convex condenser, and the meniscus-bi-convex condenser.

As a matter of fact the plano-convex condenser system presents certain difficulties which seem to be to some extent insurmountable.

First: The source of illumination (crater) varies in size in direct proportion to the number of amperes used.

Second: *The size of the spot should always be approximately the same.*

Third: The size of the aperture and the diameter of the condenser being fixed quantities, the angle at which the incident light will enter the objective lens is determined by the distance between the aperture and the condenser.

For example: To illustrate the deficiencies of the plano-convex system we will assume the diameter of the objective to be the maximum of 2½ inches and still to call for a distance of 21 inches between the aperture and condensers; that our picture is a large one, hence requires heavy amperage, which, of course, in turn, means a large crater. Now if we are to work with a standard sized spot it follows that, the spot being an image of the crater, the crater cannot be magnified many times at the spot. We will assume the spot to be three times the diameter of the crater, then if it be 21 inches from the curved surface of the front condenser to the aperture it will be 21÷3=7 inches from the curved surface of the rear condenser lens to the arc (the distance from the apex of the curved surface of the front condenser to the aperture, in inches, divided by the number of times the crater is magnified in the spot, equals the distance of the crater from the apex of the curved surface of the rear lens) which is altogether too far away, since that distance would involve enormous light loss. The logical thing to do to bring the arc nearer the condenser, and thus reduce light loss, would be to use shorter focal length condensing lenses. We will assume this to have been done, and that the arc has thus been brought 2 inches nearer the rear lens, or 5 inches from the apex of its curved surface, which would mean approximately 4 inches from its plano surface. This, of course, is a much better position for the arc, but with a plano-convex condensing system the spot would then be 21 inches divided by 5 equals 4.20 times the diameter of the crater, and, assuming the crater to be ½ inch in diameter, this would mean a spot 2¼ inches across, which is too large. Well, you say, draw your arc back a little, and thus reduce the spot diameter, but it must be remembered that with short focal length condensers and the condenser 21 inches from the aperture the spot cannot be made very small, because the instant you begin to pull the arc back you get into the "back focus," or, in other words, beyond the point where the crater is in focus at the spot.

Some operators have gotten splendid results from meniscus-bi-convex condensers, whereas others have reported no perceptible advantage in their use. It is all a matter of local conditions. Operators who have difficulty in getting their arc near enough to the condenser are the ones who will get best results with the meniscus-bi-convex combination, by reason of the fact that they gain at least half an inch between the arc and the condenser, owing to the fact that the planes from which the conjugate foci are measured are changed—that is to say, they are not the same with the meniscus-bi-convex as they are with two plano-convex. This is owing to the introduction of two more curved surfaces. The result is less enlargement of the crater. On the other hand, the operator who can get near the condenser with his arc and still have a small spot will find but little benefit in the use of the meniscus-bi-convex set, provided the meniscus-bi-convex and plano convex lenses be of the same quality. As will be seen from the foregoing, the system we use for condensing the light is far from perfect.

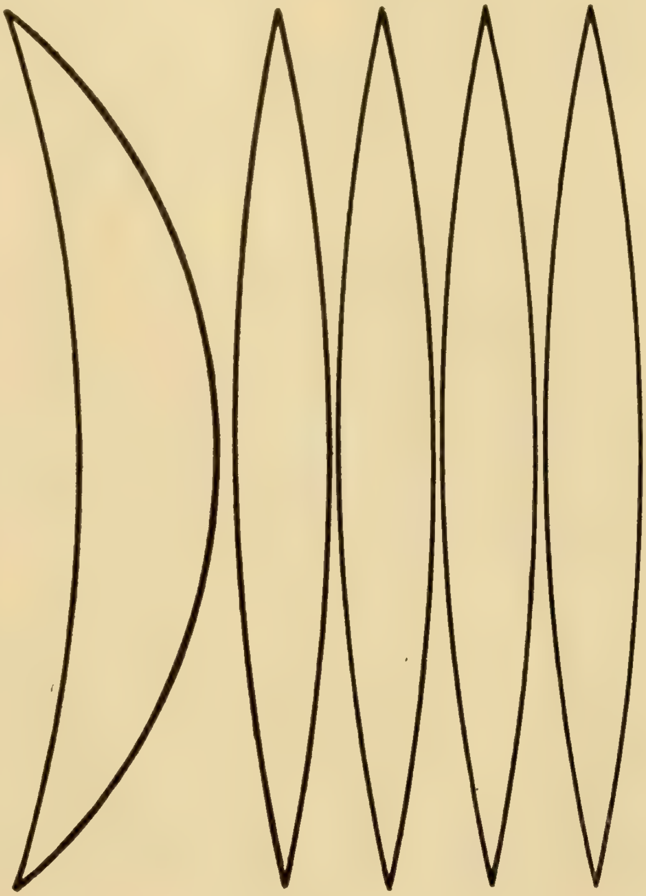


Fig. 12.

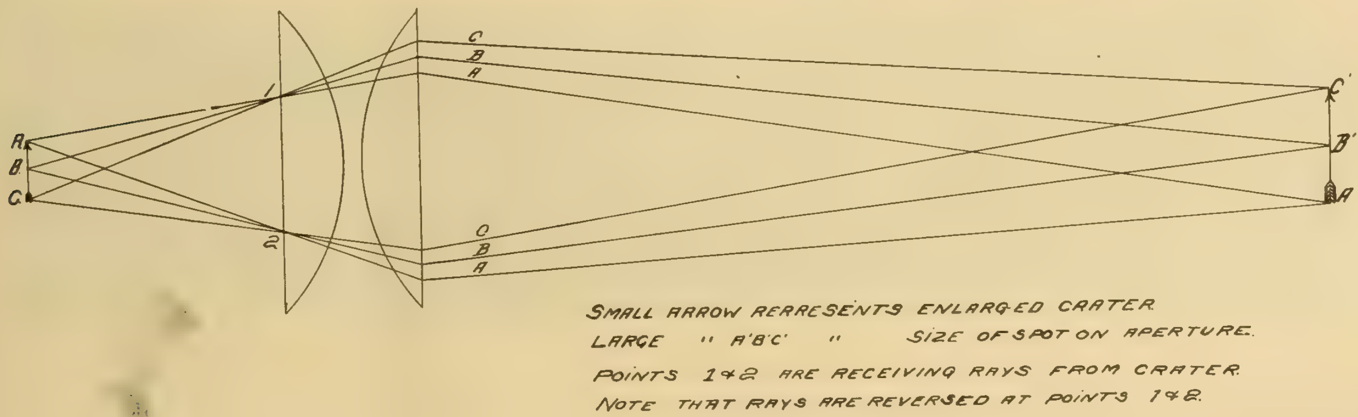

C
B
A
1
A
B
C
2
C
B
A
C'
B'
A'
SMALL ARROW REPRESENTS ENLARGED CRATER
LARGE " A'B'C' " SIZE OF SPOT ON APERTURE.
POINTS 1 & 2 ARE RECEIVING RAYS FROM CRATER.
NOTE THAT RAYS ARE REVERSED AT POINTS 1 & 2.

Fig. 13.

Brother Griffiths has suggested a possible remedy for this condition, but it will require time to test out his plan. As soon as it can be done, however, it will be reported on in this department, and if found of value will be added to the material already in hand. Briefly the suggestion consists of the following: Use a 6½ inch meniscus lens next to the arc, and a number of very thin bi-convex lenses, say lenses from 30 to 60 inches focal length, in front of the meniscus, as per Fig. 12. The idea is to use as many of these thin lenses as may be necessary to accomplish the desired result. The thing looks reasonable, and may work out in practice, but it is a matter for practical experiment, and since it involves the making of special condenser mounts, I do not care to hold up this whole series of articles until the matter is definitely settled. The one thing against it appears to me to be the probable high loss through reflection from so many polished surfaces.

Personally it appears to me that, within reasonable limits, the thing can be taken care of with the ordinary condenser combinations by increasing the diameter of the objective, which will enable us to bring the condenser closer to the aperture, but that is a matter which will have to be determined by careful experiment, and worked out that way it will presume the use of objective lenses selected very carefully with reference to their diameter.

---

*Copyright, 1915, by the Chalmers Publishing Co.

The theory upon which Brother Griffiths based these experiments is that there are two distinct sets of rays operating through the lens system of a projector. Light ray action is one of the most difficult things imaginable to describe intelligently, by reason of the fact that in drawing diagrams one is limited to the examination of the action of one, two or possibly a dozen rays, out of literally millions, and as a rule, the novice has difficulty in considering the single ray shown in a diagram as being representative of the action of the countless number of rays which accompany it, but are not shown.

In fact a peculiar thing happened in this connection. Brother Griffiths had for two weeks tried to get me to understand his theory of double-ray action, with but indifferent success. He illustrated it by means of the drawing shown at Fig. 13, in which A 1-2, B 1-2, and C 1-2 represent diverging rays of light emanating from a pin point on the crater and forming a cone, the base of which is 1-2 on condenser lens, the rays of these cones crossing at the plane of the back condenser lens, and converging respectively at points A1, B1, C1 at the machine aperture; that was one "set of rays." The other set was presumed to have as its base the whole of the crater, A-C, and its apex point at 1 and 2 on the rear condenser, beyond which it became a *diverging* ray, forming cone C-A 1 and C-A 2.

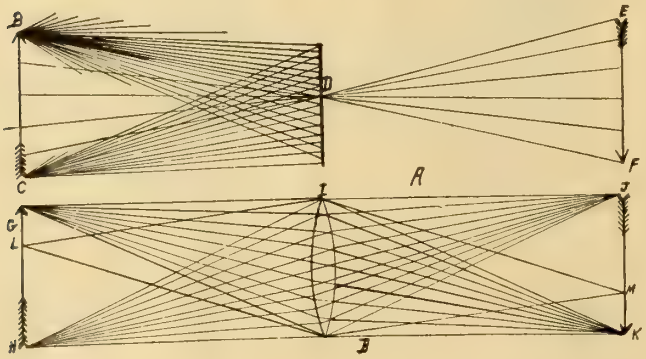


Fig. 14.

Now, I simply could not see the point in this. I could not grasp the idea of the whole crater being projected to a point on the lens, and there I stuck. Brother Griffiths had finished his experimental work, and while I was dictating this article, a letter came from Friend La Grow, from whom I had not heard in quite some time. In this letter he said: "I have been following the Griffiths-Armstrong-Arkin dope on light rays, making some tests of my own, and the tests have finally convinced me that, when it is all said and done, light ray action through a projection system, as explained in the "little, old Handbook," second edition, pages 346-356, is absolutely right. I did not know just what La Grow referred to, so I turned to page 346, and on the page facing it, 347, in Fig. 135, found the solution of Brother Griffiths' ideas, which appears in this article as Fig. 14.

In Fig. 14, at A, we see a diagramic representation of pin hole photography, in which rays by the millions go in every direction from every point of arrow B-C, *but only those rays striking pin hole D can pass through and form an image on the screen at E-F.* That is the idea Griffiths had in mind in saying that one set of rays projected the whole crater. To get his point of view, *you must consider each minute point on the back plane of the condenser as being a pin hole,* and as a matter of fact it does act in exactly that way, therefore each minute pin-hole point of the condenser will receive one ray from each pin-point of the crater and will therefore project an image of the crater, *as a whole,* to the aperture of the machine. This same thing is shown photographically in Fig. 15 in which A is the machine aperture, covered by a plate in which are two pin holes, and B the back factor of an objective, covered with a plate containing one pin hole. The action is that rays from the lower half of upper cone X pass through as ray Y, whereas from the upper half of cone X' pass through as ray Y'. The photo is a poor one, as it is extremely difficult to get a good picture of such weak rays. A comparison will reveal the fact that the action in A, Fig. 14 and in Fig. 15, is identical.

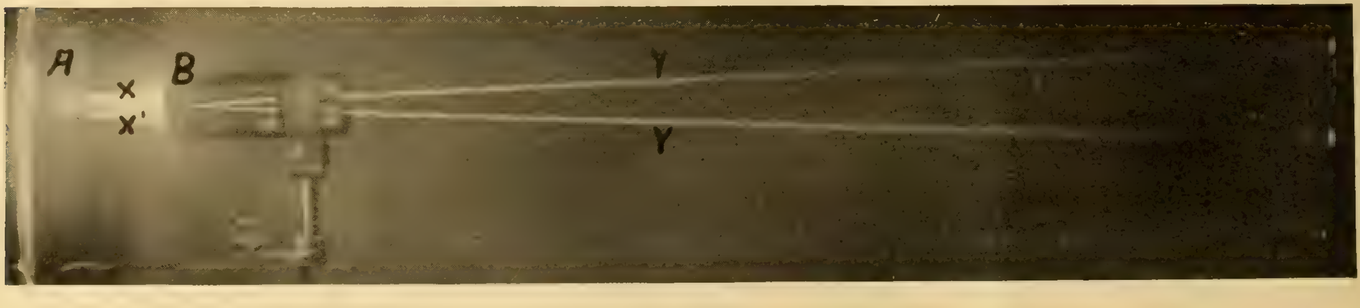


Fig. 15.

The second set of rays, viz.: those emanating from a point point on the crater, represented by cones A 1-2, and B 1-2, and C 1-2, Fig. 13, project to the same aperture, in *converging* lines, rays from every infinitesimal portion of the crater, and that is the real explanation of Brother Griffiths' theory, which he designates as "two sets of rays."

Now, I think Griffiths' theory is perfectly correct, but I don't like his "two sets of rays" way of expressing it. That part is not right. There are *not* two sets of rays. It is, instead, the same identical rays doing two different things, or acting in two different ways.

The foregoing theory is not altogether coincided in by Armstrong, but the fact, nevertheless, remains that Griffiths' theory is the only one by means of which we can explain one phenomenon, viz.: why the beam of light is round as it emerges from the objective, and continues so for a distance varying with the focal length of the lens, and thence to the screen is rectangular. And now comes the difficult part to explain.

In Fig. 13 we see a diagramic representation of Griffiths' theory, as applied to the condenser system. In Fig. 16 we see, in photography, precisely the same thing as applied to the objective lens. Always bear in mind one fact, viz.: these experiments have absolutely proven that *the optical action of the objective lens and the optical action of the condensing lens is in every respect identical.*

Now viewing Fig. 13, we see, at A, a point on the crater from which rays diverge to the plane of the condenser; at B we see another similar cone and at C a third similar cone. Remember, gentlemen, this is is only a *diagramic representation.* As a matter of fact each one of the millions of points on the crater surface forms the apex of not only one, but countless other similar cones, which diverge to the plane of the condenser, at which plane the rays from different points on the crater cross, passing on through the lens about as shown, and become converging rays. The effect of this crossing is that, since each ray carries the image of the point from which it emanates, *there is an inverted image of the crater at the machine aperture,* provided it, the aperture, be at the point of focus, or apex of cones A-A, B-B, C-C, Fig. 13. And right here is one point where Armstrong and Griffiths differ. But I agree with Griffiths. Armstrong claims the rays cross at the *front* plane of the front condenser. This, however, is, I think, impossible. They must, of necessity, it seems to me, cross at the *first* surface they strike. It could not possibly, in my opinion, be otherwise.

Now in considering this set of rays, remember that there are cones similar to A-A, B-B, C-C, Fig. 13, from the crater to the condenser covering each infinitesimal particle of the surface of the crater, so that while only the cones covering three pin points are shown in the diagram, we must imagine the whole crater to be thus covered. So much for the first set of rays. It is difficult to understand, I know, but it is the best I can do by way of explanation.

Now you will have to have a mighty clear head to differentiate between what I have already said, and what I am going to say. Brother Griffiths' idea is that not only is each pin point of the crater, as, A, B, C, Fig. 13, sending *diverging* rays to the condenser, but, also the crater, as a whole, is sending *converging* rays to each infinitesimal portion of the condenser, as A-C-I, Fig. 13. We therefore have the condition in which one set of rays, for instance, A-1-2, reach the condenser diverging, and another set of rays as, for instance, A-C-1, reach the lens in *converging* form. Or, put it another way, one set of rays have for their base 1-2 and for their apex A, B, or C, whereas another set of rays have for their base A-C, and their apex either 1 or 2. Now in tracing this second set of rays, we find that, whereas the first set go forward from the condenser as converging rays, for instance, C-C, B-B, A-A, Fig. 13, and reach a point at A', B', or C,' the second set goes forward from point 1 on the lens as diverging rays, for instance A-C. In other words, the second set of rays form a cone, having as its apex point 1 or 2, the lens, and its base A', C'.

*(To be continued in next issue.)*

**Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the one paper you need.**

# Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

## Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

## Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances have been demonstrated to its editor.

## Motion Picture Photography Stereoscopic Effect.

Berthel Carlson, Minneapolis, Minn., writes:

> I have read every article of Motion Picture Photography. My work has been mostly experimental; but, however, I intend to take educational pictures and so take a great interest in your department.
>
> The following question is not important, but it presents an interesting idea seldom thought of, and not always clear. In viewing an object the eyes are adjusted at an angle, the apex of which rests on the object viewed. If the object is close the angle is large; if it is far away the angle is small. In stereoscope photography there is no angle in the camera lenses and the angle of the eyes remain fixed when viewing the picture. Now how is the illusion of depth secured?
>
> Where can I secure a description of the mechanisms of the following cameras: Moy, Pathe Model No. 1, and the Kinemacolor?

In articles treating on the subject of stereoscopic vision the theory is often advanced, as you have stated, that the illusion or idea of solidity gained by binocular vision is in great part given by the angle of the axes of the eyes as they are directed at objects at a greater or less distance. The fact that the lenses of the eyes are turned more toward each other the closer the object is to the eyes have very little to do with stereoscopic effect. The reason that the eyes turn is because there is only one very small spot on the retina of the eye that is able to focus an object clearly and for the eye to convey an accurate impression to the brain it is necessary for the eye to turn until the object viewed is focused directly upon this spot. We can see indistinctly through an angle of nearly 180° from side to side, but if we endeavor to pick out detail even at a very small angle away from any object that the eye is regarding we find that we cannot do so without allowing the eyes to turn directly toward that object. The most generally accepted theory of stereoscopic vision is that the two slightly dissimilar images, dissimilar because each eye sees from a different position, are blended in the brain to produce a single stereoscopic image. Since a camera lens focuses with approximate accuracy all over the plate instead of in one spot only as on the retina, it is not necessary to incline the two lenses toward one another in taking a stereoscopic picture. When the stereoscopic pictures are placed in the stereoscope it is so arranged that the image made by the left hand lens reaches the left eye only and the one made by the right hand lens reaches the right eye only and the brain blends these two views into a picture of apparent depth and solidity.

Numerous attempts to produce stereoscopic motion pictures have been made but there are many reasons that still prevent their accomplishment without the aid of some viewing instrument.

The subject of stereoscopic effect and binocular vision will come up later for more extended consideration.

Illustrated articles on the mechanism of all the leading makes of motion picture cameras are now in preparation and will appear in this department very soon.

## Elimination of Static.

George W. Lawrence, Oakland, California, writes a letter of very great interest. I have tried a great many "infallible" cures for static, among them a metal chain and heavy wire stake for grounding the metal parts of the camera, but the vageries of high tension electrical discharges are so little understood even by the deepest students of electricity that it is rather risky to assert that any method of getting rid of static is infallible. Mr. Lawrence does not make this assertion, of course, but the method he gives looks feasible and is certainly simple and well worth trying. Let us by all means have some reports from other camera men on this extremely important trouble.

There are very few companies who do not lose many thousands of dollars each year by retakes occasioned by these troublesome electrical markings. Although the X back "non-static" stock produced by the Eastman Company has undoubtedly been a great aid, the soft gelatine backing used, has proven a great inconvenience in many ways and is no more "infallible" than many of the numerous remedies heretofore suggested. Get busy, boys, and get metal handles made before the crisp autumn days set the tiny blue flames crackling through your cameras.

> Your department in the World has proved very interesting to me, and I know to many other camera men, who have long looked for recognition both on the screen and off. It has been practically impossible to obtain any work that gives authentic authority on motion photography, and having been through the mill from the bottom up, I can appreciate the feeling of some of the aspirants who write you. The case of Frank E. Art in this week's World, is typical of several I know of, but I would say to him as I have said to them, start at the bottom with any company that they can get in with, then prove their worth and they will be given recognition.
>
> Going back a couple of years I wish to give credit for an unexpected turn in my work, to one who thus far has been in ignorance of the good he has done. I was having considerable trouble with static, as I had to travel around to different sections of the state, and in various climates, from the warm coast to the high snows. I noticed an article by David Horsley in the Billboard on static and describing a peculiar experience that he had had. He suggested a brass or metal handle for the camera, thus allowing the body to draw off the surplus electricity generated by various kinds of friction in the camera, thus preventing any part from getting supercharged and causing jumping. I tried this immediately, and since then have not had a single foot of static. Last spring when I made the "Deathlock," a five-reel drama coming out on Paramount as a special, I took ten thousand feet of film up at Truckee, at an average elevation of 7,000 ft. and in varying temperatures around 10 degrees above, and always in snow, without a single foot of static, with a Pathe camera. Recently I took out a new Pathe, put a brass handle on, and went up into the northern part of the state and worked from the snow into the hot valley, without any static. I persuaded a number of the boys around here to use this handle and now static is practically unknown here. While making "Rule G," Paramount, March 4th, I had to work around the railroad shops a great deal, jumping from interiors to exteriors, from hot sun to cold storerooms, to hot furnace and forge rooms, and got out without a foot of static in the 16,000 feet that I made. You may know more about this than I do, but this has been my experience, and I am more than grateful to Mr. Horsley for his generosity in publishing what at that time was considered vitally secret information.

## Wants to Buy a Camera.

Robt. E. Hussey, St. Louis, Mo., says:

> I am a young man with an income from some money left me. I am able to live on this without working, but that is not to my liking, and consequently would like to do something to keep me occupied and also, of course, make more money. I travel quite a bit and in the course of my trips take a lot of pictures. Therefore the idea occurred to me that possibly I might study a motion picture camera, take it along with me on my trips and take pictures of interesting scenes and news events, and sell them to the film companies. Then after several years of this work I figured on getting a position with a film company as camera man. I intended to first buy a cheap camera and practice with it around this section.
>
> Therefore in this connection I would appreciate it very much if you would advise me what are good cameras to buy, titles of books and where I could buy them regarding this subject, and also what you think of the possibilities of this plan.

You set me to speculating, Robert, on what I would do about buying a camera if I were the fortunate possessor of that income thing—but I think I would; anyway, that is where practically all my spare cash goes, for cameras and lenses and tripods and "et cetery," as Artemus Ward says.

Lists of books on cinematography have been published in the last few issue of this department.

The Universal Camera Company, whose advertisements may be found in the advertising columns of this paper, manufacture the best moderately priced camera that I have seen. Any of the following makes are good, but some of them are short on the market on account of the war: Pathe, Moy, Prestwich, Delbrie, Gillon, Urban, Erneman, Bell-Howell, etc.

**After all, there is *only one moving picture paper that you really need,* and this is IT. Conducted by the largest and most experienced staff of editors and correspondents.**

---

*Copyright, 1915, by the Chalmers Publishing Co.

# Comments on the Films

## General Film Company.

BEHIND THE MASK (Biograph), Sept. 20.—A masked ball furnishes a pair of crooks an excellent oportunity to gather in a rich haul during the progress of this one-reel drama. Mistaken identity leads to most of the complications, and the interest is cleverly sustained. Isabel Rea, Claire McDowell, Edward Cecil, Herbert Barrington and Hector V. Sarno are members of the well-chosen cast.

THE SILENT ACCUSER (Lubin), Sept. 20.—The story of a man falsely accused of robbery and how pencil marks on a collar lead to the discovery of the real culprit. A fair plot was adequately treated by Director Joseph Kaufman. Richard Wangemann, Mary Charleson and Francis Joyner are in the cast.

HEARST-SELIG NEWS PICTORIAL, NO. 75, 1915 (Selig), Sept. 20. —The parade at the San Diego Fair, on Admission Day, leads the list Other items are: Colonial Dance at Massachusetts State Building, Panama-Pacific Exposition; big blast at Fort Spring, Va.; Greek Pageant, Portland, Me.; opening day of school, New York City; Labor Day at the San Francisco Fair; Anglo-French Commission at New York; manufacturing cannon at the French arsenal; launching the Nevada, at Manitowoc, Wis.; accident to army aviator, at Brownsville, Tex.; United States and Mexican soldiers on the border; the warships Columbia and Minnesota leaving Philadelphia.

WILLIE STAYED SINGLE (Vitagraph), Sept. 20.—This burlesque comedy, written by Otto Beneger, is a generously filled reel of diverting nonsense. George Stanley is broadly comic as the tramp, and Gretchen Lederer, Anne Schaefer and George Holt help along the fun.

DOUBLE-CROSSING MARMADUKE (Kalem), Sept. 21.—Rube Miller is the author and producer of this one-reel burlesque comedy, which pokes a lot of good-natured fun at the ever-present "crook" drama. Bud Duncan, Dave Morris, L. Trembly, Margaret Keyes and Ethel Teare supply an excellent quality of acting.

THE CARELESS ANARCHIST (Lubin), Sept. 21.—A comedy release comprising two burlesques by Epes Winthrop Sargent and a cartoon entitled "Monty and the Missionary." "The Careless Anarchist" is acted with spirit and makes passable entertainment, as does "That Brute," the second of the Sargent subjects.

THE RANGE GIRL AND THE COWBOY (Selig), Sept. 21.—"A slice of life" best describes this one-reel western drama, written, produced and acted in by Tom Mix. It is natural, dramatic and wholly entertaining. Tom is a prince of cowboys, and is given the proper support by Victoria Forde, Leo Maloney and Sid Jordan.

CARTOONS IN THE SEMINARY (Edison), Sept. 22.—Three of Raoul Barre's clever cartoon comedies, "Silas Bunkum's Boarder's Picnic," "Kid Kelly Krusoe" and "Mr. Hicks in Nightmareland" are found in this number of the Animated Grouch Chaser. They are all up to the standard. Caroline Rankin, Gladys Leslie and Yale Boss are in the live cast.

THE FABLE OF "THE THROUGH TRAIN" (Essanay), Sept. 22.—Once more has George Ade, in this one-reel comedy, turned the searchlight of his keenly quizzical humor on human existence, and shown us that Wealth hasn't a monopoly of Happiness. This fable belongs in the front rank of his sermons in slang, and is neatly acted by Anna May Walthall, Anzinette Moore, Willie Belmont and Eugene Acker.

GETTING RID OF AUNT KATE (Vitagraph), Sept. 22.—A one-reel farce, written by William Addison Lathrop, this photoplay gives Kate Price and a lively Scotch terrier a chance to create considerable uproarious fun. Jewel Hunt, Mary Anderson and Harry Fisher are also members of the cast.

A KENTUCKY EPISODE (Biograph), Sept. 23.—Strenuous action marks the progress of this one-reel drama, in which Charles Perley, Jack Mulhall and Augusta Anderson carry the weight of the acting. Tom Theron kills the judge who passes sentence on his father, and Jack Benson, the sweetheart of the murdered man's daughter, is a witness of the crime. Theron tries to put Benson out of the way and a desperate battle ensues. The drama is well produced.

SNAKEVILLE'S HEN MEDIC (Essanay), Sept. 23.—Victor Potel, Harry Todd, Margaret Joslin, Ben Turpin, Carrie Turpin and Robert McKenzie constitute a big "Comedy Six" in this one-reel farce, and keep the broadly humorous fun continually on the boil.

WHEN HUSBANDS GO TO WAR (MinA), Sept. 23.—A "rube" comedy, the leading characters being a trio of farmers, who tell their wives that they have enlisted, and then sneak off to the city to see a burlesque show. The reel has little claim to novelty, but is spirited and reasonably amusing.

HEARST-SELIG NEWS PICTORIAL, NO. 76, 1915 (Selig), Sept. 23. —The turning of the first spadeful of dirt for Philadelphia subway is the most interesting item in this number. Other features are: Meetings of Elks at Atlantic City and at Saugus, Mass.; State Fair, Syracuse, N. Y.; new bridge over the Chicago River; Children's Day at the Selig Zoo, Los Angeles; review of New York police recruits; Harvard football squad at practice, Cambridge, and camp life of U. S. Regulars at Harlington, Tex.

THE LESSON OF THE NARROW STREET (Vitagraph), Sept. 23.—There is no love story connected with this one-reel drama, but it is extremely interesting, nevertheless. The character of Sheldon, a Wall Street Money King, is skilfully drawn, and convincingly played by Edward Elkas. S. Rankin Drew, Mary Maurice, J. H. Lewis and Harold Foshay add strength to the cast.

AN UNSEEN ENEMY (Biograph), Sept. 24.—Lillian and Dorothy Gish are featured in this one-reel Griffith reissue. The plot is not a novel one, but is worked out in an unconventional and decidedly thrilling manner. Elmer Booth, Robert Harron and Harry Carey are in the cast.

AN UNEXPECTED ROMANCE (Essanay), Sept. 24.—G. M. Anderson and Marguerite Clayton have the principal roles in this one-reel drama, which tells an appealing story and affords the entire cast excellent opportunities for vigorous acting.

A DAUGHTER'S SACRIFICE (Kalem), Sept. 24.—An Alice Joyce reissue, this one-reel drama has all the elements that make for popularity. George Middleton, Tom Moore, Stuart Holmes and Hazel Neason are in the cast.

THE LEVEL (Lubin), Sept. 24.—No doubt this plot read well enough in scenario form, but as developed on the screen it makes a rather unconvincing picture. The idea is to show how a very haughty young woman becomes tolerant of less fortunate members of society. L. C. Shumway, Melvin Mayo and Dorothy Barrett act the principal roles.

BACK TO THE PRIMITIVE (Vitagraph), Sept. 24.—Agnes C. Johnson has given Mr. and Mrs. Sidney Drew a very funny one-reel farce in which to display their well-proven comic abilities in the art of pantomime. A limited experience with Simple Life convinces them both that: Better a cold bottle, a hot bird—and indigestion—than the raw meat and bare shanks of Primitive Man.

CAPTAIN KIDD AND DITTO (Lubin), Sept. 25.—Billie Ritchie is the chief funmaker in the character of a would-be imitator of Captain Kidd. His partner in crime is Charlie Griffith. Together they take possession of a sailing craft and make the most of the frights of the party of summer vacationists. A well produced picture.

THE GIRL WHO DIDN'T FORGET (Biograph), Sept. 25.—Helen Bray has the leading role in this one-reel drama, which deals, incidentally, with stage life. The plot is interesting and has been transferred to the screen under the direction of Walter Coyle. Jack Mulhall and Alan Hale complete an efficient cast.

WHEN CONSCIENCE SLEEPS (Edison), Sept. 25.—The dramatic qualities of this one-reel photoplay are cleverly adapted to the screen. The story is without padding and illustrated certain phases of life in a truthful manner. Bessie Learn, Robert Walker, Margaret O'Meara and Sally Crute have congenial roles.

A MATTER OF SECONDS (Episode No. 46 of the "Hazards of Helen" Railroad Series) (Kalem), Sept. 25.—A fleet horse and a lariat are used by Helen, in this one-reel drama, in boarding a moving freight train. The series of incidents which lead up to this situation are full of excitement, but the lady telegrapher again defeats the villain by her exhibition of nerve and skill.

THE AUCTION SALE OF RUN-DOWN RANCH (Selig), Sept. 25.—There is more comedy than drama in this one-reel photoplay, written by Cornelius Shea and produced by Tom Mix. The humor is of the true western brand and makes merry at the expense of a certain Isaac Goldplate, who is made to buy a "salted" oil well. Tom Mix plays the enterprising cow-puncher who put up the job on Isaac. A thoroughly amusing comedy reel.

## General Film Company Specials.

THE CIRCULAR PATH (Essanay), Sept. 20.—H. S. Sheldon is the author of "The Circular Path," an emotional drama in three reels, which shows a minister's fall from grace when tempted by love for an unworthy woman. Like all Mr. Sheldon's work, the play gets beneath the surface of things, and tells a strong and appealing story. Henry B. Walthall plays the Rev. Darwin Kirby with deep feeling and artistic skill, and is finely supported by Warda Howard, Edmund F. Cobb and Camille D'Arcy.

THE CALL OF THE DANCE (Kalem), Sept. 20.—An excellent four-part picture featuring Yancsi Dolly and released in Kalem's "Broadway Favories" series. A review will be found on page 1843 issue of September 11.

THE ETERNAL FEMININE (Selig), Sept. 20.—The Suffrage cause is easily defeated by Cupid in this two-reel drama, written and produced by George O. Nicholls. Mr. Nicholls works out his problem with neatness and by unexpected means, going back to the Stone Age for proof of his contention. Vivian Reed, Al Filson, Joe King, Earle Foxe and Viola Alberti are prominent members of the cast.

AND BY THESE DEEDS (Biograph), Sept. 21.—Reviewed by George Blaisdell on page 1846 issue of September 11.

THE CALL OF THE SEA (Essanay), Sept. 21.—This highly romantic three-reel photoplay is concerned with the love affair of a young fisherman and a wealthy society girl. The incidents, for the most part, are plausible, but Joseph A. Roach, the author, has occasionally sacrificed probability to theatric effect. The scenes on the water and along the shore are picturesque, and the acting of a good company, headed by Darwin Karr, and including Howard Lang, Betty Brown and Thomas Harper makes the drama thoroughly enjoyable. Joseph Byron Totten directed the picture.

DOROTHY (Vitagraph), Sept. 21.—William Addison Lathrop discloses no new thing in his two-reel drama of modern life, but the story he tells is strong of motive and well put together. Van Dyke Brooke, who made the production, has treated his subject with sympathy and intelligence, the work of the cast, which includes Maurice Costello, Leah Baird, George Stevens, Mary Maurice and Mr. Brooke, is along the same lines.

THE WOLF'S PREY (Kalem), Sept. 22.—Episode No. 10 of the "Mysteries of the Grand Hotel" keeps pace with the other numbers of the series. The efforts of a clever "crook" to blackmail one of the guests of the hotel gives the lady house detective a chance to measure wits with him. Hamilton Smith is the author of the drama, which is acted by William H. West, Ollie Kirkby, Frank Jonasson and Marin Sais.

A DESERT HONEYMOON (Lubin), Sept. 22.—An excellent three-reel western drama produced by Romaine Fielding. A review may be found in October 2 issue of Moving Picture World, page 92.

THE LAST REBEL (Lubin), Sept. 23.—About on a par with the average run of Civil War dramas, this two-part production is acted in the principal roles by Ormi Hawley, Earle Metcalfe, Kempton Greene and Herbert Fortier. Settings are appropriately picturesque, costumes are all that the period demands and the plot works up to a few dramatic scenes.

THE BLOOD SEEDLING (Selig), Sept. 23.—The late John Hay is the author of the story from which this three-reel drama was picturized. The plot is a tragic one and is laid in the '50's. Its motives are strong and consistent, and present an excellent picture of the men and women of a past generation. Thomas Santschi, Leo Pierson, Thomas Bates, George Larkin, Lafayette McKee and Marion Warner are members of the thoroughly competent cast.

HER HAPPINESS (Edison), Sept. 24.—In this three-reel drama, written by Harry Beaumont, the author has had Viola Dana in view and has succeeded admirably in fitting her with a winsome and intensely human role. The story is a simple one and never reaches any great dramatic heights, but Miss Dana puts so much real feeling and charm into the little country heroine, her career is followed with deepest interest. The range of emotion, and the consummate skill of its expression, possessed by this young actress, is extraordinary. Excellent support is afforded the star by Charles Sutton, Nellie Grant, Johnnie Walker, Glady Leslie and Helen Strickland.

AFFINITIES (Essanay), Sept. 25—Mary Roberts Rinehart wrote the scenario of this two-reel drama and, as usual, infused it with her sprightly humor and keen insight for comic situations. The comedy is acted in the proper spirit by Richard C. Travers, Betty Scott, E. H. Calvert and Lillian Drew. Mr. Travers directed the play.

FROM OUT OF THE BIG SNOWS (Vitagraph), Sept. 25.—A great deal of the strength and primitive passion that Rex Beach and Jack London put into their stories of the Northwest, are to be found in this three-reel photoplay, written by Ben Cohn. The exterior scenes in the snow-covered forests are the real thing, and Theodore Marston, the producer, has given realistic treatment to the entire drama. A superior grade of acting is contributed by James Morrison, George Cooper, Dorothy Kelly and Donald Hall.

## Mutual Film Corporat'on.

THE LILLIPUTIAN COURTSHIP (Novelty), Sept. 20.—Mrs. Gen. Tom Thumb is one of the members of the cast of this picture. The offering is somewhat of a novelty, and must be treated as such. It is founded on a comedy subject, and is fairly entertaining.

MUTUAL WEEKLY NO. 38, 1915 (Mutual), Sept. 23.—Interesting items of this issue are the Elks' State union at Atlantic City; hunting scenes in Kent, England; Count Von Bernstorff calling on Secretary Lansing; birthday celebration of the State of California; Miss Ida Elionski swimming with feet and hands tied, and the latest war pictures.

KIDNAPPED AT THE CHURCH (Mutual Comedy), Sept. 26.—An eccentric comedy number beginning with the kidnapping of a bride by her unwilling father. The subsequent events are a series of improbable occurrences. There is no effort to make the plot hold water and such laughter as it brings is from the absurdity of the entire performance.

THE MIRACLE (Thanhouser), Sept. 26.—A simple story, yet quite effective. It pictures an old woman, lonely and crippled, who loves children. They do not care for her until she saves a little girl from being run over by a train. The averted accident was very realistic.

GUSTAV GEBHARD'S GUTTER BAND (Falstaff), Sept. 27.—A comedy number, showing the adventures of a little German band. The photography is good and some of the incidents are quite amusing, though the humor is entirely confined to small happenings and there is no particular plot. The leader finally marries an apple woman. An average number.

LOVE, MUMPS, AND BUMPS (Beauty), Sept. 28.—A farce comedy of medium merit, in which a young woman goes away to a quiet country place to escape an unwelcome suitor. He follows her, however, and takes an attack of mumps while at her cottage. He is supposed at first to have smallpox, and the cottage is quarantined.

SEE AMERICA FIRST (Gaumont), Sept. 28.—This half-reel shows some comprehensive views of Niagara Falls and vicinity. It gives a very good idea of the famous locality.

KEEPING UP WITH THE JONES'S (Gaumont), Sept. 28.—Another series of animated drawings, by Harry Palmer. This pictures the Reelem Moving Picture company filming the Garden of Allah. The drawings are clever and amusing. On same reel with above.

THE AMATEUR CAMERA MAN (Novelty), Sept. 27.—In this comedy a man anxious to know how to manipulate a motion picture camera tries to learn through a correspondence school. The plot of the comedy is not worked out very well. With this exception the subject makes a good semi-farce-comedy offering.

LOVE'S STRATEGY (Mutual-Comedy), Sept. 29.—This comedy number, written by Claude L. Barker, tells of the way in which two fathers conspire to keep their children from marrying. The young couple then fix up a scheme which makes the fathers very anxious to have them marry. This is simply a variation of an old theme, but is handled cleverly and makes a pleasing number.

A PERPLEXING PICKLE PUZZLE (Falstaff), Sept. 30.—The woman in the grocery store misses a great number of pickles from her barrel and employs a detective to trace the thief. The latter turns out to be her son, who has tapped the barrel through the floor. The settings and types are good; the plot is only fairly strong.

HEARTS IN SHADOW (American), Sept. 30.—This is a story of simple elements and not a great amount of plot. Vivian Rich appears as a poor mother out of work. She is arrested for theft, but later when the facts become known and her child is found, she is released. A fair subject.

MIXED MALES (Beauty), Oct. 2.—A "rube" comedy number in which father and son love a girl and her mother, respectively. An elopement is planned in which the couples become mixed up. The picturing is good but the plot familiar and the ending weak.

HIS LORDSHIP'S DILEMMA (Gaumont All Star), Oct. 3.—This is rather a novel sort of comedy, and is scheduled for a good many laughs. A young lord down on his luck decides to try once anything he can get to do. He starts in as a waiter, is sent on the street to advertise the restaurant, falls asleep and dreams an amusing dream about a game of golf.

A CHANGE OF LUCK (Cub), Oct. 8.—This is a very good farce comedy with George Ovey in the lead. An amusing situation takes place when the comedian pursued for back rent by his landlady gets into the room of one for whom the police are looking. His change of luck comes when, brought into police headquarters by a bandit, he turns the tables and gains the reward for the capture of the bandit.

## Mutual Film Corporation Specials.

THE HOUSE OF A THOUSAND SCANDALS (Mutual Masterpicture No. 39) (American), Sept. 23.—A four-part production with Harold Lockwood and May Allison in the leading roles. Some of the scenes of the picture, taken separately are very beautiful, especially those portraiting life at the home of the teacher of classic dances and Greek philosophy. Unfortunately, however, the play does not come within the category of the drama. In other words, viewing it from the constructive standpoint, it is not up to the mark. Reviewed by Louis Reeves Harrison in the issue of October 2 on page 93.

MERELY PLAYERS (Reliance), Sept. 26.—A two-part production with Billy West in the feminine lead. The story is rather a peculiar one, treating of how the leading lady of a theatrical company was induced to marry the leading man for business reasons. Her real sweetheart is afterward met with in a New York company, and considerable commotion is caused by the actions of the pair. The plot is not always clear, but at some places reaches a point of merit.

THE TERROR OF TWIN MOUNTAINS (American), Sept. 27.—A two-reel western number which handles a familiar theme in a very entertaining manner. E. Forrest Taylor, Helen Rosson and Roy Stewart appear. The latter appears as the perennially interesting bad man, who robs stage coaches and terrorizes the entire vicinity. When he steals the hero's wife, however, he brings matters to a crisis and pays the penalty with his life. The photography and scenic effects are good and the number on the whole puts new life in an old type of story.

THE ROAD TO FAME (Thanhouser), Sept. 28.—A theatrical story in two reels, demonstrating the old theory that a girl must suffer and know life before she can act. The young actress falls down in the part of Camille. She marries a man whose parents do not like her. The experience so deepens her sensibilities that she flees back to the old part and makes a success of it. The story is well enacted by a capable cast and makes a pleasing departure from the average stage offering.

THE PROTEST (Centaur), Sept. 29.—This is the first of the three-reel Horsley releases for the Mutual program. Crane Wilbur is featured in the production, with Margaret Gibson playing opposite him. The story of the picture is a good one, full of interesting detail, and developed with considerable skill. The production may be classed as a well-constructed melodrama, and gives the Centaur three-reel feature program a good start. Others of the cast are P. O. Tabler, Ella Oswald, Leona Hutton, Donald O'Brien, John E. Brennan and Joseph Von Meter.

THE PRICE OF HER SILENCE (Mutual Masterpicture—Thanhouser), Sept. 30.—This is one of the Mutual Masterpictures with

Florence La Badie and Mignon Anderson playing roles equally important. The masculine portion of the cast is filled by Arthur Bauer, Harris Goodwin and Thomas Curran. It is a pity that this picture has not been developed in a more professional way. The first two reels of the picture seem to be carelessly done, while the latter portion of the production makes us realize that it really has a plot worth while. Four reels instead of five, and more care in the treatment of the plot throughout might have made the picture one truly worth while.

THE FOOL'S HEART (Eclair), Oct. 1.—A two-reel number, adapted from a story of Eugene Manlove Rhodes, with Lindsley J. Hall, Edna Payne and others in the cast. This has the rough Western atmosphere but the construction is very vague and uncertain. There is a double murder, in which each criminal tries to place the blame on the other, with apparent success. It is unfortunate this did not work out clearly, as there is every evidence of a good, dramatic story in the offering.

JUST AS IT HAPPENED (American), Oct. 4.—Here is a two-reel drama of more than ordinary excellence. The story is a simple one, with a human appeal. It is the story of a young man who left the farm and tried to succeed in the city because his sweetheart did not like the appearance of his "bumpy" hands. He lives to rue the move, and comes back to the country to finish his days. The story has been developed very nicely.

BRED IN THE BONE (Mutual Masterpicture, No. 41) (Reliance), Oct. 7.—A four-reel number, by Frank Kinsella. Dorothy Gish, Wm. Hinckley and W. E. Lawrence are in the cast. The plot follows very familiar lines, but is full of interesting complications and well constructed. An actress deserts her child, leaving it on the doorsteps of a Quaker couple. They raise the girl as a little Quaker, but in due time she feels the lure of the stage and goes to the city. Some of the woodland scenes in the opening are very attractive. The girl is loved by the leading man and the manager. The former shoots the latter and the hero comes in the midst of a dramatic scene and takes her home. A stock plot, well developed.

## North American Film Corporation

THE ROSE IN THE DUST (American), Sept. 27.—Chapter XXII of "The Diamond from the Sky." This opens with a graphic picturing of the exciting events at the circus, following the tragedy in the last number. A circus hand makes away with the diamond and hides it in a haymow. It is thrown down into the manger and so remains till the close of the instalment. Arthur, or Powell, again gets sight of Esther, who is strolling with Quabba as a gyspy singer. He throws her a rose from the coach in which he is riding. The instalment is full of interesting scenes and splendidly directed throughout.

## Paramount Pictures Corporation.

PEER GYNT (Morosco), Sept. 16.—Cyril Maude plays Ibsen's hero in Oscar C. Apfel's adaptation of the dramatic poem. While the picture fails to convey much of the meaning of the original work it has good points in an artistic production and the impressive performance given by Mr. Maude. A review may be found on page 89 of the Moving Picture World of October 2.

## Pathe Exchange, Inc.

PATHE NEWS NO. 74, 1915 (Sept. 15).—In this issue can be seen Bernstorff arriving at the office of the Secretary of State; cavalry maneuvers at San Francisco; a venison barbecue in Riddle, Oregon; burial of the victims of the E Submarine 3; closeup of John Burroughs; motor cycle race at Chicago, and an excellent animated cartoon from the Bray studios.

## Universal Film Mfg. Company.

A MORTGAGE ON HIS DAUGHTER (L-Ko), Oct. 3.—This features Peggy Pearce and Hank Mann and contains some lively and quite amusing scenes of a nonsensical character. The reverse of the runaway picture gives a laughable effect.

WHEN A MAN'S FICKLE (Nestor), Oct. 4.—This comedy, by L. J. Pouliot, has an original plot. Neal Burns, who has developed remarkably in such parts, plays the lead, assisted by Billie Rhodes and Dolly Ohnet. This is bright, well presented and well above the average.

THE UNNECESSARY SEX (Imp), Oct. 5.—A slight but pleasing comedy number featuring Wm. Garwood and Violet Mersereau. The crusty young bachelor finds a baby on his doorstep and has to call in a neighboring girl to help care for it. This leads to love and marrage. The scenes are well taken.

EDDIE'S LITTLE LOVE AFFAIR (Nestor), Oct. 8.—An Al E. Christie number, featuring Eddie Lyons. Lee Moran and Elsie Greeson. The boys appear as rival professors at a girls' school. The plot has a pleasing juvenile flavor and is very enjoyable.

## Universal Film Mfg. Company, Specials.

THE BROKEN COIN (Universal Special), Sept. 27.—This fifteenth episode, in two reels, brings to a close the warfare between the two kingdoms. The threatened drowning of the enemy officers in the palace cellars made a good scene. A new development occurs when Count Sachio discovers a paper affecting King Michael's right to the throne. Roleaux turns up unexpectedly and gains possession of this document. Later he is made prisoner by Count Sachio. An interesting instalment.

AN ALL AROUND MISTAKE (Imp), Sept. 29.—A two-reel comedy number, featuring King Baggot. He visits his friend, a young dentist impersonated by Ned Reardon, and while under the influence of gas has a strange dream. He sees himself and the dentist out for a time together. They accumulate a "jag" and have various adventures, winding up finally in jail. The plot is not at all strong but contains some amusing moments. The mixup with their wives in the second reel makes the best feature, though this is not particularly novel.

FATHERHOOD (Broadway-Universal Features), Oct. 4.—A four-reel western feature, with Hobart Bosworth, Helen Wolcott and Lydia Yeamans Titus in the leads. The story is one of the big out doors and has a plot that works out naturally and rounds up with a delightful climax. It tells of a ranch owner who has reached middle age without thought of woman. Then he brings home a young bride. She is happy for a time, but at length becomes restless and each thinks the other's love has cooled. She goes home to her mother and when things look darkest the baby appears. The ranch owner, wild with joy, rushes to his wife and child. This is such a thoroughly human story that it gets a strong hold on the sympathies.

THE BROKEN COIN (Universal Special), Oct. 4.—This instalment, No. 16, brings out the weak character of King Michael and suggests interesting developments regarding the manner in which he came to the throne. A mysterious trip on a steamer by Count Sachio and King Phillips is undertaken, Count Frederick and his friends following in a smaller vessel. The broken coin has dropped completely out of the story in the last three numbers, but it is likely the ocean trip just undertaken will bring further developments regarding it.

THE FIFTY THOUSAND DOLLAR JEWEL THEFT (Big U), Oct. 7.—A two-reel number, featuring Murdock MacQuarrie as Tom Sparks, an aged detective. The story was written by George Edwards Hall and is based on a real jewel theft which took place in California. The settings are pleasing, and while the plot contains no unusual complications, it goes ahead in an interesting way, picturing the manner in which the old detective brings the gang to justice. Adele Farrington, Edna Payne and Arthur Moon are also in the cast.

QUEEN OF THE JUNGLELAND (Bison), Oct. 9.—A three-reel production, based on a story by James Oliver Curwood. The jungle settings and wild animal features are very pleasing. The plot itself, in which the hero discovers a white girl in the cannibal country, has strong features. The closing scenes, however, are of a very sanguinary nature; the killing of the chief by Wambi is too brutal and repulsive. The cast includes Wellington Playter, Rexde Roselli, Edyth Sterling, Lule Warrentown and Sherman Bainbridge.

## World Film Corporation.

THE LITTLE MADEMOISELLE (Shubert), Sept. 27.—A pleasing picture exceedingly well suited to the personality of Vivian Martin, who appears in the title role. A review may be found on page 93 of the Moving Picture World of October 2.

## Miscellaneous.

THE REGENERATION (Fox), Sept. 13.—Excellent views of slum life and a sensational fire aboard an excursion boat are found in this very sympathetic version of Owen Kildare's play. A review may be found on page 94 of the Moving Picture World of October 2.

### RICHARD STANTON JOINS UNIVERSAL.

Richard Stanton is the latest adition to the Universal City producing staff. He is a native of Philadelphia. So well did athletics fit in with his idea of things and so well did he fit in with athletics that when he left school he was immediately signed by one of the eastern league teams. He eventually took up theatrical work.

After playing for six months with the Melies Company he was for two and a half years with the New York Motion Picture Corporation. At the end of that time he was given his own company to direct and in which to play leading roles. Playing leads opposite the new director is Myrtle Gonzales.

### ALICE HOLLISTER ON VACATION.

After four years of steady work, Alice Hollister is now enjoying that long-looked-for vacation, and has buried herself in the heart of the Blue Ridge Mountains, five miles from Brevard, North Carolina. When Miss Hollister left Jacksonville she was escorted to the Union Station by not only her co-workers of the Kalem Company, but also those of the Berges Players, who endeavored to give her a royal send-off, and as her destination was a secret, they all tried to guess, but failed. Miss Hollister will return to the Jacksonville studio about October 15 to continue her work under Director Vignola.

### McINTYRE PROMOTED.

G. D. McIntyre, formerly general manager of the Sales Company, has been appointed assistant director to Barry O'Neill, now making "Bought" at the World Film studios. Mr. McIntyre was on the staff of William A. Brady and thus combines both motion picture and stage experience.

# OBSERVATIONS

## BY OUR MAN ABOUT TOWN.

ONE of the local newspapers recently published a column account of how a young man deserted a lucrative position in his wealthy father's office in this city for motion picture work. The idea of the write-up was evidently to show the opportunities motion pictures offer to young men of ambition and talent, but many people engaged in the business have not accepted it in that light. They have taken the story as a strong argument in support of a recently suggested movement against the admission of visitors to studios while pictures are in the course of production. A manager advocated the movement in a communication to the press, claiming that visitors not only seriously distracted the attention of the players, but also, by mental transmission, conveyed to the minds of the players a conception of parts in conflict with that the director wished to have carried out.

* * *

There is no question as to the truth of the first claim, especially when the visitors are guests of the players. It may be true that professionals of long experience can proceed with their work entirely oblivious to the presence of strangers, but it is not the case with all of them, and but few of others who have not had the benefit of experience on the stage can ignore the presence of spectators. The writer knows of one professional who, after more than forty years of stage experience, positively refused to do work in the motion picture studios when others than those having a direct interest in the scene were present. He claimed the same right to privacy as that which attends stage rehearsals. "They do not make me nervous," he said, "but their presence interferes with the atmosphere and environments of the work. I live my parts and my success is dependent upon that. I cannot absorb the character when I see before me a curious crowd like that which gathers about some accident or amusing incident upon the streets."

* * *

It was some person entertaining the same views who placarded in a prominent motion picture studio the article which appeared in the newspaper about the rich young man, and it was the posting of the article which brought to light the fact that both players and directors entertain strong views in opposition to the admission of visitors to studios while the players are at work. One prominent director said: "I do not attach much importance to the theory that mental impressions may be transmitted to players by visitors, because I have not given much thought to the question of mental transmission and I have a much more plausible reason for opposing the visits. So long as visitors do not distract the attention of my people and myself from the work we have in hand by gestures or remarks they are as far away from me when I am working as they would be if not in the studio at all. To my mind, the most significant point in the story about the rich young man is the fact that he misled the director who helped him to success. Through invitation of a leading actress he gained admission to the studio as a visitor. In the absence of an introduction the director mistook him for one of the players, as he stood near the scene, and asked him why he was not made up. The young man withdrew and consulted his actress friend and she encouraged him to get ready. When he appeared for work the director, who had recovered his composure, challenged him. "You are not in this scene, who are you?" The young man replied that the director had told him to get made up and be ready. He admitted he had not been engaged by the company and was only a visitor to the studio. Up to this point no harm had been done, and if there was any, the director alone was responsible. But when the director said he was just the type he wanted and asked if he had ever played before a camera he falsely answered in the affirmative and went into the scene. He was absolutely without experience. Fortunately for himself, the director and the company paying the bills, the young man went through the part successfully and has since become a prominent player. People of experience in the business may well imagine the result had the scene been spoiled."

* * *

"My encouragement goes out to every worthy young person of ambition," continued the director, "and I have the sincerest regard for the young man who laid the foundation stone for his success in the pictures under such peculiar circumstances, but I cannot countenance the misrepresentation and selfishness that placed the scene and director in jeopardy. I shall always bear the incident in mind and take care that in the flurry that so often attends the quick preparations for scenes that I know the people I select. Directors are by no means infallible and when time is limited and an oversight has occurred in the selection of a cast they will often hurriedly select some one to fill in, especially when the type desired is at hand. I am pleased the story of the rich young man came out in the press because it gives an opportunity to express views I have entertained for some time but which I did not express because I feared a charge of professional selfishness or jealousy might be made against me. I have often been told that much very excellent talent is going to waste because directors refuse to give opportunity for its development. Conditions in motion picture work will not permit directors to spend time in breaking in beginners, and those who spend time along that line are taking a big chance, as shown by the experience of a friend of mine who hurriedly put a woman visitor in a scene. She was a stunning-looking and handsomely attired woman and just the type he wanted. The scene was killed. Her sole thought was to get in the picture just where her friends would recognize her upon the screen, and just where the director did not wish her to be. It is said that had the rich young man told the truth when asked if he had experience, his career as a photo player might have ended where it started. That may be so. But in the case of the woman I speak of that was not the result. Although she spoiled the scene she did not give up the work. She took her place in the ranks of the 'extras' and today is one of the best paid.

* * *

A well-known studio manager in speaking of the question of entertaining visitors at studios said it was a very trying one. Some managers claim they allow no visitors in the studios, but all of them make exceptions. It is a practice that has become recognized as a very valuable advertising medium. Photoplay patrons have their favorites in both makes of plays and the players and when they travel long distances one of the most enjoyable features of their trips is to be able to visit the studio, get a glimpse of their screen favorites and, if possible, see them work. Upon return home their talk of what they have seen naturally tends to increase publicity for the companies and players. Although they may not have enjoyed the honor, or pleasure (call it what you will) of personal introduction to their favorite players, still the fact that they have been enabled to see them in life and see them at work creates a feeling of intimacy and makes them seek those players upon the screen after the return home."

* * *

A canvass of sentiment on the part of players on the question shows that most of them are opposed to visitors. All of them recognize that courtesy is a valuable asset in the art of diplomacy and they exercise it. The dread of personal contact with visitors is especially strong on the part of very many members of the profession. It has been a trait of the professional in all times. Unfortunately the outside world does not look upon it with favor. It is not self-consciousness and pride that creates this reserve on the part of the players. When asked why she avoided introductions to non-professional visitors a prominent woman in the business said: "I do not resent them through any improper spirit. The good will of the public is as essential to me as anything I depend upon for my success, but I have a horror for the gaze of the curious. Aside from having the awful feeling that I am in the position of a freak in some side show, I have a dread that a look in life may take from me some part of the illusion that helped me to success upon the screen. I want them to know me as I am in my work. That is a part of my stock in trade. Some players dispute it, but I maintain that personal appearances before audiences are not conducive to the continuance of a player's popularity. I think the same regarding visits to studios. When visitors see how scenes are laid out the illusion created by the screen is removed to such an extent that they fail to appreciate the real work of producer and players when the pictures are projected. If I am correct in my theory, then visiting to the studios should be curtailed as I curtail as much as possible my meeting with those whose admiration I wish to retain."

---

## HELEN STARR WITH UNIVERSAL.

Helen Starr has lately joined the forces of the Universal Film Company and will write publicity matter for that firm. After graduating from Stanford University in California, Miss Starr gained newspaper experience on the Pacific Coast and in New York. She has handled publicity matter for the Republic and Mutual press departments and has sold many scenarios and magazine stories.

# Blue Ribbon Vitagraphs

### Varied Program of Notable Feature Subjects Scheduled for Release During October, November and December.

NO MORE varied program of Blue Ribbon Feature releases has ever been announced than that arranged by the Vitagraph Company for the three months of the closing year. The pictures selected unite the best authors with the flower of the Vitagraph Stock Company in addition to stars from the legitimate stage whose reputations have established them as favorites with playgoers all over the world. The subjects include drama, comedy-drama, and comedy, and represent the Vitagraph Company's best efforts in feature photoplay production.

Scene from "The Dust of Egypt" (Vitagraph).

For October, the first picture will be the six-part comedy, "The Dust of Egypt," from the well-known English farce, by Alan Campbell. The story is unique in that it tells of the awakening of an Egyptian Princess after a sleep of three thousand years. The comedy element centers in this reincarnated being of a former age, whose wonderment at the comforts and conveniences of modern civilization and her endeavor to transplant the manners, customs and religious rites of her native Egypt into the household of a twentieth century family is the basis of many ludicrous situations. "The Dust of Egypt" was produced under the direction of George D. Baker, with a cast that included Edith Storey, Antonio Moreno, Hughie Mack, Naomi Childers, Charles Brown, Edward Elkas, Frank Currier and Cissy FitzGerald.

Scene from "The Turn of the Road" (Vitagraph).

The latter part of October, Maurice Costello will be seen in "The Man Who Couldn't Beat God," the second prize winner in the Sun scenario contest. It was written by Harold Gilmore Calhoun and tells a vivid story of a man who believed he could erase the scar of the murder of his master from his soul. He succeeds in quieting his conscience for a time, but retribution finally overtakes him, and it is this losing fight that makes a story of exceptional interest. "The Man Who Couldn't Beat God" is a vital, effective, modern five-part drama, in which Mr. Costello is seen at his best. He is ably assisted in its enactment by Charles Eldridge, Thomas Mills, Robert Gaillord, Naomi Childers, Edwina Robbins, Estelle Mardo and Gladden James.

Three releases are announced for November and are remarkable examples of photoplay constrution and production. "The Turn of the Road," a five-part feature produced by Tefft Johnson, in which Virginia Pearson, Joseph Kilgour, Bobby Connelly, Naomi Childers and Robert Gaillord will be seen in the portrayal of the principal roles, is the first. "The Turn of the Road" tells a story of a man who has a loving, companionable wife, who falls into the clutches of a vampire. He becomes blind to the entreaties of his wife, his child and his friends, until fate intervenes and he awakens to a realization of his wrong-doing. It is a story that grips the heartstrings like a band of steel and palpitates and throbs with the very essence of human emotions.

A Cyrus Townsend Brady story, "Heights of Hazard," that contains every known thrill, will add additional interest to the month's program. "Heights of Hazard" is also a five-part feature and will introduce Charles Richman, Eleanor Woodruff and Charles Kent in the leading characterizations, the production being made under the direction of Capt. Harry Lambart. An automobile elopement, an escape from an aeroplane, a sabre duel, an African lion hunt and thrilling motor boat races, keep the interest at fever heat during the entire length of the picture.

Robert Edeson, Fay Wallace, Lillian Burns, Charles Eldridge, John T. Kelly and a special cast of Vitagraph Players will be seen in "The Cave Man," the last week of the month, produced under the direction of Theodore Marston. Haulick Snagg, the character in which Mr. Edeson will be seen on the screen, was created by him in the play of the same name in September, 1911, and served the distinguished actor as a starring vehicle for several seasons. "The Cave Man," originally written by Gelett Burgess, was picturized by Marguerite Bertsch, and will be released in six parts. The story tells of a coal heaver introduced into the society of the four hundred, who becomes a social lion. A transition from a laborer to a polished man of the world, his reversion to his original self and steady climb to a position of substantial wealth and place, make a screen story of undeniable charm.

Scene from "The Heights of Hazards" (Vitagraph).

December will be ushered in by the release of "A Price for Folly," one of the strongest dramas on the Vitagraph program. It was written by George P. Dillenbeck and produced in five parts by George D. Baker, with Edith Storey, Antonio Moreno, Harry Morey, Charles Kent, Louise Beaudet, Ethel Corcoran and Arthur Cozine. The scenes of "A Price for Folly" are laid in Paris and special care has been taken to depict in all the splendor of wealth and detail the handsome home of a French nobleman. The story deals with the son of this nobleman, who sows his wild oats with a lavish hand. The son dreams and sees in a vision the harvesting of his crop, including the death of his parents, the loss of his fortune, and the snubs of his former friends. His awakening to the realization of what he has been doing, turns his footsteps back into the straight and narrow path. The drama is one of strong human appeal, a story that, while teaching a lesson, does so under cover of an interest that is undeniable.

Frank Daniels, the inimitable King of Comedy, whose first Vitagraph release, "Crooky," established him as a screen comedian in a class by himself, will round out the year's Vitagraph Blue Ribbon Features in "What Happened to Father," written especially for him by Mary Roberts Rinehart. It is a story of the theater; a story of that region known as "back stage," that has always been a mystery to the uninitiated. It is a story that gives Mr. Daniels opportunity for the exercise of his inimitable talents. A strong Vitagraph cast supported Mr. Daniels in the enactment of the comedy, which was produced in five parts by C. Jay Williams.

Scene from "What Happened to Father" (Vitagraph).

## William Roselle

THERE are any number of reasons why a good many interesting words might be written about William Roselle. He is good looking. He is clever. He has been a well-known Broadway actor for five years.

But the chief reason at present is that he, too, is going to be a star in one of the great Rialto Star Features made by the Gaumont Company for release in the Mutual's program. Mr. Roselle will play the lead in a three-reel picture entitled "The Card Players," which is at present under way at the Flushing studios.

William Roselle.

Mr. Roselle was born in New York City. He is 28 years old. Twenty-eight years is a pretty short time to have lived, and yet have 845 performances of "Brown of Harvard," a two years' career on the Shakespearean stage, besides the leading parts in "At Cost," "The Fortune Hunter," "Brother Masons," "Our Wives," and many other plays to one's credit.

In "The Card Players," the talented young actor is cast for an exceedingly dramatic role.

He studied civil engineering and started in to make a name for himself in that profession. The engineering business, however was full of ups and downs, principally downs he thought, as he was engaged in surveying a line for a proposed railroad through a rocky, mountainous country and experienced many painful tumbles. One day "Hairline Billy," as he had been nicknamed by the other boys in the camp because of his accuracy with the transit, was having some trouble with his rodman. A party of tourists happened along, and among them was a prominent actor. They stopped to see what the row was about, and watched the proceedings with great interest. Billy was waving his arms and his language was full of personality, "Up a hair; down a hair; you —— —— idiot, I didn't say two hairs, etc." The actor was visibly impressed. Finally he walked over to Billy and tapped him on the shoulder, "Young man, you should be an actor."

That was not all, but it started Billy thinking, with the result that the following year found him playing a small part in Shakespearean repertoire with Ada Rehan and Otis Skinner. He stayed with them for two years and attributes a large part of his success to the valuable training received at the hands of these two masters of stagecraft.

The last time Mr. Roselle appeared before a New York audience was in "She's in Again," which had such a successful run at the Gaiety theater last Spring. He has the distinction of having played in every performance of "Brown of Harvard," 845 in all. When Henry Woodruff left the cast, Mr. Roselle played the lead. Among other productions in which he has been featured are: "The Cost," "The Lottery Man," "The Fortune Hunter," "Brother Masons," "Our Wives," etc. For several seasons Mr. Roselle was leading man for Lulu Glaser and Sam Bernard. His first appearance under the Gaumont banner will be in the three-reel Rialto Star Feature release of October 20, "The Card Players."

## George Ridgwell

EDISON has augmented its force of directors by the appointment of George Ridgwell, and the advancement to that position of Frank McGlynn, the well-known Edison character man, both of whom are busily at work, Director Ridgwell on a four-act feature, "The Mystery of Room 13," in which Marc MacDermott will be featured, supported by an actress new to Edison films.

George Ridgwell.

Director Ridgwell is a good representation of that curious versatility that goes into the make-up of a good director. Soldier, featured instrumental soloist, then vocal soloist, comic opera, dramatic actor, scenario editor, appears a roundabout road to travel to directorship, as has Mr. Ridgwell, but it goes without saying that, in that varied career, he has collected views and visions of life through which he will enrich his films.

Born in a suburb of London, he was educated in a military school, his father having served through the Crimean war. Twelve years were then spent as soldier and in the regiment band, in the oldest regiment in the British army, the Coldstream Guards. Following this, the versatile Mr. Ridgwell played in every well-known orchestra in London. Dropping the cornet he took up the career of vocal soloist, which led him soon into the opera. He has appeared in some thirty English operas, in leads, appearing in all the well-known concert halls as well.

His first American engagement was "The Dollar Princess." He appeared later in "Dolly Varden" and opposite Kitty Gorden in "The Enchantress." Then followed a successful vaudeville engagement and stock work, when he entered motion pictures, at the Vitagraph, as writer, becoming in a few months the scenario editor where, during two years as editor, and later as director, he wrote a number of that company's most successful dramas and comedies. His first Edison picture was "The Butler," in which William Wadsworth and Richard Tucker are featured.

### SELIG SECURES INJUNCTION.

The application of the Selig Polyscope Company for an injunction against the Mutual Film Corporation and the American Film Manufacturing Company pending the issue of a suit for damages to the amount of $25,000 has been granted. The plaintiff company alleges that the picture entitled "A House of a Thousand Scandals" produced by the defendant companies is an invasion of its rights to the story "The House of a Thousand Candles," produced in pictures by the plaintiff and for which it owns exclusive rights.

# W. C. DeMille Talks on the Drama

### Scenario Editor of Lasky Company Says the Screen Ultimately Will Have Far-Reaching Effect on the Stage.

By George Blaisdell.

WILLIAM C. DE MILLE, chief of the scenario department of the Lasky Company, is in New York on a bit of a vacation after a year of hard work at the company's studio in Hollywood, Cal. In a talk with a World writer the man who after fifteen years' experience as a playwright turned his abilities over to the motion picture, expressed views that not alone are interesting. They are illuminating as indicating the viewpoint of a man who has studied the stage and its clientele, who knows the American drama and the limitations by which those who write for it are restricted. Mr. DeMille tells why in his opinion the American drama will have a new birth; how the screen, through the simultaneous initial public exhibition of a subject all over the country, will free the drama from the domination of Broadway. He points out, too, among other things, how the motion picture is educating the multitude in what is best in dramatic form, in good construction and in the proper telling of a story. He denies that the picture has hurt the drama; he declares that the disease was in the theater before the motion picture took advantage of its difficulties.

William C. DeMille.

"Out at the Lasky studio we have an ideal that we are working toward gradually," said Mr. DeMille. "We are trying to find a way to attain it. We are pushing into a jungle where no one has preceded us. We are trying to do our share in creating this new art and to give it artistic form so that it can stand upon its own feet as an art, not as an imitation of the theater; not as a photograph of a stage performance, but as a story told in action to the eye alone. Of course, the stage play is told in action to the eye and to the ear. It seems to me the photodrama is no more an imitation of the stage than the written novel is an imitation of a spoken conversation. In the novel we visualize the picture but hear no words. I don't think we should miss the absence of sound on the screen.

"It is particularly fascinating when you are breaking ground for a new art, when you are making grow an art where no art grew before. Nobody can show you the way, there are no old masters. We are just as apt to be the old masters as anybody else. That is one of the things that fascinates me. Another is the thought of the wonderful audience. I thought as a dramatist of fifteen years' experience that I knew something about the American people, that I was to a certain extent in touch with them, but I realize now that I have hardly scratched the surface of the American people. If I wrote a play that was seen by a million and a half persons in a year it was a phenomenal success. Our worst picture has been seen by 40,000,000 in two years. Our best pictures, like 'Carmen,' for instance, will be seen by over a hundred million in two years.

"These figures are inspiring. A friend of mine asked me how I had the nerve to desert the theater after fifteen years. I told him it was because I didn't have the nerve to desert the audience. My dramatic religion always has been that the theater is the people and not the house. It is the audience that means the theater to me, not the proscenium arch. Now for the first time in history a new art is being born that is more democratic than the drama—and the drama always has been the fundamental democrat of the arts.

"In giving form to this new art we are reaching millions of people in the little backwoods towns of the country who might not otherwise have a theater in their neighborhood for fifty years to come. Consequently we are making the theatrical audiences of the future by taking the great mass who are not theatergoers and giving them a sense of dramatic form, of good art, and good construction in the telling of a story through action. I think this is a big justification for the new art.

"Many people are saying that the motion picture is hurting the drama. It is not; but the disease of the theater has been the opportunity of the motion picture. The disease was in the theater before the motion picture took advantage of it to draw most of its audiences away, but the audiences were looking for an alternative. The American drama will be reborn again when the best seat on Broadway sells for a dollar, and not until then—and I am glad to note that the movement is under way.

"Anything in the nature of a dramatic story, of the dramatic art, depends for its strength and its power on its ability to express the mass of the people to themselves. To the extent that physical conditions make it difficult for a people as a whole to support an art to that extent is the strength of that art diminished; and to the extent it is made easy for them to patronize an art to that extent is the art strengthened. The people have been very tired paying $2 for 75 cents worth of amusement; they would much rather pay 25 cents for 25 cents worth of amusement—so that the moment the motion picture began to show signs of being an art, and it is only just beginning to show those signs, the people began to flock to it in numbers that are simply amazing.

"Do you know that last year the people of the United States paid $292,000,000 to see motion pictures? That represents about 2,900,000,000 admissions. That represents a sum of attendance at motion picture theaters of about twenty-nine times for ever man, woman and child in the United States. There is an audience that makes the audience of the theater look like an afternoon reading of Browning at the Astor. Therefore I have gone heart and soul into this work because I am a believer in the necessity for democracy in all dramatic art.

"Mind you, I don't believe the motion picture can or should displace the spoken drama because nothing can ever take the place of the written and spoken word. But it is going to be the alternative that forces the drama to be good. And the motion picture is going to be the means of putting the drama back in the hands of the American people. When that time comes you will find an audience of twenty million or more in the United States who have learned to appreciate certain standards of artistic form and who will constitute a much more intelligent theatrical audience than the audiences of the past, taken as a whole.

"You see, the motion picture audience is an audience of experts. All who go to picture theaters go so frequently that they become experts on the art they are patronizing—and that is the reason the more artistic pictures make such big hits. You can't fool the public. That in turn reacts upon the producer, and he has to use more and more care, take more and more time, in the making of his picture. Through this action and reaction of expert audiences and artistic producer will come the new art of photodramaturgy."

The writer looked up. He suggested that in its particular form it was the first time he had heard that last word. "Well," said Mr. DeMille, who had been slowly walking about one of the offices in the Lasky headquarters, "I guess it is the first time I have heard it." The conversation turned to the ultimate influence of the picture on the stage.

"The pictures will have this effect on the stage," continued Mr. DeMille. "They will have two big, distinct effects. The first will be that the action of the drama itself is going to be quicker, cleaner cut and elementally clearer. The second effect will be that in the setting and the treatment the theater will become more suggestive and less imitative. The necessity for physical realism is going to disappear from the theater because that function will be taken care of in a better way by the photoplay."

We spoke of the demands of exhibitors for strong pictures, for the subjects that appeal to the mass and of the difficulties confronting the producer who aims to give the best. "In order to get at these results and to realize some of these ideals we feel that the fundamental thing is the scenario, the story itself," said the playwright. "We have come to the conclusion that the fine production with a bad scenario is a waste of good effort. We are doing everything possible to get the highest calibre of brains creating stories for the screen.

"The future of the photodrama is going to lie in the quality of the stories. You will see inside of a very few years a certain screen literature, in which the author will begin to come into his own, in the creation of which there will be photodramatists of equal ability and much greater renown than the dramatists of the theater, because where the play of the popular dramatist is seen by ten million the play of the popular photodramatist will be seen by a hundred million. The public is just beginning to have a glimmering of this. The managers have not yet had that glimmering; that is, most of them have not. You may spend $25,000 on a bad scenario and when the subject is finished find a bad picture. If you spend $10,000 on a good scenario you will be much more apt to have a great picture—but not inevitably so. Our greatest pictures are not our most expensive ones. We have found our greatest successes have been with the simple, powerful dramatic story told with the same dramatic simplicity it is on the stage.

"If you could look in on our little council table after the first showing of a subject and could hear us tear a picture to shreds you would think it must be one of the rottenest things ever perpetrated by man. That is because we are always looking at a picture with an eye to future possibilities. The day when we are pleased with our work will mark the beginning of our decline.

"One of the striking features about a motion picture audience is its independence of the opinions of any other audience," continued Mr. DeMille. "Each one makes up its own mind as to whether it likes a picture or not. Consequently the manufacturer gets a real expression of opinion. On the stage we get the expression of New York City's opinion reflected through the different colors of other cities and always highly tinged by Broadway.

"That is one of the factors that makes the condition of the drama so unhealthy. The American people will not make up its mind as to a play until it has heard the opinion of Broadway. It has been so taught to accept that opinion that it demands a guarantee before paying its money. So it comes about that the least American city on the continent is dominating the form of American drama.

"The metropolitan district, as we describe it in New York, means to us about 7 per cent. of our American audience. If New York does not like our pictures we have 93 per cent. of our audience still to hear from. That 93 per cent. is unaffected by the opinion of the 7 per cent.; they will express the real opinion of the American people. I had to go three thousand miles from New York before I saw where America was. After being in New York for thirty-odd years, I discovered I had to a certain extent the Broadway point of view, which of course is interesting and exhilarating, but not particularly healthy."

"What in time to come will be the function of the director of pictures—do you think there will be a continuance of the policy that has so generally prevailed in the past of giving him the story and letting him put it on as he sees fit or will he be handed a script with instructions to adhere to it?" we asked.

"The function of the director will be to interpret, not to create," was the reply. "But interpretation is so important that it may immeasurably add to the value of the finished product. Has the Lasky company received from the outside any scenarios which it could use? No, it has not. We would be perfectly willing to buy scenarios from outside sources if the story were right for us. We would then rewrite it ourselves with our own technique. No, I am not now doing any script writing. I am too busy working with my associates who are doing the writing—I am with them all the way through a story."

Mr. DeMille had just returned from a four days' visit to his country home. He left New York for Los Angeles last Monday.

### IT'S MISS VAN BUREN—NOT STEDMAN.

Through a misunderstanding, a telegram from the Los Angeles studios of David Horsley to his New York office, it was announced recently that Myrtle Stedman had been engaged to appear in Horsley Productions. Miss Van Buren is the star who was really referred to in the telegram. Miss Van Buren has been signed to appear in Centaur productions, and Miss Stedman, it is understood, will remain with her present employers.

### BERT ADLER CELEBRATES.

Bert Adler, manager of the Universal Coytesville studio, is sending his friends a neat card in commemoration of the anniversary of his first year with Universal. Bert was five years with Thanhouser, and states that if the Big U's satisfaction with him is as profound as his satisfaction with its treatment of him—five years will look like a short stretch!

## Snitz Edwards with Kleine

THE first of the eccentric German character comedians to popularize the style of German dialect so prevalent today in musical comedies and shows of a like nature was Snitz Edwards, whose engagement with the Kleine forces marks his first appearance in pictures after an active stage career of many years.

Snitz Edwards.

Edwards is recognized as a straight light comedian of exceptional ability, and the "light" may apply with equal force to his odd physical weight, which is just 102 pounds. Years ago at a rehearsal of the "Seven Suabians" he was overheard by the stage manager telling a story in dialect. As the part that Snitz was cast for was not a particularly good one, the stage manager asked him if he could elaborate upon it so that it would stand out more prominently. Snitz at first demurred, feeling that his dignity as an exponent of light comedy was being assailed; however, the stage manager's suggestion finally prevailed and the result was that Snitz carried the play by storm and was acclaimed the creator of a new idea in Teutonic comedy. This happy chance did more to establish Edwards as a comedian of national fame than any other single influence.

Several years ago Edwards decided to retire from the stage, and, with that end in view, purchased a farm in Orange County, N. Y., but the managerial inducements proved more potent than the quiet of the country. He "came back" in the part of Schmaltz, a Viennese wig-maker in "The Rollicking Girl."

Snitz Edwards boasts more than thirty years of actual stage experience. In that time he saw the birth of the musical comedy and aided vastly in adding the mirth thereto. He will be remembered for his work in "The Queen of the Moulin Rouge," "The Silver Slipper," "The Woman Haters," "The Man Who Stood Still," "High Jinks" and many others.

### WILLIAM COPLEY, PURCHASING AGENT FOR WORLD FILM.

World Film Corporation has appointed William Copley to the position of the purchasing agent of the company. Mr. Copley, at the early part of his career was a newspaper man, gaining his experience on the New York Press. Entering commercial life, a position was offered to him in a large New York mercantile establishment. He held this for several years, during which he took a Civil Service examination for an appointment in the purchasing department of New York City. Mr. Copley passed this examination with very high honors, and as a consequence received an appointment in the Department of the Board of Water Supply, where he had charge of the store room as well as the purchase of supplies.

The experience so gained was extremely valuable to him, his knowledge of detail and the requirements of a large business demanding care and judgment in the ordering of supplies being of great value to him in his new post.

Mr. Copley therefore comes to World Film with an excellent reputation for just that kind of ability and experience which are required in the service of a corporation of the magnitude and ramification of World Film.

### KATE CLAXTON SUES WILLIAM FOX.

Alleging that she owns the rights to the old-time play "The Two Orphans," Kate E. Stevenson, better known as Kate Claxton, has brought suit against William Fox to compel the latter to suppress the picture produced by him from her play and to pay $100,000 damages. It is alleged that Selig owns the picture rights to the play.

## Metro Pictures Magazine Makes Bow

### Handsome Publication Designed for General Readers Placed on Sale on October 2.

A PUBLICATION of the "different" sort entered the motion picture field on October 2, when the first number of Metro Pictures Magazine made its bow to the public. The magazine will be published weekly by the Metro Pictures Corporation. It is under the personal direction of Arthur James, as editor, with an executive staff which includes Merritt Crawford, as managing editor; Henry James, as business manager, and George W. Herbst, as advertising manager.

The first number is of twenty pages, with a cover in colors. A full-page picture of little Mary Miles Minter, starring in "Emmy of Stork's Nest," a Columbia Pictures Corporation feature, scheduled for early release on the Metro program. In its pages, profusely illustrated, are leading articles by Mme. Petrova, William Faversham, Emily Stevens, Edfrid A. Bingham, Hamilton Revelle, Tom J. Geraghty and others. It will be sold at 5 cents and its distribution will include the news stands.

The Metro may well be proud of its new journal. Its typography is unique and of a high standard.

## Kalem's New "Helen"

THERE may be more daring misses in motion pictures than Kalem's new Helen, but after having witnessed the feats performed by her in "A Test of Courage," and "A Mile a Minute," two October releases, it would be difficult indeed to convince us of that fact.

Helen Rose Gibson.

Her full name is Helen Rose Gibson, and because she is the daughter of an engineer and has spent all her life in a railroad atmosphere, the most recent addition to the Kalem forces is well qualified to assume the central role in the "Hazards of Helen Railroad Series." It is Miss Gibson's face, by the way, which smiles from the accompanying illustration.

Although Miss Gibson is a newcomer to motion pictures, she has taken to the screen as a duck takes to water. She loves motion picture work, and as a consequence her work shows it.

Miss Gibson's father boasts of the fact that his daughter is just as much at home in the cab of a locomtive as any engineer. By the same token, the chief dispatcher of one of the roads running out of Los Angeles pronounces her one of the best telegraph operators that ever pounded a key.

Nevertheless, Kalem's new Helen regards her accomplishments modestly, and since they aid her in imbuing her characterizations with realism, is glad she possesses them. Right now, Miss Gibson is filled with a determination to become one of the screen's foremost stars and inasmuch as she possesses ability and personality, in addition to ambition, it is safe to predict that she will eventually attain her goal.

### BESSIE BANNON LEAVES EDISON STUDIO.

Those who have had business relations with the Edison Studio in the Bronx, New York, will remember with delight the bright and illuminating presence thereat of Miss Bessie Bannon, who, for the past seven years, was confidential secretary to Manager Plimpton. There was little that transpired in and about the big studio that Miss Bannon was not thoroughly familiar with and as a source of real information she was the animated intelligence bureau. But Miss Bannon has followed the example of her brother, Frank Bannon, and has resigned and gone away from there. However, she is not to leave the motion picture business, for there are rumors that she has already made a new connection and will soon be in the harness again.

## William H. Tooker

WILLIAM H. TOOKER, who for the past fourteen months has played the leading male parts in all the productions of the Life Photo Film Corporation, is an actor of long standing on the legitimate stage, having appeared under the management of David Belasco, Klaw & Erlanger and under the personal management of the late Charles Frohman for over seven years. Supporting such stars as Fanny Davenport, Clara Bloodgood, John Mason, Emma Dunn, Emmett Corrigan and many other stars of note, Mr. Tooker was well schooled in all phases of dramatic art and this no doubt accounts for his finished work in the motion pictures. Mr. Tooker began his theatrical career as a singer in the old Tiffany theater in San Francisco and from there he went into grand opera, where he performed with many of the leading singers of the day. Mr. Tooker also had considerable experience in stock theatricals, and for over four consecutive years he appeared in one theater in Minneapolis, Minn. His advent into the field of the silent drama was with Laura Nelson Hall in the feature picture "Dope," which attracted much attention throughout the world and Mr. Tooker's work in this picture resulted in an offer to star with the Life Photo Company, which he accepted and with whom he remained until the firm ceased producing. The "Ordeal," one of the pictures in which Mr. Tooker played the leading character, was ordered shown before the King and Queen of England. His work has been pronounced by the critics as being the highest form of dramatic acting they have ever been privileged to witness.

William H. Tooker.

### GRIFFITH FIRST PRODUCER IN TRADE BOARD.

The Motion Picture Board of Trade is settled in its temporary offices at 18 E. 41st street. The board has taken but a four-months' lease in anticipation of removal later to the Broadway structure to be especially devoted to motion picture enterprises.

J. W. Binder, executive secretary of the board, sent a telegram to David W. Griffith, inviting the producer to join the new organization. A reply was promptly forthcoming, stating that Mr. Griffith was heartily in accord with the principles and objects of the Board of Trade and that his check for initiation and dues was on the way to New York.

Mr. Binder reports the affairs of the board to be progressing most favorably.

### NEW RIALTO THEATER PROJECTION PLANS.

S. L. Rothapfel, former manager of the Strand theater and now vice-president and managing director of the new Rialto theater, being constructed on the site of the old Hammerstein vaudeville house on 42d street, in New York, has engaged J. H. Hallberg, with whom most of our readers are familiar, in a consulting capacity, to prepare plans and specifications for the entire machine booth and projection equipment and ventilation of the booth. Mr. Hallberg will instal the moving picture machines and lense system, special dissolving stereopticons, specially constructed spot-lights with dissolving effect attachments, new and novel emergency rheostat equipment for the Edison 110-220 volt D. C. system and a complete motor generator equipment for the control of the projector arcs with a capacity of 125 amperes for each machine.

J. H. Hallberg.

## Spiegel Outlines Equitable Plans

### Chicago Business Man Who Is Head of Film Corporation Brings to New Connection Experience Gained in Other Lines.

ALTHOUGH he is the president and general manager of a large mail order house in Chicago, Arthur H. Spiegel, president of the Equitable Motion Picture Corporation, is now spending three-quarters of his time in New York. He is interested in the affairs of the Equitable to such an extent that he is making it his chief concern. Mr. Spiegel has built up a large business in Chicago. One of the important factors contributing to his success has been his knowledge of applied advertising. Another is the attention he has given to satisfying his customers and keeping in touch with them. He is endeavoring to apply these same general principles to the conduct of the Equitable.

**Arthur H. Spiegel.**

Mr. Spiegel, in a talk with a World man Tuesday, said he had had no connection with the moving picture industry prior to six months ago. For a long time he had been an attendant at picture theaters and had formulated in his own mind many plans he believed would be of value to the maker of pictures. He had large ideas as to the future of the industry and of its possibilities, and to the heads of a large banking house in New York, with which he had a close business acquaintance, he communicated these ideas. Mr. Spiegel was a believer in going slow, in feeling the way, and not trying to create a company over night—to have behind a project capital in such abundance there would be no necessity for haste in putting a subject on the market, to be able absolutely to throw away a picture that did not come up to a high standard and to be in a position to have on hand such a variety of productions as would insure desirable contrast in releasing sequence. So the Equitable came to be formed.

"When 'Trilby,' the first Equitable subject, was released to exhibitors on September 20," said Mr. Spiegel, "we had eight others on the shelf. This was in line with our policy. It may interest you to know that two pictures have been 'junked' outright. They were not actually bad, perhaps, but were not up to the standard we have established. We want good pictures. We have engaged the very best talent we could find. We now have at work seven directors, and we will put others on when we can get the men we want.

"Our second release—and of course you know our pictures go to the public through the World Film offices—was Julius Steger in 'The Master of the House.' Following in order will be Helen Ware in 'The Price' and Tom Wise in 'Blue Grass.' We are trying to get as near 100 per cent. subjects as we possibly can—in stories, casts, sets and sites and photography.

"We are also rendering service to the exhibitor in the way of personal advice, in suggesting advertising aids, in doing everything we can to increase the business of the theater owner. We realize if we accomplish our aim in this particular direction other manufacturers will reap benefit from it as well as ourselves, but we feel also that if we give substantial help to exhibitors we will be making fast friends. We are, too, going to give much attention to advertising our productions. In telling the public what we have to sell I have had some experience—in fact, all of my Chicago business is done through advertising. That side of the picture industry is one with which I am pretty well acquainted. We have in mind a number of publicity plans which will be worked out in due time."

Mr. Spiegel has a likable personality. He is aggressive without being pushful. On first acquaintance he impresses as being a believer in the strength of modest statements; his manner is convincing.

## Otis Harlan in "A Black Sheep"

OTIS HARLAN, known the country over as "the king of American comedians," will make his initial bow in motion pictures on October 18, when he appears in the leading role in "A Black Sheep," a five-reel Selig Red Seal Play released through V-L-S-E. Picture theater patrons are to be treated to a new style of comedy when they see Mr. Harlan in action. He has coupled his knowledge of "what the public wants" with the possibilities of the camera, as he has learned them in the Selig studios, and the result is a delightful brand of comedy which is distinctly of the Harlan variety. He has carefully avoided all that has become trite in the screen farce and has also evaded the stiffness which marks all straight stage comedy brought before the motion picture camera. Mr. Harlan's fun-making antics may be described as being a happy medium between the farce of the screen and the straight comedy of the stage. It is thoroughly enjoyable to all and offensive to none.

Mr. Harlan's recent decision that he has given up the stage is of no little importance, since he has trod the boards since 1887. He has appeared in most of the Hoyt farces on the stage and has created the original roles in many of them. In addition to these plays he has appeared in company with such stars as Thomas Seabrook, Edna May, Annette Kellermann and Anna Held. He is also a manager and producer of note, having charge of the Bijou Circuit for three years and having staged the original production of "Baby Mine." Some of the most notable stage productions in which he appeared and those which old-time theater-goers are most likely to remember are "The Isle of Champaign," "Tabasco," "Broadway to Tokio," "The Girl from Up There," "The Vanderbilt Cup," "A Parisian Model" and "A Model Maid." The Hoyt plays in which he appeared were "A Black Sheep," the play which has been filmed by Selig; "A Hole in the Ground," "A Brass Monkey," "A Texas Steer," which has also been filmed by Selig, and several of the other famous Hoyt plays.

**Otis Harlan.**

### MUTUAL ANNOUNCEMENTS.

The seven new distributing offices being established by the Mutual Film Corporation are to be situated in Escanaba, Mich.; Fargo, N. D.; Cairo, Ill.; Wichita, Kan.; Fort Smith, Ark.; San Antonio, Texas, and Houston, Texas. These will be open by October 15, and they are ready to receive correspondence now. They will have the complete Mutual program and Masterpictures.

Carl Stern becomes manager of the Memphis, Tenn., Mutual office this week. Ross Hardenbreck has been transferred from Memphis to New Orleans. The new office at San Antonio, Texas, will be a subsidiary branch of the Dallas office. This address will be 228 Prudential Building. M. M. Lindheim will be the manager.

### PEERLESS CONTRACT WITH FIELDS UPHELD.

In a lengthy opinion Judge Hough, of the United States District Court, has decided that the contract between the Peerless Feature Producing Company and Lew Fields is a valid contract and can be enforced. The court decided that Fields should file a bond in the sum of $12,000 before Friday, September 24, or that an injunction against him would become operative. The bond was filed.

## Metro to Release News Weekly

### Expert Cameramen in Every Exchange Center Will Work in Conjunction with Staff of Prominent Newspaper.

METRO this week announced that President Richard A. Rowland has executed a contract with H. P. Wayman, president and general manager of the National News Weekly, under the terms of which the Metro Pictures Corporation in co-operation with more than a score of the leading daily newspapers in the most important cities of the United States will release 1,000 feet of news film each week. Under this arrangement, Metro at once takes over the entire output of a great organization of associated newspapers and cameramen which, since the middle of summer, has been releasing its product through the World Film Corporation.

To give an idea of the importance and high calibre of the newspapers associated in the conduct of this enterprise it is only necessary to name the Philadelphia Public Ledger, St. Louis Times, New York World, Milwaukee Journal, Buffalo Enquirer, Chicago Evening Post, Atlanta Constitution, Cleveland Leader, Omaha Bee, Cincinnati Enquirer, Dallas News, Baltimore News, Washington Times, New Orleans Times-Picayune, Detroit Times, Minneapolis Journal and Pittsburgh Dispatch. Several other important dailies in cities where the National News Weekly has representatives are at present completing arrangements looking toward affiliation with Metro and the big organization of which Mr. Wayman is the head.

The new "Weekly" will be released regularly in the Metro program in conjunction with the feature pictures of Rolfe Photoplays, Inc., Popular Plays and Players, Quality Pictures Corporation, Columbia Pictures Corporation and other producing companies who distribute their output through Metro.

A portion of the weekly will be devoted to a picture review of the local events in the city and surrounding territory where it is shown. The remainder will be given over to subjects of national interest from the twenty large cities of the country where Metro exchanges are located and in which the National News Weekly has clients. Each film will be known by the name of the newspaper in that territory that is affiliated with Metro and the National News Weekly, in conjunction with the words "Metro Weekly."

An expert cameraman will work under the direction of the city or managing editor of each newspaper affiliated with Metro in his territory.

## Helen Gardner

HELEN GARDNER has joined the forces of the Universal, where she will play leads in a number of large productions. After being educated in a French convent and traveling abroad, Miss Gardner studied for professional work at the Sargent Dramatic School and joined the classes of that mistress of pantomime, Madam Alberti, in New York. The Vitagraph Company engaged her to play for the camera and her biggest success while with that company was as Becky Sharp in "Vanity Fair."

Helen Gardner.

Miss Gardner's film company at Tappan produced "Cleopatra," "A Daughter of Pan," "Fleur de Lys," "Olga Treskoff," "A Prince of Bagdad," "A Sister to Carmen" and "The Wife of Cain."

After her work at the Tappan studio, Miss Gardner returned to the Vitagraph, only recently signing with the Universal. Miss Gardner plays all sorts of parts, and is an extremely capable actress. She is widely read, has individual ideas on every subject.

## Marjorie Daw Has Her Chance at Last

WHEN the Jesse L. Lasky Feature Play Company releases on October 18, through the Paramount Picture Corporation, its all-star production of "The Chorus Lady," a young woman who has been coming fast to the forefront of photoplay stars will then have her greatest opportunity to score a public success. The girl is Miss Marjorie Daw, the fourteen-year-old protegee of Geraldine Farrar and one of the prettiest young women on the screen.

Marjorie Daw.

Miss Daw was selected from more than a score of young women at the Lasky studios last summer by Geraldine Farrar as a girl who possessed exceptional acting talent. Cecil B. DeMille, director general of the company, appreciating the value of Miss Farrar's opinion, immediately gave Miss Daw her chance and she has scored a great success as the little worker in "Out of Darkness," with Charlotte Walker.

But "The Chorus Lady," which is based on James Forbes' popular and successful play of the same name, is Miss Daw's first real big chance and she has accepted it, so it is said at the studio, with enthusisatic cleverness. In this production she appears as Nora, the little sister, about whom the action of the play revolves.

"The Chorus Lady" is a glimpse behind the scenes where the wheels of musical comedy turn. Some of the scenes of the photoplay show a real rehearsal of a chorus for a musical production. The incidents about which the drama turn are founded on true events. "The Chorus Lady," with Rose Stahl as the star, ran for more than a season in New York and for several seasons on tour.

Miss Cleo Ridgeley, who did splendid work in "The Puppet Crown," "The Fighting Hope," "The Secret Orchard" and "The Marriage of Kitty" and other Lasky productions will have the title role in "The Chorus Lady." It is a part that suits excellently her attractiveness and charm. Wallace Reid, who appears as Don Jose in "Carmen," will be the hero of "The Chorus Lady."

### VITAGRAPHERS TO DANCE TO OLD-TIME TUNES.

A radical departure from the modern fox-trot, one-step, and other later-day dances, will be inaugurated by A. Victor Smith, chairman of the committee for the Vitagraph Benevolent Association Dance, to be held at McLoughlin's Bayside Casino, Shepshead Bay, on Thursday, October 27, 1915. Mr. Smith announces that the Vitagraphers and their friends will dance to the music of the old-time songs that were popular twenty years ago. The strains of "Maggie Murphy's Home," "Annie Rooney," "Comrades," "Throw Him Down, McClusky," "On the Bowery," "My Sweetheart's the Man in the Moon," and other of the old favorites will inspire the dancers to enjoy the almost forgotten lanciers, old-fashioned waltz, barn and round dances.

John T. Kelly and Harry Fisher, who for years were with the old team of Harrigan and Hart, will play host to Mrs. Edward Harrigan and surviving members of the old Harrigan and Hart companies, who have received special invitations. A feature will be the introduction of an unpublished song by Mr. Kelly, "She's My Annie," a song he made popular during the last few seasons of the late Edward Harrigan's activities.

The Vitagraph players, especially the older members, are enthusiastic over the prospect of reviving the dances they enjoyed years ago, and it is safe to predict the largest audience ever assembled under the Casino roof will be in attendance.

## Manufacturers Move Against "Dupers"

### A. George Levi and Philip Lewis Indicted in Federal Court on Charges of Violating Copyright Law.

THE first arrest and indictment under Section 28 of the copyright law, making unlawful the willful infringement of copyright photoplays, was handed down on September 29 by the Grand Jurors of the United States District Court for the Southern District of New York. The persons indicted were A. George Levi, doing business at 145 West Forty-fifth street, and Philip Lewis, of Lewis Pennant Features, doing business at 110 West Fortieth street.

This is the culmination of a series of activities carried on for several months by Jacob Schechter, of the firm of Schechter & Lotsch, attorneys. Mr. Schechter has been specially retained both by the Keystone and Essanay companies for the purpose of running down the various "dupers" throughout the country of copyrighted productions featuring Charlie Chaplin. In these matters he has acted for Walter N. Seligsberg, attorney for the Keystone Company, and LeRoy D. Ball, attorney for the Essanay Company.

Many civil suits have been instituted by Mr. Schechter on behalf of these companies. A writ of seizure authorizing attachment by the United States Marshal of any infringing film accompanied the institution of each suit with the following result:

In the suit brought against Levi several pieces of "duped" positive film were seized. At the same time there was found in the possession of Levi "duped" positives of the Essanay productions "The Champion" and "A Night Out."

In the suit instituted against the Mount Vernon Motion Picture Company, there were seized several pieces of "duped" negative, and the company admitted having burned the "duped" negative of "The Champion" just prior to the seizure.

At the Pierson Film Laboratories, in Ossining, N. Y., three complete reels of "duped" negative Keystone productions were seized.

In the suit instituted against the Exclusive Features, Inc., Harry A. Samwick, Isaac E. Chadwick and Joseph M. Goldstein, three positive reels were seized.

In the suit instituted against the Modern Film Laboratories, Morris Medove, Isaac Picker and Boris Medove, of 199 Newell street, Brooklyn, there were seized from ten to twelve reels of "duped" Keystone copyrighted productions. Among these were "Dough and Dynamite," "His Musical Career," "Getting Acquainted" and "His Trysting Place."

Levi, acting with Lewis as a silent partner, was, it is charged, very brazen and daring. The two were not content, it is alleged, with "duping" Chaplin films owned and copyrighted by the Keystone and Essanay companies, but carried on business under the name of "Chaplin Film Company," and, it is claimed, generally informed the public they were duly authorized by the Keystone company to carry on business under that name and to sell Chaplin productions.

The arrest and indictment of Levi and Lewis is perhaps only the beginning of the crusade against the "dupers." There are others imminent.

Mr. Schechter is well known in the film business. He has acted as attorney for the Universal Film Manufacturing Company and many other large film companies for years. He is especially well versed in the copyright law. Seen at his office, 10 Wall street, New York City, he stated:

"The copyright law as now in effect is sufficiently comprehensive in both the criminal and civil aspects to protect the manufacturers of film against the unlawful 'duping' and infringement of copyright productions, if only the manufacturers will seek the protection the law affords them.

"The actions begun will be prosecuted with vigor, and this will probably stop once and for all the 'duping' which constituted such an evil in the early days of the film business, and of which recently there has been such a pernicious revival."

Mr. Schechter further states that the law of unfair competition will protect the manufacturer against "duping," even though the procuring of copyright protection may in some way have been overlooked; that the common law right of property attaches to all productions, and this will be safeguarded by the courts throughout the country. He believes the sum involved in the illegal making and marketing of films in the past few months approximates half a million dollars.

Mr. Schechter says "duping" is the greatest evil the manufacturers have to contend with; that they ought to get together and prosecute every infringer to the full extent of the law. It is only when the "dupers" and infringers realize that no quarter will be shown them will the moving picture business be rid of them, and that the manufacturers ought to join forces by giving information one to the other and following up each alleged violation promptly and efficiently.

## Miles Welch

MILES WELCH, who played opposite "Little Mary" Miles Minter in "Emmy, of Stork's Nest," a five-part photoplay just completed by the Columbia Picture Corporation for the Metro program, scored so notably in the part assigned to him that arrangements were at once made for Mr. Welch to play similar parts in future productions in which Miss Minter will be featured.

Miles Welch.

Mr. Welch is by no means a newcomer in motion pictures. His first work was with the Vitagraph stock company where he was engaged for a year. Later he joined the Kalem stock, playing lead juvenile roles for four months. His first work with Metro was in a small part in "Always in the Way." He made so much of the role that William Nigh, the director of the production, wrote him a part in "A Royal Family," which was being produced at that time. From that he stepped in the lead male part in "Emmy, of Stork's Nest."

Mr. Welch is a graduate of Columbia University, and before entering that institution took a special course at Yale. He is an enthusiastic college man in every sense of the word, and an all-around athlete of considerable ability. He made his "theatrical debut" while a freshman at Columbia, playing the leading role in the annual Varsity show.

## GEORGE PROBERT STARRED IN TWO GOLD ROOSTER PLAYS.

George Probert, whose portrayal of Oskar Von Guggen in "Innocent" and the cadet in "The Lure" caused such favorable comment by the press and public, and who has been featured in Pathe's forthcoming Gold Rooster play, "The Spender," has been engaged to take the principal role in "Nedra," another Gold Rooster play, now being produced for Pathe by Edward Jose. Probert will be ably supported by Fania Marinoff, who played opposite Clifton Crawford in Pathe's five-reel comedy, "The Galloper," and by Margaret Greene and Craufurd Kent, all three screen celebrities.

"Nedra" on the screen is an adaptation by George Brackett Seitz of the famous and popular novel of the same name by George Barr McCutcheon, and the swift action of the story makes it eminently suitable for the pictures. Edward Jose, in whose care Pathe has intrusted this Gold Rooster play, has already made for the Pathe feature program "The Beloved Vagabond" and "Simon the Jester," both by Wm. J. Locke, and "The Closing Net," a Seitz adaptation of Henry C. Rowland's great story. Mr. Jose says there are opportunities for thrills in "Nedra" that it is not often the good fortune of a producer to have handed him.

## MUTUAL WEEKLY'S QUICK WORK.

A terrible cave-in of the new subway construction work at Seventh avenue and Twenty-fourth street, New York City, occurred Wednesday, September 22, about eight a. m. The Mutual Weekly's cameraman received word of this about nine a. m., and that same afternoon this subject was shown as a "Mutual Special Release" in the New York theaters, as well as copies dispatched to all points throughout the country. The Mutual Weekly is produced by the Gaumont Company at Flushing, N. Y.

# John Mackenzie, Cameraman I.

### Veteran Photographer, Writer, Globe-Trotter, All-Around Interesting Personality, Returns from Visit to Old Home in Scotland.

STOPPING over in New York on his way back to resume his duties at the Balboa studio in Long Beach, Cal., John Mackenzie favored the staff of The Moving Picture World with a call on Tuesday. With him was his second son, Ian (Jack) Mackenzie, Biograph cameraman. His older son, Gerald, is a cameraman at the Selig Edendale studio at Los Angeles. Mr. Mackenzie had just returned from a visit to his old home in Scotland. His stay in the British Isles lasted five weeks.

It is a many-sided personality, that of Mr. Mackenzie's, and an all-around interesting one. For twenty years he has operated a motion picture camera—for fourteen of these in the continuous employ of Charles Urban—in the course of his professional work he has traveled all over the world; he has met men of all kinds and in all conditions. He has been a keen observer. Added to the gift of observation he is blessed with a wide vocabulary, a "fine pick" of descriptive language. He has written of his experiences in books and in magazines. Among the former is "Rambles in Many Lands."

It was twenty years ago, when Mr. Mackenzie was in business in Inverness as an optician and a photographer, that a juggler came to the Scotch town with one of the primitive "blinkers" showing Loie Fuller in a skirt dance. Mr. Mackenzie admitted he was hopelessly inoculated with the cinematographic virus on the first contact. Undeterred by the possession of a growing family and uninfluenced by the ominous shaking of heads of his older relatives he raised what funds he could and started out to secure a projector. In his search he went as far as Brussels. Finally in London he purchased what he was after. When he returned to Inverness he caused it to be known he was going to give a show. His fellow-townsmen rallied around him with a unanimity that bespoke their pride in a pioneer. On his first night's exhibition he took in a sum sufficient to recoup him for his outlay in London. On his second night he was money ahead.

At that time there was but one concern in London—Fuerst Brothers—that sold film. The lengths were in sizes of 53 or 54 feet. The same firm also possessed a camera about which it was very secretive. It was used to take local pictures around London. When Mr. Mackenzie inquired about the possibility of purchasing it something was said about £250 and then it was declared £1,000 could not buy it. Mr. Mackenzie was not to be stopped. Being an optician he was an expert mechanic. He had taken medals for artistic photography. He proceeded to build, and did build, a camera, and with it he was the first man in Scotland to take local pictures. His business grew until he was clearing a profit that averaged a thousand pounds a year. Then came the disastrous winter of the belated coronation of King Edward, which ceremony was postponed on account of the sovereign being compelled to undergo an operation.

Mr. Mackenzie had booked for the showing of the coronation the most expensive halls in Scotland. In spite of the falling off in the show business he carried out his schedule, exhibiting at such a loss that at the end of the season he was £3,000 a loser. The cameraman smiled as he referred to the men who, in order to be first in the field, had had photographed in Paris a fake coronation—only to have their labor for their pains—and expense.

Forced by his losses to make a fresh start, Mr. Mackenzie seventeen years ago joined Mr. Urban, at a time when that pioneer manufacturer had but one cameraman. For Mr. Urban he traveled all over Europe, Northern Africa, India, Australia, New Zealand, Tasmania and America. For a year and eight months Mr. Mackenzie was at the Kalem Glendale studio. For the past year he has been at the Balboa—and he speaks with enthusiasm of his associates and his surroundings.

Mr. Mackenzie said his five-weeks' visit to England and Scotland was purely a social one. In London he visited many trade shows. At one of these he had a two-hours' reminiscent chat with Mr. Urban.

Asked if he had noted any striking points of difference between the American and the European producer, Mr. Mackenzie said he believed where the European director was more concerned as to larger results, for the main achievement, he did not possess the keenness for continuity, for smaller details, he was not such a stickler for accuracy in the little things, as his American competitor. One gathered the impression that Mr. Mackenzie considered the American producer in attainments on the whole had the advantage over his European confrere.

# Anders Randolf

ANDERS RANDOLF, a Vitagraph stock member, and player of ability, an artist of merit and an all-around athlete, was born near Wiborg, Denmark, December 18, 1875, and is a direct lineal descendant of one of the Viking rulers of early Danish history. He attended the military school in Copenhagen and graduated as Maitre d'Arms. He was the champion swordsman of his native country when he was but nineteen years of age. Later he saw military service in the Royal Hussars of Denmark.

Anders Randolf.

Coming to America when he was in his early twenties, he earned his first money as fencing master in a number of fencing clubs and colleges. But the military spirit inculcated in him in Denmark was still potent, and he became a member of the 17th United States Infantry as first assistant instructor, with Lieutenant Butts, in the making of gymnastics compulsory in the United States Army.

His term of military service ended, a number of Mr. Randolf's friends, who had followed his artistic career induced him to try the stage as a means of expressing his artistry, and although he did not have any special desire to become an actor, he allowed himself to be guided by their judgment and joined the Empire Stock Company, playing in Columbus, Ohio. Once fairly launched in this new profession, however, the tenacity of purpose that won him military honors, and renown as a master swordsman enabled him to overcome the difficulties of stage technique and he became successful as an actor.

In his early youth, Mr. Randolf had an inborn talent for painting, and during his spare time was a tireless student, employing his talent to such advantage he became recognized as a portrait painter of repute. During his career as an actor, he again took up the brush and palette and turned his attention to the painting of theatrical celebrities. Among the most prominent stars who sat for Mr. Randolf are included such well-known players as George Arliss, Theodore Roberts, Tyrone Power, Holbrook Blinn, William Courtenay, William Farnum and many others.

His experience as a motion picture actor before joining the Vitagraph Company included a portrayal of the leading character in a prehistoric picture produced by one of the larger companies. His reputation as an artist had preceded him at the Vitagraph studio, and besides playing leading characters in pictures he was commissioned to paint the portraits of principal Vitagraph stars. The walls of the Vitagraph theater, New York City, are adorned with examples of his handiwork, the late John Bunny, Earle Williams, Maurice Costello, Lillian Walker, Anita Stewart, Mary Maurice, Charles Kent, Harry Morey, Dorothy Kelly, Wally Van, Sidney Drew and others are life-like reproductions of the players, in oil, that added new laurels to his fame as an artist. His most important work before the camera is represented by artistic portrayals of characters in such Vitagraph productions as "The Senator's Brother," "The Wheels of Justice," "From Headquarters," "413," "The Blue Rose," "The Way of the Transgressor," "The Return of Maurice Donnelly," etc.

## SCREEN MAN HAS PLEASANT TRIP.

S. H. Jones, president of the Gold King Screen Company of Altus, Okla., and inventor of that famous screen, is again back at his desk after a prolonged visit to the San Francisco Fair. He reports a pleasant and profitable trip to the coast, having secured a large number of orders besides placing a Gold King Screen in the projection room at Universal City, which he considers quite an achievement, considering the fact that nearly every screen manufacturer in the country had a representative on the ground.

The many courtesies extended Mr. Jones by the numerous famous picture stars were greatly appreciated and he hopes to repeat the pleasant trip in the near future.

# $13.00 Advertisement Brings Million-Dollar Corporation

### Small Ad in the Moving Picture World Brought a Large Concern to Las Vegas, New Mexico.

THERE are no "ifs" or "maybes" or "perhapses" to this story. The headlines state the facts exactly. Some little time ago the Las Vegas Commercial Club of Las Vegas, N. M., conducted an unusual advertising campaign among the moving picture journals of the country. As direct result of this campaign the Selig Polyscope Company of Chicago located one of their companies in the New Mexico city. Now comes the story of the National Bible Play Society, a million-dollar corporation, making its headquarters in Las Vegas, directly through a small ad in the Moving Picture World. The ad was a 5-inch, single column insertion and cost Las Vegas exactly $13.34.

Here's the "how" of it: O. L. Williams, a Texas man, was looking for a location to establish a motion picture company to produce Biblical subjects necessitating Palestine-like topography. He had already visited a number of places, but none suited him. Finally, one day, he happened to be in San Antonio, Texas, and picked up a copy of the Moving Picture World. The Las Vegas ad attracted his attention and he immediately got in touch with Secretary LeNoir, of the Las Vegas Club. Letters flew back thick and fast with the result of Williams visiting Las Vegas. 'Twas enough! A look over that country and Las Vegas was assured that it would be the headquarters of the new company.

As a result the National Bible Play took over the famous Las Vegas Hot Springs property of 1,000 acres from the local Y. M. C. A. and will immediately start to improve it and begin definite operations. In passing it is interesting to note that one of the side issues of that ad in the World is the fact that the local Y. M. C. A. will be relieved of a big debt that has been hanging over its building for a number of years. About 18 months ago progressive citizens of Las Vegas urged the Santa Fe Railway to donate the Springs property to the Y. M. C. A. to hold in trust for the community at large. The Santa Fe generously acquiesced. Since that time the citizens of Las Vegas have tried in a number of ways to dispose of the property to an organization that would operate it in a manner that would benefit that city. Then came the National Bible Play Society, which will pay over to the Y. M. C. A. a sum which will clear that worthy institution of its every debt.

The plans of the National Bible Play Society should be of interest to the moving picture world. In the first place the society will produce plays taken from both the Old and New Testaments. Each story will be supervised and censored by an inter-denominational board of ministers who will pass upon its chronological and historical correctness. Then the film will be released to the churches, Y. M. C. A.'s and similar organizations throughout the country. Also the society will produce bi-ennially a sacred play fashioned somewhat after the Oberammergau spectacle. It will require two weeks to perform, and, unlike the German passion play, each day will tell a separate and distinct story.

The society plans to operate the Las Vegas Hot Springs as a resort particularly for church people. The splendid climate of Las Vegas, the thirty-seven highly mineralized and efficacious hot springs being a magnet that will attract thousands of people to Las Vegas. The National Bible Play Society is "well heeled" financially and is backed morally by the most eminent ministers and theologians of the country.

"Verily, verily, I say unto you," writes Secretary LeNoir, of the Las Vegas Commercial Club, "advertising surely pays —in the Moving Picture World."

## HOUSE PETERS WITH LUBIN.

Lubin, of Philadelphia, announces the engagement of House Peters, the famous photoplay star, to act in its feature films. Mr. Peters is considered one of the three most noted men in the photoplay world, and ranks high both as actor and as man. He will be remembered best for his splendid work in "Salomy Jane."

## STAGING AFRICAN STORIES.

Director Frank E. Montgomery is staging for the Centaur Features a series of pictures with African settings under the title of "Stanley's Adventures in Africa." The first of the series is called "Stanley's Search for the Hidden City," and was released Thursday, September 30. The second picture of the series is called "Stanley's Close Call," and recounts another experience of the adventures. It is released Thursday, October 14. Every two weeks another episode of the "Stanley Series" will be released.

# George Kearns Missing

REQUEST has been made of The Moving Picture World by Mrs. George E. Kearns, of San Diego, Cal., that publicity be given through its columns to the singular disappearance of her husband, George E. Kearns, manager of the Casino theater, San Diego, Cal. Mrs. Kearns writes under date of September 8 and encloses a story published in a San Diego newspaper dated August 27. According to the newspaper story Mr. Kearns went to Los Angeles on July 13 to secure a new program for his theater. From that day no word has been heard from him or of his whereabouts.

Reports say that there was no cause for estrangement from his family, but that he was devoted to them at all times. As a result of his disappearance his wife became sick and, for lack of funds, was taken to the County Hospital; his children were placed in charge of a charitable society.

George E. Kearns.

Mrs. Kearns subsequently recovered and has since been making what effort she could to find her husband. With the aid of the police, circulars have been sent broadcast, carrying a description of Kearns, but nothing has been learned regarding him. As Mr. Kearns had been connected with the picture exhibiting business it is believed that those who knew him may have some recollection of seeing him or may have heard of him since his disappearance from San Diego. Any information should be sent to Mrs. George E. Kearns, Casino Theater, 643 Fifth street, San Diego, Cal.

## ARLINE HACKETT.

ACTING for motion pictures is more exacting and strenuous than appearing on the legitimate stage, says Miss Arline Hackett, Broadway star, engaged by Essanay especially for the part of Dolores de Mendoza, leading feminine character in the six-act feature photoplay, "In the Palace of the King," from F. Marion Crawford's famous novel.

Miss Hackett's appearance in this film is her second in photoplays, and therefore she is extremely critical of her work before the camera. She was watching a test film of her make-up in Essanay's exhibition room when she made her comparison between photoplay and stage acting.

Arline Hackett.

"On the stage," she said, "one has an opportunity to correct an error in a later performance. This is not the case, however, in photoplays, because once the finished film goes out, any mistake that has been made will be seen by every audience, and there is no chance to right it. Nevertheless, I have enjoyed my 'movie' experience immensely."

Miss Hackett is well known from coast to coast as a strong emotional actress, and as Dolores in "In the Palace of the King," she has ample opportunity to give her talent fullest play. Before her advent on Broadway she appeared in stock on the coast, acting for a time in her own theatre in San Diego and later appearing in Los Angeles under Oliver Morosco.

# Why I Went Into Motion Pictures

By Geraldine Farrar.

IT IS the sounding board of the piano that gives roundness and substance to the tone; it is the resistance of the carbon that gives greater brilliancy to the arc, and it is the artistic sympathies of our hearers that inspire us all to redouble our efforts to interest, instruct, or entertain. The orator is more eloquent in proportion to the numbers of his sympathetic hearers; the actor more brilliant as his audience sways to his art.

Frequently, since last spring, when I determined that the time had arrived for me to enter a new field of artistic endeavor, I have been asked the question: "Already you have reached great popularity through the operatic and concert stages. Why motion pictures?" While it is true that to most of these inquiries I have answered, "Why not?" in half jest, I am glad now to tell more fully precisely the reason why I declined a summer of rest and ease for a summer of hard work.

Geraldine Farrar in "Carmen."

When Morris Gest first interested me in motion pictures as a field of work exceptionally suited to those gifts with which I have been endowed as an actress, I was more surprised than amused. The more I thought of the suggestion, however, the more it interested me, and before long I knew that motion pictures really offered a field in which I could only work with great sincerity and happiness, but also through which I would be answering that inner command constantly in the artist's mind, "Broaden yourself; extend your scope, make new friends."

After attending motion picture entertainments in New York and other American cities I saw and understood to what wonderful ends this great medium of dramatic expression was pointed. After discussion with Samuel Goldfish, I found myself within a few weeks thereafter on the way to Hollywood, Cal., where the Lasky studios are situated. Right here I wish to say that in all my experience never were those around me so eager to please, so kind in their attentions.

When I first sang for the talking machine I believed for a moment that I would be unable to overcome the feeling that it was a mechanical contrivance. I was not sure that the best artistic impulses would respond. My experience, however, was that once I started to sing all sense of the mechanical thing in front of me disappeared. I saw in my mind's eye a great throng of people to whom I was singing.

And that was my experience before the motion picture camera. I lost sight of the photographer and his steady turning. I saw only a mighty gathering of men, women and children—thousands and thousands—who were watching my every movement. It was thrilling, and I knew that my sincerity was meeting with response and that my pictures would please.

Never in the world's history of amusements has there been any audience so great, so wonderful, as the motion picture audience. Sight is the medium of the photoplay, and the simple emotions of pantomime are universal to human nature the world over. The South American native, the Chinese, the most highly cultured of Europe and the Asiatic all understand the emotions of comedy, of tragedy, of happiness, joy, sorrow, jealousy and anger.

# Clifford Joins Famous Players

WILLIAM H. CLIFFORD, who enjoys the unique distinction of being the only man who ever relinquished the prerogatives of the director for the power of the pen, has resigned from the New York Motion Picture Corporation to assume charge of the scenario department of the Famous Players Film Company. Mr. Clifford is already in New York, where he has begun work on the preparation of several important scripts for immediate picturization.

Though previously a member of the theatrical profession, Mr. Clifford has never acted before the camera, his directorial activities marking his initial entry into the film business. It was in the days of the old Imp company when he and Tom Ince presided over the destinies of Mary Pickford and King Baggot in a studio which would be considered too small for a single set to-day. Mr. Clifford's first picture was "In the Sultan's Garden," of which Mary Pickford was the star.

W. H. Clifford.

When, after several years devoted to the writing of vaudeville sketches for numerous well known artists, including Emmet Corrigan, Charlotte Parry, William Gill and Harry Brooks, Mr. Clifford returned to the motion picture, he wrote two scripts a week for three years for Tom Ince, among them the famous "Wrath of the Gods."

Mr. Clifford's activities have by no means been confined to the writing of vaudeville sketches and scenarios. For the so-called legitimate stage he has to his credit the writing of such well known dramas as "Fighting the Flames," and the dramatization of "St. Elmo" and "Life's Shop-Window." He has had two successful plays produced on the Coast, and Dustin Farnum is soon to be starred in his latest dramatic work, "Man From God's Country."

## STANNER E. V. TAYLOR, DIRECTOR.

Stanner E. V. Taylor, the well-known author-director, has been made director-in-chief of the Knickerbocker Star Features. This announcement is in accord with the company's policy of employing the very best of talent with their three-reel feature releases.

Taylor's rise to success has been a rather swift one, starting with the Biograph Company as playwright for David W. Griffith. Under Griffith's tutelage, Taylor made rapid progress and it was there that he learned the elements of moving picture directing.

The Reliance Company was the next to claim Taylor, and for them he directed his own photoplays, having such notables in his cast as Henry B. Walthall, James Kirkwood, Marion Leonard and Arthur Johnson.

Taylor has also done some notable directing of Rex pictures and, for the past year, has been engaged in producing large, independent features.

Besides possessing a skillful knowledge of technique, Taylor is an advanced student of human nature and his directing shows the hand of one who has a sympathetic understanding of life and people.

His work is made easier by the fact that he is a lover of moving pictures. "Every spare moment I have," says Taylor, "I put in at a picture show. I can watch a picture and forget all around me; I become so interested in its story. Enjoying pictures as I do gives me an additional zest for my work. I love my work, and that's half the battle."

**"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.**

# Veterans of Balboa

### Horkheimer Pays Tribute to the Men Who "Stuck Through Thick and Thin."

FIVE employes who joined H. M. Horkheimer two years ago formed the nucleus of his original organization when he opened the Balboa studio in Long Beach, Cal., are given credit by their employer for the major part of his success in the motion picture industry to date. They are William Beckway, chief cameraman; Robert Brotherton, head chemist; John Wyse, stage manager; May Brotherton, superintendent of the assembly department, and Norman Manning, business manager.

Today the Balboa Amusement Producing Company is one of the largest independent producers of motion pictures, having a weekly capacity of 20,000 feet of negative film. But for the loyalty and splendid support that these people gave him, Mr. Horkheimer says there would be a different story to tell. The vicissitudes that he had to overcome caused many a concern with much greater resources to succumb.

As an evidence of their faith in him, when the clouds were blackest, some of these department heads even loaned their employer money of their hard-earned savings, despite the fact that he was in arrears on salaries to them. Mr. Horkheimer has the faculty of inspiring those associated with him, so that they who really know him believe in him implicitly. A hard situation never causes him to quit. He fights it through to victory, which those who come to know him well understand.

After having met financial reverses in the theatrical business, although he scored a distinct artistic success as a producer, H. M. Horkheimer decided back in 1912 to make a venture into the cinema world. At the time, he did not know what a motion picture camera looked like. Taking stock of his resources, he could count just about $7,000. Those in control of the field then had millions at their command.

Not one whit daunted, Mr. Horkheimer canvassed the situation and started in. If he could surround himself with the right people, he was sure that he would win out. For six months he investigated in a quiet way who were the unknown workers of the best known picture makers, on whom rested the burden of responsibility. When he ascertained those who had made records for faithfulness, he set about bringing them into his camp.

Most of the initial Balboa force came from the Selig plant. And these five people are still with Mr. Horkheimer. There were many times during the first year of Balboa's operations when any one who had less than heroic faith would have been tempted to fall away. There was even one time when Mr. Horkheimer owed his workers $11,000, yet they stood by him, despite the fact that all sorts of stories were told of his insolvency, and the sheriff camped in the office. What is more, they refused to desert him when offered more money to join other companies.

They stuck, and finally the clouds dispersed. The market turned in favor of Balboa, so that Mr. Horkheimer could pay every cent he owed, and it goes without saying that he discharged a part of his obligation to the faithful ones, in so far as that is possible in a material way. That they have a life job with him is a matter of course. As soon as it is feasible, they will be rewarded with a working interest in the business, which they have contributed so much to build up by their whole-hearted interest and unselfish devotion.

Besides the five already named, there are on Balboa's roster today more than forty people who have been with the company in its various departments the greater part of the two years since it began. This is an unusual condition in the motion picture business, for there is much shifting from one studio to another. It is doubtful if any other organization can make a similar showing of permanence in the list of its employees.

Considering that all of these remained with Balboa when it was supposed to be on the rocks and breaking up, bespeaks volumes for their loyalty and is an evidence of the high regard they have for the head of the concern; because for eleven weeks they had nothing more than his promise that they would ultimately get their pay. They believed and their belief was not betrayed.

At the Balboa studio, these men and women are all on the roll of honor. The names on the list, in addition to the five already mentioned, are Bertram Bracken, Joe Brotherton, Jackie Saunders, Henry Stanley, Millie McConnell, Frank Erlanger, Daniel Gilfether, Charles Dudley, Fred Whitman, Gordon Sackville, Bruce Randall, Harry Harvey, Bruce Smith, Sherwood MacDonald, Roland Groom, William Reed, Frank Kearns, William Kearns, Gene Kearns, James Loy, Guy Ward, Mrs. B. Ahrens, Grace Scott, Nettie Clark, Edgar Moore, R. R. Rockett, Irma Mendenhall, Richard Johnson, Roy Freichett, D. Willey, John Cunnard, Percy Dewey, George Crane, Marguerite Nichols and Madeleine Pardee.

"Surrounded with men and women like these," says Mr. Horkheimer, "I couldn't fail. Of course, we have had many others who dropped out, for one reason or another. Then, my brother, Elwood D. Horkheimer, joined the company and gave valuable assistance in putting it on its feet. We have other splendid people who came with us recently. But all in all, it is principally the loyalty of our original working force that has made Balboa what it is today."

---

## CALVERT REMAINS WITH ESSANAY.

E. H. Calvert, who has been with the Essanay Film Manufacturing Company four years, and who is engaged for a long term to direct pictures for the Chicago concern, denies that he is to go to another firm.

"There is absolutely no truth in the story circulated from Los Angeles that I had been engaged by a coast company," said Mr. Calvert. "At no time have I contemplated leaving Essanay. I consider Mr. George K. Spoor the greatest photoplay manufacturer in the country, and I have thoroughly enjoyed my association with him and have been highly satisfied with my relations with the company. For these reasons I have never had a thought of making any change from the Indian Head banner. I am now under a long-term contract and fully expect to remain with Essanay until it expires and hope to continue with the company indefinitely."

---

## HARRY MYERS IN COMEDY.

Alice in Wonderland or the Campbell Kids on a soup spree might expect to find the strange and delightfully unique effect of a bungalow exterior constructed by Harry Myers for use in two comedies he is at present producing at the Victor-Universal studio. The palings, mail box, gate latch, flowerbeds, etc., were devised by Mr. Myers, who also wrote the comedies. When he and Rosemary Theby play the parents of the youngster in "Baby's Two Toofs" and "Father's Child" their admirers are hereby warned of a surprise.

**The Nucleus of the Balboa Studio's Original Organization.**

From left to right: Norman Manning, business manager; May Brotherton, head of assembly department; William Beckway, chief cameraman; H. M. Horkheimer, president and general manager; Robert Brotherton, chief chemist; John Wyse, stage manager.

# Motion Pictures in Scandinavia

By Oscar Kartoschinsky.

THE hand of fate endowed Scandinavia with such wonderfully picturesque natural conditions that they readily lend themselves to the kinematographic camera. Denmark in bloom with idyllic villages exquisitely colored by a rich variety of flowers; Sweden full of dense forests and awe-inspiring cliffs hugging her shores and Norway dotted with majestic snow-covered peaks and violet fjords—how can one help but long to preserve these on the kinematographic film. These natural beauties have permanently established the moving picture industry in Scandinavia. Here, naturally, they began by taking scenic pictures, well-known French firms like Pathe Freres and Gaumont were the first to do it. Then they undertook characteristic pictures, portraying the life of the masses which in Scandinavia is almost as picturesque as her enticing surroundings.

All who have had the good fortune to visit Scandinavia admire the beautiful colorings of her peasant costumes and dances and marvel at the characteristic individuality of her customs. These characteristic pictures were followed by ones based on real plots—scenarios—and were the main foundation of the development of the motion picture industry here. This step was taken by the natives, who formerly were engaged in film rental and exchange and met with tremendous success.

The capitol of Denmark, Copenhagen, the most populated and enterprising of all Scandinavian cities, naturallv became the center of this movement. Motion picture factories sprung up like mushrooms, improved in size and quality and grew financially. The Scandinavian actors contributed largely toward this end, their wonderful ability and natural talents lent themselves marvelously to the film. At present there are so many good actors in Scandinavia that lack of space prevents me from naming them. It is sufficient to mention the celebrated name, Asta Nielsen, to awaken respect in the eyes of all theater lovers. Films presenting her not only met with enormous success within the realms of Scandinavia, but all through civilized Europe. In European kinematographic circles she is regarded as the queen of motion pictures. She is featured exclusively in scenarios written by her husband, Urban Gad, whose pictures are full of untold interest pulsating with the wonders of the underworld. But as I already said she is not the only well-known actress in Scandinavia. There are many. In fact, posing for moving pictures has become such a fad that rich young members of select circles indulge in it as a pastime.

In every Scandinavian city there are a number of motion picture theaters. Copenhagen, however, is still in the lead, where the theaters are limited in number and to a certain extent are under municipal control. Most of these theaters are modest and small in seating capacity, but are among the best in Europe. The entrance fee is small, only 5 to 15 cents. This makes it possible for all classes to frequent them, so that they are always full to capacity. It is worth while mentioning that the entrance is never used as the exit, but that upon the renewal of a program both doors are swung open to let the people in and out simultaneously.

Following the example of other European centers, Copenhagen has recently built an extremely large wonderfully equipped theater seating three thousand people and charging from fifteen to sixty cents admission. Here only feature films are presented, and being the only theater of its kind in Scandinavia, of course, it is an extremely popular institution.

It is curious that the best Scandinavian writers, following the example of the Russians, considered it below their dignity to write for the camera, holding the art of scenario writing in utter contempt. Only after the French, German and English authors battered the wall of silly journalistic vanity have the Scandinavians realized the futility of fighting against time. Lately a great deal has been done for the achievement of the Scandinavian film industry through the entrance into the field of the famous Danish author, Peter Nansen, the former husband of Betty Nansen, now of the Fox forces in this country. The Nordisk is Scandinavia's greatest Film Co. (known in the United States as the Great Northern), whose productions excel such pictures as the Atlantis by Hauptman. Mr. Björnson, the son of the great Norwegian writer, is also taking a very prominent part in the Scandinavian motion picture industry. It will be most interesting to note that well-known works of such immortal writers as Ibsen and Björnson have been adopted into scenarios and enjoy the greatest possible success.

Following the Scandinavian productions, the French films, as a matter of course, are the next in favor. Recently German films have been quite popular, while Russian productions, are slowly gaining recognition. Of the American film companies the best-known in Scandinavia are the Universal, Vitagraph, Lubin, Kalem, Biograph and some of the productions of more recent companies. There is no doubt that American film productions have not gained a third part of the recognition which they deserve and which they could easily win through a more efficient propaganda for publicity and popular approval in all the Scandinavian countries. In this connection it should be said that only the better class of American made films reach Scandinavia because buyers in that territory are very discriminating, consequently the public in these countries have a favorable impression of American made films. A large part of the population of Norway and Sweden especially have been emigrating to this country for many years, and they are naturally interested in the States and Canada.

# British Notes

THE EFFECT of a warm week end upon a certain evening newspaper in London is never disappointing. Consequently when film fans in the Metropolis had the other evening bounced at them in shrill crescendo and ultra superfatted type vivid details of German films from America; thrilling accounts of how in the backwoods of Brooklyn, German agents were sending films to this country under well-known American trade marks and a hysterical exhortation to picture-goers in all its ghastly unreality to see only British films and prevent huge profits from reaching Germany via America, it was only to be expected there would be no panic in the trade but a huge laugh exceedingly long and loud. I do not for one moment purpose to repeat or even quote from the windy indictment which went to the extent of giving a list of Teutonic sounding names of persons identified with the motion picture business in the States beyond mentioning that certain American manufacturers were libelously stigmatized as having engineered the exhibition of faked German war films, a circumstance the greatest novice in the industry here knows to be untrue. But amid all the stage thunder of its fantastic accusations the paper in question most discreetly omits to name either the films it complains of, the manufacturers, or their British agents, and under intoxication of its remarkable discovery wildly implores the government to tax American motion picture films forthwith. The painful poverty of intellect of any paper foolish enough to imagine that American manufacturers, particularly under the present stringent surveillance of imports, would jeopardize their future by sending out stock of alien origin under their own cherished trade marks is indeed pitiable. But perhaps from a group of papers traitorous enough to attack their own great military leader we might reflect deeper and ask which American film company refuses to give them an advertising contract. Considering the source of its emanation it is wholly excusable, and trade opinion here avers that fanatical outbursts of this kind may not inconceivably inspire the authorities, rather than tax something without which thousands of exhibitors in England could not keep open their doors, to tax newspaper scares and incidentally help one in particular to terminate its scavenging career.

* * *

Following close upon the above, comes one or two declarations from Continental houses. It will be remembered that a week or two ago some concern was occasioned by a statement alleging the fusion of the well-known Nordisk Company of Copenhagen with the Union Vitascope Company of Berlin. Apparently there was a certain amount of truth in the rumor, for overtures towards an amalgamation were actually opened but the German parties dissented to all proposals. In a manifesto issued to film renters this week the Nordisk Company say that owing to the disorganization of the industry in Germany their Berlin office manager was approached by the Union Vitascope Company with a proposal to handle the German Company's products. The proviso of the arrangement was for the Danish Company to deal with the German Company's films only in Germany and the promotion of their sales were to be confined to that country. Negotiations, however, were broken off abruptly and the two companies now stand exactly as they were.

* * *

A number of scenario writers in England are to make a bold bid for proper recognition of their work upon the screen. The idea, which is to secure the name of the author on the frontispiece of the film, is for each to make it a provisional clause in the acceptance of each script that the manufacturer shall fully undertake to accord the author his place in the limelight. J. B. SUTCLIFFE.

# Chicago News Letter

By JAS. S. McQUADE.

### Mental Short-Sightedness and Sunday Picture Theaters.

THE Bloomington Pantagraph is a bitter opponent of Sunday exhibitions of moving pictures. Indeed, it is more: it is the willing mouthpiece of every one in that staid old Illinois city, who favors "thumbs down" in this respect. In a recent issue the Pantagraph had this to say about Sunday theaters:

"The Oregon supreme court has held that it is unlawful to keep open on Sunday any institution save theaters, drug stores, physicians' offices, livery stables, meat markets, bakeries and undertaking establishments. Some of the exceptions have the appearance of special legislation. The claim of the court, for example, that Sunday theaters are necessary for "mental diversion" might have some reason if the people were permitted to witness the legitimate drama. But it is straining a point to speak of most Sunday theatricals as having any favorable bearing whatever on the mentality of those who witness them. Mental dissipation would be a more fitting term."

Mark how "Sunday theaters" are picked out by the writer of this editorial from all the other exceptions mentioned, as the special bone for editorial gnawing, and how the "legitimate drama" is exempted from the editorial incisors. Even at that, "most Sunday theatricals" are barred, because they favor "mental dissipation" instead of "mental diversion," in the ultimate of the writer. Not a word is said about moving pictures in the diatribe, unless they are included among "Sunday theatricals."

The writer knows full well that the "legitimate drama" has been hounded for hundreds of years by men of his stamp, and that even to this day, where church influence is paramount, the legitimate drama is not allowed freedom on Sundays. Legitimate drama just now is a rare event in Bloomington, even on secular days of the week, and very rarely in the history of that city, took a chance on Sundays. The managers knew better. And now, when the Sunday picture theater offers the only mental diversion that hard working men and women can avail themselves of, they are not only warned that such exhibitions favor mental dissipation, but they are autocratically deprived of the right to view them.

By what right and on what reasonable grounds does the writer of the Pantagraph editorial assume that photoplays fail to create mental diversions? Has he ever seen "Quo Vadis," "A Tale of Two Cities," "The Life of Moses," or any of the thousands of other great photoplay productions on the screen?

"Mental," forsooth! It will employ all the finest imagination and perception and earning that he may possess to view some of them intelligently and with full comprehension.

Most of the well known contemporaneous artists, men and women, in the legitimate drama, who can appear before the moving picture camera to photographic advantage, have already appeared in moving pictures. And every one of these talented men and women has acknowledged that there is high art in photodramatic acting, just as there is in the dramatic. The world-wide success of the moving picture, in its appeal to humanity, has been far greater than that of Christianity in only a small fractional part of the time which it has taken the latter to win, but a fractional portion of the people of the earth.

Be assured of one thing, ye ministers of Bloomington. You may try to throttle the moving picture in your home city on Sundays, in order to fill your churches, but it is abreast of the great forward advance movements of civilization. It is a handmaiden even of the gospel, and its intelligent utilization by men of your cloth will work miracles before your very eyes. Its onward progress may be retarded for a moment, but it can never be stopped until it has accomplished its full mission. It is the favored child of science and art and, if rightly used, will exalt humanity.

### Chicago Film Brevities.

J. B. Rielly, owner and manager of the New Princess, Kankakee, Ill., called at the office Tuesday, Sept. 21. This theater was formerly called the Princess, and has been thoroughly remodelled, enlarged and rechristened. The seating capacity is now 450. Mr. Rielly stated that it is modern in every respect, and that no expense was spared to give it the finest ventilation possible and to make it absolutely safe against fire. "Perfect projection is assured at this house," Mr. Rielly was particular to emphasize. Frank L. Hough, manager of the Kleine Optical Co., visited the theater specially to install the projecting apparatus, and two engineers from the Westinghouse Company's office, this city, made a special visit to install a Westinghouse motor generator of 7½ H.-P. Two Powers 6-A machines, motor-driven, with an extra 6-A head, were placed under Mr. Hough's supervision. Mr. Rielly hails from New York City and moved to Kankakee about three weeks ago. He has had experience in the film business in various capacities, including the positions of actor in photoplays, traveling salesman for distributing concerns and manager of the Colonial theater in Joliet for two years. He is now sole owner of the New Princess in Kankakee. Mr. Rielly was traveling salesman with J. J. Pearce, of New Orleans, for a year, and with the Renfax Film Co., of New York City, for a year, during which time he appeared in numerous photoplays, playing straight leads. He is enthused over the success of his Kankakee house. The S. R. O. sign has been out every night since it was opened. He uses General Film programs and features handled by the Celebrated Players Film Co. etc. Programs of four reels are offered at ten cents. Mr. Rielly has strong opposition, in the Majestic theater, which seats 1,200; the Gaiety, with 1,000 seats; the La Petite, with 500, and the Cort, with 500. To the credit of all the exhibitors in Kankakee it can be said that the program in all the theaters offer no more than four reels for ten cents.

* * *

Arthur Searles Kane, at one time district manager in Chicago for the General Film Co., and general manager of branches for Eclectic, stopped over last week on his way to New York City, after enjoying a four months' vacation on the Pacific Coast with his family. During his trip Mr. Kane visited Kansas City, Omaha, Denver, Minneapolis, Winnipeg, Vancouver, Victoria, Seattle, Portland, San Francisco, Los Angeles, San Diego and other towns in the Middle West and on the Coast. He reported that larger moving picture theaters are being built right along in the cities mentioned.

* * *

Mrs. Grace F. Gholson who will open the Community Picture Playhouse, Evanston, a temporary house, Sept. 30, called last week and subscribed for the World. A new building will be erected in the block adjoining the site of the temporary structure, and will be opened about Jan. 1.

* * *

The Reelplays Corporation, of Chicago, with offices in the Unity Building, announces that "The Cowpuncher," an adaptation of Hal Reid's popular Western melodrama of that name, has been filmed in eight reels and is now being booked in dramatic theaters on a percentage basis at popular prices. An advance agent, with a full line of paper, precedes the presentation in each city, and an operator and business manager follow. The company announces that this feature will not be released to moving picture houses. It is said that, in addition to the regular company employed in the roles of the photoplay, several hundred people were employed, including real Indians, real cowboys and cowgirls and real soldiers. Some of the scenes have been taken in Idaho, Wyoming and Texas in order to secure the required atmosphere.

* * *

The Burton Holmes travelogue season for 1915-16 is announced to open at Orchestra Hall, this city, Wednesday evening, Oct. 13. The course includes Florida, Down in Dixie, the Panama Pacific Exposition, California, and From the Potomac to the Yellowstone. Colored views and moving pictures will be used in the presentations, and they will be accompanied by lectures by Mr. Holmes.

* * *

Harry T. Nolan, manager of the Swanson & Nolan Supply

Co., in Denver, and general manager of the Swanson circuit of moving picture theaters, passed through the city Tuesday, Sept. 21, on his way to New York to consult with William H. Swanson on business matters. Mr. Nolan was manager of the Universal Exchange in Denver since January last, and recently resigned that position to accept those now held by him. Previous to his connection with Universal he was manager of Swanson's Denver exchange for six years. Mr. Nolan reported excellent business in the Swanson chain of houses.

* * *

The Merrill theater, a new moving picture theater now in course of erection in Milwaukee, which will be opened about Nov. 1, will seat 1,400 people. It is owned by the proprietors of the Merrill Building, a fourteen-story office structure which is now being remodelled so as to include the theater mentioned. The lobby will be 80 feet deep and 50 feet wide, and will be finished in Italian marble. H. D. Graham, who formerly managed the Butterfly theater in Milwaukee, will be the manager. Frank L. Hough, manager of the Kleine Optical Co., was in Milwaukee last week and closed the contract for a complete projecting equipment.

* * *

James Bradbury, who scores a big hit in Selig's "A Black Sheep," as the manager of a Chicago burlesque troupe will henceforth be seen in a number of comedy roles in Selig productions. Mr. Bradbury is at present playing the part of an absent-minded doctor in "Molly and I," at the La Salle theater, but expects to close his engagement in the near future and devote his entire time to Selig comedy films.

* * *

J. H. Washburn, known throughout the country as a versatile actor and theatrical manager, is now playing the part of the "bandmaster" in "A Milk White Flag," one of Hoyt's big successes which is now being made into films at the Selig studio.

* * *

H. A. Spanuth, general manager of the Central Film Co., this city, informs me that his company has opened up an office in New York City, at 220 W. 42d street, where the Tribune German and Russian War Pictures, and the Tribune Animated Weekly will be booked for the New England States and New York State. The German war pictures have opened at the following theaters in the Middle West for indefinite runs: Princess theater, St. Louis; Empress theater, Kansas City; Berchel theater, Des Moines, and the Burtis theater, Davenport. After the films have finished at these theaters, exhibitors can arrange for bookings with the various offices of the Central Film Co. in their territory. Mr. Spanuth reports that a vast throng of men, women and children crowded into Shubert's 44th Street theater, New York City, to see "The German Side of the War." For fully twelve hours the theater was jammed to the doors, while thousands waited patiently in line. The police were called out soon after the theater opened to keep the eager throngs in line. The German pictures will be on exhibition in the Shubert for two weeks, when they will be followed by the Tribune pictures of "The Russian Side of the War," which will be shown for one week.

* * *

### Great Britain Taxes American Film.

Wm. N. Selig, president of the Selig Polyscope Co., received a cablegram from London, Thursday, Sept. 23d, informing him of the recent raise in duties of raw film stock and on negatives and positives in Great Britain, as follows: On raw stock the duty is 1 cent per foot, on positive films the duty is 2 cents per foot, and on negative films, 16 cents per foot. Contrasted with these figures, the import duty on developed negative films brought into America is 25 per cent. of 25 cents per foot, or 6¼ cents; for exposed, but undeveloped negatives, 2 cents per foot; for positive prints, 1 cent per foot. It has been figured that about 60,000,000 feet of films, positive and negative, are impotred from America alone. In many cases American manufacturers import negatives entirely, and have the positive prints made in Europe. If the exact figures could be secured, giving the number of feet of negative and positive films sent into London, it would be shown that John Bull will add considerably to the receipts of his treasury by imposing the new duties. One thing is almost certain, the people in Great Britain who view pictures will, in the long run, pay the increased duties.

* * *

### "Just Out of College" Premier.

The premier of "Just Out of College" at the Fine Arts theater, on Saturday, Sept. 25, gave great satisfaction to all who attended, and their number was quite gratifying to the management, and to F. O. Nielson, who owns the rights to this five-reel comedy feature in Illinois, Indiana, Ohio, Michigan and Wisconsin. The city press, without exception, gave the photo comedy a fine sendoff. Kitty Kelly of the Tribune wrote of it: "It is film humor of good sort, rippingly easy, with something of a musical comedy swing to it, clearly photographed and well acted in most parts." "It is a refreshing sort of a comedy, too, and there is a pleasant scarcity of slapsticks, which is much in its favor. It is sprightly, wholesome and entertaining, three necessary elements to a successful photocomedy," was the tribute paid by Louella O. Parsons of the Herald. George Ade, the author, was present and expressed himself as being much pleased with the showing on the screen. After finishing its run at the Fine Arts theater, "Just Out of College" will be shown at all the houses on the Hamburger circuit. The admissions at the Fine Arts are 25 and 50 cents and $1. Mr. Nielson tells me that he expects to have sold, by the end of the week, the few remaining state rights to "Guarding Old Glory."

* * *

The Harper Amusement Company purchased last week the 99 year lease to the property on which the Harper theater is built and also the structure itself and the office and store buildings connected with it. The Harper was in the limelight a long time owing to the strife between its owners and the trustees of the Hyde Park Presbyteran church, nearby, who objected to its being opened. The theater won out and its backing is now stronger than ever.

* * *

It has been definitely decided that the opening Triangle program at the Studebaker will be offered on Sunday, Oct. 3. An invitation presentation for the press and society people will be given on Saturday evening, Oct. 2.

* * *

Two grand prizes and two gold medals were awarded the Rudolph Wurlitzer Co. for the Wurlitzer piano, the Wurlitzer player-piano, the Wurlitzer unit orchestra and the Wurlitzer harp at the Panama Pacific Exposition, recently. These honors were awarded the Wurlitzer instruments in competition with all other makes.

* * *

"The Ivory Snuff Box," a feature film revealing the work of the German and French secret service, was refused a permit by Chief Healey, head of the Chicago police department, last week. Chief Healey believed that showing the picture would reflect on a nationality which is represented largely in Chicago and throughout the country.

* * *

The Rev. Dr. William T. McElween of the First Congregational Church, in Evanston, a suburb of this city, stated recently that moving pictures are one of the foremost organs of modern expression and should be used in the work of religion without narrow protest from those who consider all theatrical things the devil's own. Dr. McElween has arranged for the exhibition of selected moving pictures every Sunday evening in his church. The plan has the sanction of his congregation, and a projecting machine has already been installed. We would again invite the attention of the ministers of Bloomington, Ill., to this additional evidence of the good that is in moving pictures. Why don't they write Dr. McElween and receive from him the actual results of his use of moving pictures in church work? It is sad to record, however, that not a single picture theater is permitted to open its doors in Evanston on Sundays. If the film is good in the church on Sundays, why not in the theaters? The exhibitors of Evanston should get busy. What do you think, Mr. Hamburger?

* * *

Burglars hid in the Grand theater, 110 S. State street, this city, Sunday night, Sept. 26, after the last performance, and after the employes had left, blew open the safe and escaped with $601. No trace of them has since been found.

* * *

The Tombstone, Ariz., newspapers are giving much publicity to "A Black Sheep," soon to be released by the Selig Polyscope Co. The opening scenes of the comedy are laid in the Arizona city, and the inhabitants realize the value of the wide publicity given their burgh by the Selig Red Seal comedy. One editor writes: "Naturally, we are in for anything that's a boost for old Tombstone, and we appreciate the fact that an advertising medium of this kind is hard to beat."

* * *

Number 72, a recent release of the Hearst-Selig News Pictorial, created much extra interest owing to the fact that it shows a trans-continental telephone conversation between Wm. N. Selig, president of the Selig Polyscope Co., and Wm. Randolph Hearst. Mr. Hearst is shown at his summer home in California, conversing with Mr. Selig, who, in turn, is shown in his private offices in Chicago. The Hearst-Selig News Pictorial has received many compliments for its success in inducing Mr. Selig to appear in pictures, a feat that has never before been accomplished.

* * *

**Anita King Reaches Chicago.**

Anita King, the Famous Players' actress who drove her own auto all the way from the Pacific Coast to Chicago, arrived in the city Sunday, Sept. 26, at 3 o'clock in the afternoon. She was met at Aurora by a number of relatives and friends, for she is a Chicago girl, and on arrival in the city drove directly to Orchestra Hall, where she was immediately taken to the stage and introduced to the large audience, which she entertained by describing some of her experiences on the trip. Miss King left San Francisco Sept. 1, and came all the way to Chicago alone, which means that she drove the car herself, a wonderful feat for a man, not to speak of a girl Miss King had some hair-raising experiences which have been thrillingly described by the Chicago press. She left for New York Wednesday morning, Sept. 29, and will make 42 stops on the way, appearing at that number of Paramount theaters.

* * *

The Selig Polyscope Company was notified by telegram, Monday evening, Sept. 27, that a temporary injunction had been granted the company in its suit, recently filed, in New York City, against the Mutual Film Corporation and the American Film Company, Inc. The Selig Company seeks to restrain the above named companies from distributing a play entitled "House of a Thousand Scandals," which the Selig Company alleges is an infringement on the Selig Red Seal Play, "The House of a Thousand Candles," written by Meredith Nicholson.

## Nielson's "Old Glory" Going Well

### But Four Territories Remain Unsold on a Cash State's Right Basis and Negotiations Pending for These.

THERE remain but four unsold territories for F. O. Nielson's patriotic subject, "Guarding Old Glory," N. H. Rudolph, Eastern representative for Mr. Nielson, reported this week when seen at his office in the Candler Building. These territories are the New England States, Western Pennsylvania and West Virginia, Iowa and Nebraska, and Minnesota and North and South Dakota. Negotiations for the sale of these are now in progress, and Mr. Rudolph believes they will be completed within the next few days. Mr. Nielson's representative says the quick work has emphasized what may be accomplished in the film field by judicious advertising. Although the subject has been on the market but a few weeks the entire country, with the exception of the sections named, has been sold on a state's rights basis for cash.

Mr. Nielson is one of the big buyers of the West. His special field is Ohio, Illinois, Indiana, Michigan and Wisconsin. He has just bought the Frohman Amusement Corporation's "Just Out of College" for this territory and reports good business.

The Strand of New York is showing "Guarding Old Glory" in installments of one reel each week. The orchestra accompanies the exhibition with patriotic music, and the innovation has been highly popular.

### CAMERAMEN BUSY AT MANOEUVERS.

There were a dozen motion picture cameramen present at the mobilization of the New York City National Guard on Saturday, September 25, at Van Cortlandt Park. Every branch of the army department was represented in the ten thousand troops on the field. Just for instance, there were thirty-two field guns in the review before the governor in the afternoon. In comparison with New York State's possessions in the way of field artillery the statement is made that the United States Government owns but twelve of these stationed east of the Mississippi River. The cameramen got their fill of military stuff, and the weeklies and possibly later some of the dramatic subjects should contain interesting material.

### DEATH OF MOTHER OF "SPIKE" ROBINSON.

Mrs. Emma J. Robinson, mother of Walter Charles ("Spike") Robinson, one of the veterans of the Biograph Company and known especially for his Indian characterizations, died this week after a year's illness. Mrs. Robinson was born in Leeds, Yorkshire, sixty-five years ago. She leaves, besides Mr. Robinson, a son and two daughters.

## Fashion Show in Pictures

### Stunning Girls in Gorgeous Gowns Pose in Fort Lee Studio for World Film Production.

JACOB WILK, of the World Film Corporation, entertained at a Beauty Fashion Show in the Peerless Fort Lee studio last Sunday morning. His guests, the representatives of sundry publications, saw a number of striking young woman in Parisian costumes and learned that they came all the way from Stamford, Conn., that morning to pose for a World Film picture. It is going to be the most ultra-fashionable picture that ever moved across a screen.

The gowns were created by Worth, Paquin, Jenny, Georgette and Cheruit, with a few made in American designs to encourage home duties. The girls, under the wing of Mrs. Belle Armstrong Whitney, were a select assortment of models gathered for a whirlwind tour of the country in Mrs. Whitney's Fashion Show, staged at the Casino theater, New York, on three afternoons of last week.

The show will be seen in many cities, but not everywhere, and in order to fill the gaps, the World Film is putting it into pictures. In the film there will be the girls and the gowns, just as they appear on the stage, and there will be a story in the bargain. An innocent miss fears that her fiance is being captivated by an Indian princess, so quite sensibly she decides to enhance her charms by wearing the most becoming costumes that money can buy. In this way her uncertain lover is to be held. Visiting a society modiste she watches a parade of beautiful women in beautiful gowns and takes her pick She picks so wisely that her fiance forgets all about his Indian princess Moral: Clothes make the woman.

Joseph Smiley directed Mrs. Whitney's models, who answer to the names of Anna Gerould-Schulz, Theodora de-Combe, Barbara Russell, Pauline Merriam, Dorothy Richardson and Florence Peterson.

### NOTES OF NEW YORK'S STRAND.

The interior of the Strand theater has been changed for the winter and presents a luxurious appearance. The white hangings at the boxes have been removed and replaced with rich red velvet, heavily embroidered with gold, and the light striped slip covers have been removed from the red velvet orchestra chairs. The uniformed staff appears in cadet gray, embroidered with gold, instead of the gray and white summer uniform.

Fred Cruise, chief usher at the Strand theater, has been appointed hospital steward and first assistant to the house physician. So efficient has Mr. Cruise proved himself in first aid to the injured and in taking care of cases of illness that unexpectedly have presented themselves that he has been given charge of the sick room.

### U. S. THEATERS COMPANY ENLARGES CIRCUIT.

The United States Theaters Company of New Jersey, with principal offices in Hoboken, of which Frank C. Hall is president, began its fall season Labor Day by adding two new houses to its circuit. The chain, which includes some of the largest theaters devoted to feature films in the state, now comprises seven houses.

The new theaters are the U. S. Strand and U. S. Playhouse, both in Passaic, the former devoted to pictures and the latter to refined vaudeville and pictures. The other theaters are the U. S. Astor, Plainfield; U. S. Garden, Elizabeth; U. S. Temple, Union Hill; U. S. Palace, Orange; U. S. Theater, Hoboken, and plans are being made for the erection of a new theater in the Bergen section of Jersey City.

Frank C. Hall, president and general manager of the company, is one of the best-known exhibitors in New Jersey. Hyatt H. Daab, a newspaper man, has been engaged as director of publicity.

### POGGENPOHL BUILDING NEW THEATER.

Gordon, Neb., is to have a new theater which will measure 25x100 ft. in dimensions. P. Poggenpohl, manager of the Empress theater, that city, and who will manage the new structure, is taking great pains to have the house modern in every respect. Care is taken in the heating and ventilating systems. An operating room, built along the lines described by F. H. Richardson, in his "Motion Picture Hand Book," will be installed. The house will seat 400, and will have a balcony. The cost of the theater is estimated at $8,000.

### ARMORY THEATER, TWO RIVERS, REOPENS.

The Armory theater, at Two Rivers, Wis., which had been closed for a few months, has been remodeled and reopened to the public under the management of Sam Nelson. The house is running three nights a week.

# News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

## INCE TO MOVE TO CULVER CITY.

### Will Build Large Plant There—Santa Monica Ranch, Known as Inceville, to Be Retained.

As a real surprise this week comes the announcement that Thomas H. Ince has decided to move from Inceville and purchase 11½ acres of ground in Culver City, to be used as the site of a new plant and headquarters for the New York Motion Picture Corporation. We are informed that Mr. Ince has been contemplating this move for some time, as the present location of the company's plant in the Santa Monica mountains is too far out of the way, and to a certain extent inadequate for the large feature plays he is now producing for the Triangle. Culver City is the progressive embryo of a town, born a couple of years ago, situated half way between Los Angeles and the Santa Monica beach resorts, and has many advantages for motion picture producing. The new Ince plant is to be of very large proportions. It will include six stages, each measuring 60 x 150 feet; a handsome administration building 80 x 50 feet; factory and cutting rooms; property rooms; carpenter shops; plumbing shops; restaurant, commissary, garages, power plant, 300 dressing rooms and many other structures. The property has direct frontage on Washington boulevard, one of the most beautiful thoroughfares in Southern California, and is only a block from the Venice Short Line station. It can be easily reached by automobiles or street cars in less than half an hour from Los Angeles or the Santa Monica beaches. Construction work on the buildings will begin at once. It is the intention of Mr. Ince to have this new plant ready by Christmas and the contractors have been instructed to employ a large extra force of men to make this possible. Producer Ince will personally supervise all the work with assistance of his stage manager, Tom Briely.

Although the headquarters and principal buildings of the New York Motion Picture Corporation hereafter will be permanently located in Culver City, it is not Mr. Ince's intention to give up Inceville and the Santa Monica ranch altogether. The Inceville plant will be maintained by the company as before, except on a smaller scale. This highly picturesque property was leased by Thomas H. Ince as an individual in October, 1911, from Miller Bros., of 101 Ranch fame. It is located four miles north of Santa Monica by the shore road and covers an area of 18,000 acres. Inceville, the capital of this picture domain, is situated on the slopes of the entrance to the Santa Ynez canyon. Like many of the Western studios, the establishment is made up of a confusion of frame buildings, small and large, each additional structure marking the expansion of the company's business. It has a main stage 175 x 220 feet; a new glass stage 360 x 160 and two auxiliary stages 50 x 80 feet; an administration building, a restaurant, a commissary, a wardrobe building, a property building, a scene building, 200 dressing rooms, an arsenal where weapons, ammunition and explosives are kept, a power house furnishing light for stages and buildings, a reservoir furnishing fresh water, six stables and corrals and a number of other structures. In addition to the inexhaustible supply of natural settings for exteriors, Inceville has a Spanish Mission, a Dutch village with a genuine canal, old windmill, etc.; a Japanese village with jinrikishas; an Irish village; a Canadian village; an East Indian street and a Sioux camp.

Inceville has about 520 inhabitants; that is, there are that many names on the weekly payroll. With two such studio establishments as Inceville and the new plant in Culver City, Producer Ince will have facilities to turn out productions of any magnitude for the Triangle Film Corporation.

## LUBIN VISITS LOS ANGELES.

### Calls on Griffith—San Diego Confers Unusual Honors on the Philadelphia Manufacturer.

Rip Van Winkle was the most surprised man on earth when he returned to his home town from the heights of the Catskill Mountains, where he had slept for 20 long years. Old Rip had nothing on Siegmund Lubin, the Philadelphia optician, moving picture magnate, pioneer producer, inventor of cinema apparatus, and, above all, gentleman and sterling friend, for when Mr. Lubin stepped from the train in Los Angeles he looked about him at the great city of nearly half a million which lay at his very feet, he expressed probably the same remarks as Rip did when he came home and found a city where once had been but a hamlet. In fact, Mr. Lubin was the one who compared himself with the character that Irving immortalized. Only his absence was not a sleep, and it was for forty years, instead of twenty. Mr. Lubin said that he had been here before, when Los Angeles was but a scattering of low wooden buildings, with farms surrounding it on all sides. He said that the last five years of its growth, he was positive, had been proportionately increased by the presence of the various moving picture firms who operate here. Among the twenty or more studios is one which belongs to this pioneer film man. It is managed by Captain Wilbert Melville, and is one of the largest and most modern of moving picture studios.

It is a great action for one of the foremost of the pioneer men of the great industry, which he claims is fourth largest, to speak so highly as he did of David W. Griffith. Mr. Lubin, while speaking of the well-known Triangle producer, said that he considered him all alone in his sphere. He said there was a Shakespeare and a Dickens; an Edison and a few other names of celebrities, but that in the moving picture business there was but one Griffith.

Mr. Lubin arrived in Los Angeles on Tuesday. Wednesday morning he went out to the Griffith plant and thoroughly inspected it. He was met by the big director and escorted

Two Views of Inceville.

through the place. He was taken across the street, where Mr. Griffith is putting on a picture which is laid in the Far East. The sets are worth seeing, and Mr. Lubin expressed much surprise at the greatness of them.

"Yes," smiled the genial manufacturer from Philadelphia, "they call me Pop, but I'm not old, and since I came to California I feel younger than ever." Mr. Lubin is traveling with his family, and Thursday they enjoyed taking in the sights and scenes of Los Angeles. That evening they left for San Diego.

Friday was programmed to be the formal opening day of the new Lubin studios in Coronado. Captain Wilbert Melville, general manager of the Western branch, had done his best to prepare for the chief, and when Mr. Lubin sees the studio he will be more surprised than ever. During the afternoon the studio will be open to inspection of the invited guests. The city of San Diego is deeply interested in the plant and its mayor and city officials and prominent citizens will be present to welcome the master. That evening there will be a ball, followed by a supper.

D. W. Griffith and Siegmund Lubin.

Saturday is the banner day for the Lubin interests and the exposition officials. This day has been set aside as Lubin Day, and the well-known pioneer will be officially escorted to the Fair Grounds, where he will be honored by many maneuvers. The first will be a military parade for his benefit. After several details of the program have been carried out a luncheon will be given in honor of Mr. Lubin. The afternoon will be spent in going about the Fair Grounds. While in San Diego the guest of honor will be escorted about by Captain Rifenberick, military aid to the president of the exposition, Mr. Davidson. In the evening Mr. Lubin will be honored at a sumptuous dinner given by the exposition officials.

## WEBER AND FIELDS HAVE NARROW ESCAPE.

Weber and Fields, the well-known comedians, also met with an accident this week at the Keystone Studios, and narrowly escaped being killed or at least seriously hurt. A scene had been arranged in which the two comedy stars were to be seated in a taxi and a racing car was to collide with them. Mack Sennett's 120-horsepower Fiat was loaned for the occasion and after several rehearsals it was decided to photograph the scene. The driver of the racing car had been instructed to miss the taxi about 12 inches, and during the rehearsals had been reprimanded for not coming close enough. Bearing this in mind, the driver tried to do better and when Director Griffin shouted "camera" the big Fiat at a speed of 58 miles an hour, instead of missing Weber and Fields' taxi, struck it a grazing smash in one of the front fenders, overturning the vehicle and dashing the occupants to the ground. Dazed and bruised, Weber and Fields were picked up and taken to the studio hospital. The chauffeur of the taxi was unconscious and the camera partly demolished, as the big racing car had skidded into it, hurling the camera man to the ground. Fortunately, nobody got seriously hurt, which certainly was a miracle. The camera magazine also escaped serious damage, so the whole incident is clearly registered on the film.

## QUINN FORMALLY RE-OPENS SUPERBA.

Somewhere around a year ago we recorded the building and opening of one of the finest of Broadway theaters, Quinn's Superba, run by J. A. Quinn. Las week Mr. Quinn regained control of the popular playhouse and with his return came many old-timers who liked the way he ran the show. On Monday night he held the formal re-opening of his house. The place was packed all the time and every patron was patient enough to wait until he could be ushered into the pretty house where "The Chalice of Courage" was being screened. Myrtle Gonzalez, the featured star, was present at the initial performance, as were a number of Vitagraph blue ribboners who took part in Sturgeon's big production.

Mr. Quinn has played the picture game right from the start and his many satisfied patrons look to him for continued amusement. And what's more, they get it at his hands. Next week he will present "The Climbers," with Gladys Hanson in the leading role. He has booked "Mortmain" and his advertising campaign has already been launched for this big picture. Mr. Quinn is a regular fellow, a gentleman, and a business-like man. He is a truly progressive exhibitor who is lending all his efforts to the advance of the moving picture industry in every branch.

## MADAME MELBA VISITS UNIVERSAL CITY.

Nellie Melba, the great Australian singer, was a guest at Universal City this week. The prima donna was taken all over the big plant and became so interested in the manufacturing of celluloid drama that she stayed for several hours. Like her confrere, Shumann-Heink, Madame Melba also posed with a "ferocious" denizen of the Universal zoo.

Mme. Melba at Universal City.

In this "jungle drama," which will be released in the Animated Weekly, she is ably supported by Lois Weber and Hobart Henley. Madame Melba was quite delighted with her thrilling experience and laughingly said that if her voice ever failed her she now knew that she could qualify as a picture actress.

## SLATER'S OVERLAND TRIP.

Driving his big automobile through overland from Oklahoma City is the interesting stunt that C. W. Slater did, arriving in Los Angeles this week. Mr. Slater is here for the winter with his wife. He has been manager of the Mutual Exchanges in Oklahoma City, and was with the same company in Dallas. He was formerly connected with the Paramount in the same state. Mr. Slater visited the Mutual office here when the World man was there. Otherwise we never would have seen him. He will be here for the winter positively, and may connect with some company and remain for good. Newton E. Levi, of the Los Angeles office, has been touring the outlying district for the past week in the interests of the Mutual headquarters.

## MABEL NORMAND SERIOUSLY ILL.

Mabel Normand, the popular Keystone girl, has been dangerously ill during the week past—in fact, her condition was so alarming that for several days she was not expected to live.

Mabel Normand.

Her illness is the result of injuries sustained while working in a Triangle comedy picture. She was accidentally struck by a heavy shoe in a burlesque wedding scene. Roscoe Arbuckle was the bridegroom and the happy pair was given an unusual ovation of rice and shoes. One of the shoes was thrown with considerable force and hit Miss Normand on the head, knocking her senseless. In unconscious condition she was removed to her suite of rooms in the Baltic apartments and a physician called in. He found her suffering with a concussion of the brain. For several days she remained semi-conscious and developed a high fever which made her recovery a matter of doubt. At the time of this writing her condition has improved and, unless new complications arise, she will soon be out of danger. Miss Normand's serious illness has been the source of deep sorrow to her many friends and admirers. Her apartments look like a veritable flower garden and are besieged by anxious inquirers all day. Mabel Normand is one of the most popular comedy actresses in the business today.

## RECENT EVENTS AT SELIG ZOO.

### Labor Day Festivities, Italian Red Cross Picnic, "The Beginning of the World" and Mexican Independence Day Celebrations at the Popular Resort.

The Selig Jungle-Zoo, at Los Angeles, is one of the most popular resorts on the Pacific Coast. This veritable wonderland, builded by William N. Selig, is the attraction for hundreds of thousands of people. Following a gigantic celebration of Labor Day at the Selig Zoo, the Italian Red Cross picnic was held there on Sunday, Sept. 19, by the Italian colony of Southern California. "The Beginning of the World," a pageant play, was staged at the Selig Zoo on Sept. 24. The cast called for three hundred society people. The pantomime started with the "Beginning," 4,000 years B. C., and continued to the time of Queen Esther. Miss Dorothy Clifford as "Eve" took a very prominent part. The big Southern California Swedish picnic was held at the Selig Jungle-Zoo on Sept. 26.

Lion and Tiger House, Selig Zoo.

On last Thursday, hundreds of Mexicans and Americans gathered at the Selig Jungle-Zoo to celebrate the 105th anniversary of Mexico's independence. There was a barbecue and the Mayor of Los Angeles was present and delivered an address.

## FILM BREVITIES.

"The Sable Lorcha" has now been completed. "The Sable Lorcha," as has been mentioned in this paper, is a picture adaptation from Horace Hazeltine's popular novel featuring Tully Marshall and Thomas Jefferson. A faithful reproduction of a street in San Francisco's Chinatown was built at the Fine Arts Films studios for a scene in this picture. One hundred Chinament were brought down from San Francisco to give the local atmosphere. They were taken down to Los Angeles in a special train and under the supervision of a government official.

Although "The Sable Lorcha" does not mark the film debut of Tully Marshall and Thomas Jefferson, this picture afforded them their first real opportunity to display on the screen the talent which made them famous on the speaking stage.

Chinese Village Built at Fine Arts Film Studio for "The Sable Lorcha."

* * *

Chas. Inslee, of the Kalem "Ham Comedies," sustained a severe sprain to his right ankle when through an accident a barrel of water weighing several hundred pounds fell on his foot, crushing and bruising it badly. This is the second accident in the Kalem Hollywood studios within the last two weeks. Owen Evans is the other victim and is in the Sisters' Hospital with a broken toe, the result of a fall from a swinging scaffold. A broken toe might not be considered a serious accident, but we can imagine that it must be mighty painful.

* * *

"Skookum" is the name of a dog from Alaska, the personal property and loving pet of Hobart Bosworth, who is one of the Universal's Features stars. Mr. Bosworth got the puppy in Alaska when he was traveling there same time ago. The dog is an intelligent and a loyal companion to the big moving picture actor.

Bosworth and his company have just returned from Big Bear Valley, where they filmed many scenes for a new picture which is supposed to be laid in the Far North. "Skookum" played an important part in this picture. He has also worked in many other sea and Far North stories in company with Mr. Bosworth. The company had a fine time while in the mountains. Jane Novak was the featured player opposite Mr. Bosworth.

Hobart Bosworth and "Skookum," His Alaskan Dog.

* * *

After having finished "Shanghaied," the latest Chaplin comedy, for the Essanay Company, the Los Angeles players are resting a few days before starting work on another big comedy picture. Charlie spends his leisure moments by the sad sea waves writing new stories. He takes a plunge in the ocean every morning, whether it rains or is clear. The cold salt water is a most wonderful bracer after a hard day's work with a night of sound sleep.

* * *

Herbert Rawlinson, the popular star who is being featured in special pictures at the Universal, stands a poor chance to commit a crime and get away with it. The other night while strolling along Main street, in company with another man, he stopped and looked into a show window; a large man stepped up to the window, looked in, turned to Rawlinson remarking about the display. Rawlinson made a comment, when the man glanced keenly at his face and said: "Pardon me, sir, but I am a detective," displaying a badge on his vest, "and I make a study of faces. Do you mind giving me a square look at yours? Huh! I got you now. I have seen you on the canvas. How are you, Mr. Sanford Quest?" Rawlinson was fairly surprised. The detective told of having seen Rawlinson in his clever characterization of the film detective and they exchanged a few interesting stories of reel and unreel detective service.

* * *

Recently the Balboa players went to San Diego. The company was headed by Jackie Saunders. Sunday the company went across the Mexican border to witness a bull fight. After returning to Los Angeles Miss Saunders made application for membership in the S. P. C. A.

* * *

We have heard of people going out into the mountains to throw a line across the waters to hook a fish so they could play with them, but here is a man who plays with a dead fish in the Fine Arts studios. He is Douglas Fairbanks, and the second day he made the director go out and buy a new fish. Can't blame him these hot days.

* * *

Jean Schwartz, who scribbles notes on music sheets for the Keystone, has married Miss Rozika Dolly, who plays in Griffith pictures. "There's something in the Western air," and it surely infects a lot of them out here. Wonder who's next!

* * *

James Youngdeer has finished a four-reel feature which stars Bebe Daniels and George Gebhart, with Al Garcia in a prominent part.

* * *

Recently at the Balboa studio Will M. Ritchey put in a straight twenty-four-hour shift working on a big story which was holding up one company. He finished by nine in the morning, in time for the company to start work, then stole home and did not show up at the plant until the next day. Guess he deserved it.

* * *

J. A. Quinn is one of the livest of advertisers. He does not let a chance slip by either. His many patrons almost expect him to give them a thrill, and he does it, too. Since regaining control of the Superba, the neat Broadway playhouse, he has made more friends, and he is going ahead every day.

* * *

Herbert Raymond, one of the members of the Raymond Amusement Co., of Ocean Park, who operates the Rosemary theater on the pier and several other attractions, together with his operator, William Stewart, have returned from a pleasant trip to the Exposition at San Francisco, where they took in the city and the fair. They report a good business along the rialto in the northern city. but are well satisfied with the business here.

* * *

Even tobacco concerns are soliciting photo actor's opinions on their wares. Recently the Kenohara Tobacco Co. sent little George Stone, of the Fine Arts studio, a box of Prince Somebody or Other cigars, asking him to try them and write his decision on a postal and mail to them. The property men at the studio are now puffing on elegant Prince —— cigars.

* * *

Wonder when Mary Pickford is coming out West again.

* * *

"Quo Vadis" is having a great first run at Clune's Auditorium.

* * *

"You Know Me, Al," or "Smiling" Billy Mason, who has been with the S. & A. for some time, has come to Universal City to work. after closing with the World Film Corp. He will be under the direction of Roy Clements in the Victor Potel Company. His first picture has been completed already. It is called "By Return Male."

* * *

George "Cub" Ovey, who is rapidly rising to the top of the company ladder, is the proud possessor of a brand new automobile. When the machine was delivered he did not even remove his make-up—but took his first ride around the city in the characterization of the funny man of Horsley-Mutual films.

* * *

While Grace Cunard is convalescing after her recent illness, Francis Ford and players from Universal City are in San Francisco getting scenes for a one-reel fill-up comedy called "Orders Is Orders." They will return later to complete the "Broken Coin" serial, which features Miss Cunard.

* * *

If Anita King, the Paramount Lasky girl who is endeavoring to cross the U. S. in an automobile all by her lonely, succeeds, she is to receive a fine new car from Jesse L. Lasky. She is not doing the hazardous stunt for glory alone. She is now nearing Chicago.

* * *

Myrtle Gonzalez, who is the featured artist in Vitagraph's Blue Ribbon feature "The Chalice of Courage," is being starred in a three-reel Universal special called "The Pinnacle," by F. McGrew Willis, under the direction of Richard Stanton. This is her first picture here and is a very good film.

* * *

Universal has added two new scenarioists to its already large and capable staff. The new writers are Chester B. Clapp, from the Mutual, and Walter Woods, who hailed from Phoenix.

* * *

Francis X. Bushman, of Metro, under the direction of Fred J. Balshofer, is busily engaged in finishing "Pennington's Choice," under the direction of William J. Bowman. Last week the company returned from Bear Valley, where they secured some fine mountain scenes. Every man had a husky beard when they landed at the studio and looked more like a gang of tramps than photoplay makers.

* * *

He may not be heralded to the world on bright posters, but he is a famous man at the Balboa studios. He is Edgar Moore, and the most popular man in the studios. He left this week for a ten days' vacation at the Exposition. The reason for his popularity is that he is the man who makes the ghost walk around every Saturday.

* * *

Evidently the Lubin Company likes Coronado, for Tom Gibson, writer of multiple reelers, has taken unto himself a wife. Miss Anna M. Gaylean. They were married this week, and after a short honeymoon will live in Coronado. Some of Gibson's best stories are "Out of the Flotsam" and "The Web of Hate."

* * *

Somebody else did it, too. Ed Brady, known by his distinctive portraying of heavy parts for Balboa, was married this week to Lillian West, who also plays heavies. Another romance at the Balboa was the wedding of William Courtleigh, Jr., with Miss Ethel Fleming.

* * *

At the Fine Arts Studio, one would think he were in a branch Lambs' Club, for at the present time there are many of that organization on the Coast. The Western contingent is headed by De Wolf Hopper, Douglas Fairbanks, Orrin Johnson, John Emerson, Tully Marshall, Frank Campeau and Paul Gilmore. There are many other members scattered around the different studios. William S. Hart at Inceville is a homesick member.

* * *

Director Roach, at the Rolin Film Company, has finished a picture, "Luke, Love, and Chloroform," featuring Lonesome Luke and pretty, dark-eyed Bebe Daniels.

* * *

Mack Sennett pays attention to every detail in his Keystone Studio. He even has a gateman, who certainly is on his job. Not even a spirit could get past him, and he politely stops every one who tries to enter the gates. If he does not remember you and stops you, then recognizes you, his gallantry in apologizing surpasses that of the Knight who spread his coat in the mud for a queen to tread upon.

* * *

To be barred from your own plant was the remarkable experience of D. W. Griffith this week. A new night watchman had been engaged at the Fine Arts Films studios and had been given rigid instructions that under no circumstances admit anybody whom he did not recognize. Late in the evening on the first night it happened that Mr. Griffith had to return to the studio for some important papers. To his great surprise he was stopped by the night watchman. "My name is Griffith and I desire to go in my office," says Mr. Griffith. "I don't care what your name is, unless you secure a pass from the business office, you won't get in," replied the watchman, and to emphasize his remark produced a harmful looking caliber forty-five. Mr. Griffith then decided to delay his visit until the next day, and he relates this story with much enjoyment and considerable praise of this vigilant officer.

* * *

Mae Marsh, the popular Griffith star, who has been seriously ill during the week past with pleurisy, is now considerably improved and expected to resume her work in a few days. Her bungalow home in Hollywood has been literally decorated with American Beauties, orchids and other flower offerings sent to Miss Marsh by her many friends and admirers.

* * *

James Horne has now commenced working on the first episode "Stingaree," the new Kalem serial. This serial consists of twelve stories, each complete in itself. Mr. Horn will leave this week with a big company for the Mojave desert to film scenes for these series. About a hundred horses will be carried and the company will have a special train. Saddles have been brought from Australia, where the story is supposed to take place, as the Australian saddles are different from ours. Special stage coaches have been built to resemble closely the style of carriage used over there. Marin Sais will play the lead with True Bordman opposite. Other members of the cast are Ollie Kirby, Thomas Lingham and Paul Hurst.

* * *

Another first class playhouse has been planned by Lowen Brothers, who are at present in the show business to a great extent in this city. Mr. Al Lowen announced this week that they would completely remodel and rebuild the structure which is now used as a storeroom on Main street, between Fifth and Sixth streets. The improvement will cost over $40,000. The new house will have a seating capacity of 784, and will be modern in every respect. A special program will be presented consisting exclusively of late and large feature productions. Mr. Al Lowen is at present managing the Century theater in this city.

* * *

May Allison is taking the lead opposite Harold Lockwood in "The Buzzard's Shadow," a five-reel production of the "Flying A" brand. Some of the scenes are made at Monterey and others on the Mojave desert. There is a strong heart interest as well as some stirring military action in this picture and gives Miss Allison an excellent chance to show her undoubted ability.

## Lambart Forms New Company

### Former Vitagraph Director in Multi-Million Dollar Corporation with New York Capitalists.

CAPTAIN HARRY LAMBART, formerly one of the chief directors of pictures for the Vitagraph Company of America, has come forth as director-general of one of the biggest picture manufacturing concerns yet formed in the industry, under the name of the Mirror Films, Incorporated, with a capital stock of $2,500,000. The company has opened offices in the new building at 16 East Forty-second street.

Capt. Harry Lambart.

Clifford B. Harmon is president and Frank S. Hastings is treasurer. Mr. Harmon is known as one of the largest suburban real estate operators in New York. Mr. Hastings was the executor of the estate of the late President Cleveland, and has been identified with large affairs in politics and business both in the East and the West. William J. Hoggson, president and director of Hoggson Brothers, designers and builders, is second vice-president; Andres de Segurola, a prominent basso of the Metropolitan Opera Company, is art director; Rich G. Hollaman, who was identified with the Eden Musee for many years, is a member of the board of directors. Other directors are John W. Houston, retired lawyer; Joseph Howlans Hunt, of the firm of Hunt & Hunt, architects, and secretary of the Fine Arts Federation of New York; Rufus B. Cowing, Jr., of the firm of Cowing, White & Waite; James King Duffy, president of the Export Oil Company; R. M. Owen, president of the Owen Magnetic Cars Company, and one of the biggest automobile men in the country, and Edward B. Close, of Spaulding, Close & Company.

The corporation is organized with the idea of introducing strict economy in the manufacture of films and is said to have back of it a coterie of men who are well known in the world of business and finance. They are said to be backing Captain Lambart in his ideas on production and distribution.

Captain Lambart had this to say about the venture:

"We art starting out first with the idea that motion pictures are the basis for a commercial project and not a theatrical enterprise. That will be one of the basic things on which the company is founded. We intend to look upon film, when done, as so much canned product, to be sold and distributed by the employment of the most improved methods of salesmanship which obtain in other well regulated businesses.

"We do not claim that we are going to make better pictures than any one else has ever made, but we think, with the talent and facilities at our disposal, that we shall be able to produce film which is worthy of consideration and which the public will want to see. We shall let the picture patrons judge when we have something to put before it on the screen."

"The exhibitor is looked upon by this company as the potential master of the industry and, as such, must be catered to and treated as the retailer in any other industrial line would be treated. We hope to make the exhibitor a real factor in shaping the policy of our company. His wants are going to be looked after as carefully as is humanly possible."

Captain Lambart is an interesting figure in the film world. He comes of a fine Irish family of rank, the history of which has been entangled with that of the highest families of Britain for centuries.

Although he had been a producer of some achievement on the stage, he made his advent into pictures in the most humble way. Twelve years ago he went to Paris and gained admittance to the Gaumont Studio as a spectator. He wanted to know something about the new amusement enterprise. He was not known to the Gaumont management, but he gradually came to be called upon to do bits in the pictures. These things he did for several months all the time, making himself useful in many ways. Before long he had the foresight to see that he was taking a small part in what eventually was to be a gigantic enterprise and he determined then and there to stick to pictures. He has done so from that day to this with an occasional return to the stage for a brief period.

Leaving Paris, he followed the same method of procedure in the Hepworth Studio in England. No one there knew who he was, although he had distinguished himself as a producer on the London stage. In Hepworth's plant he finally was picked to assist in putting on several scenes.

His thorough knowledge of photography and his natural aptitude for the moving picture work soon made him valuable and he began to look for bigger things in the new industry. His advent in pictures in America came about through Commodore Blackton. who, Captain Lambart considers, is one of the cleverest men in photoplay technique in the world. The Captain had been at the Globe theater for a year as stage director for Werba and Leuscher when he was introduced to Commodore Blackton. In 1912, at the Commodore's invitation, he went to the Vitagraph and played parts. After three months of watching Vitagraph methods, he got his first script, a one-reel picture called "The Test." Captain Lambart made two reels of it and was taken on permanently as a leading director for the Vitagraph after the success of this picture. Soon afterward he made a three-reel picture when such pictures were virtually unheard of and from that time was assigned to most of the large productions put out by the Vitagraph.

When the City of New York decided to exhibit motion pictures at the Panama Fair, in San Francisco, showing the workings of various departments, Captain Lambart was chosen to produce them. He was for ten weeks working in conjunction with the heads of the police department, the department of docks and ferries, the department of bridges, and the public service commission. In addition he directed scenes of an historical nature in and around historic buildings.

## ARTHUR MAUDE JOINS DAVID HORSLEY.

Arthur Maude has been added to David Horsley's staff of directors at the Los Angeles studios and is now at work on a three-reel feature called "The Blood of Our Brothers," starring Crane Wilbur. This is the second of Mr. Horsley's three-reel subjects and will be released October 27 in the regular service of the Mutual program.

Arthur Maude is a cousin of Cyril Maude, the famous actor, and has a great deal of motion picture experience. Recently he was leading man, playing opposite Bessie Barriscale in "The Devil," "The Reward," "The Cup of Life," and other features.

# The Motion Picture Exhibitor

## HERRINGTON CALLS OHIO CONVENTION.

### Says Ohio Branch Has Forfeited Its Charter by Failing to Pay Dues.

REGARDING the affairs of the Motion Picture Exhibitors' League in Ohio, National President Herrington has addressed a communication to The Moving Picture World, which reads as follows:

"Some confusion seems to have arisen about the coming state convention of motion picture exhibitors in Cleveland, Ohio.

"The Ohio state league has not paid its per capita tax to the National League. This tax has been due for a period of more than six months. The national constitution provides that whenever a state fails to pay its per capita tax the state secretary should be notified. After the state secretary is notified a period of grace of thirty days is given to the state branch to meet its obligations. In the case of Ohio the state secretary, Mr. W. R. Wilson, has been duly notified by the national president to the effect that Ohio had lapsed in its dues and stood in peril of expulsion. This was done in accordance with the provisions of the National Constitution. The state secretary made no reply to this notice. Unless the per capita tax now long overdue is paid by the 17th of October the Ohio charter issued by the National League will be forfeited and a new organization will be in order. For this reason and in obedience to my duty as national president, I have called a meeting of Ohio exhibitors for October 19 and 20 at Cleveland. If the old state organization lives up to its duties under its charter, the meeting will be held under the auspices of the present organization. If, on the other hand, final default is made in the payment of the per capita tax a new organization will be started immediately. In either event, I hope for the best results for the exhibiting body of Ohio.

"I am confident that Ohio will increase its organized strength and that we will secure at least three hundred applications for membership. I need not say that in my action in the Ohio situation I have been guided solely by considerations for the welfare of the exhibitors of that state. I want every exhibitor in Ohio to attend the meeting in Cleveland. Remember the date, October 19 and 20. I also hope that every exhibitor who attends will become a member of the Ohio state organization. Let our slogan be an injury to one is the concern of all. Fraternally yours,

"F. J. HERRINGTON,
"President M. P. E. L. of America,
"Apollo Bldg., 4th avenue, Pittsburgh, Pa."

In accord with the foregoing, President Herrington has issued the following:

## A CALL FOR OHIO CONVENTION.

### "An Injury to One Is the Concern of All."

Pittsburgh, Pa., Sept. 27, 1915.

To the Exhibitors of Ohio:

Acting under the authority vested in me as National President, I take great pleasure in inviting you as a practical exhibitor ACTIVELY ENGAGED IN CONDUCTING A MOTION PICTURE THEATER, to attend an open meeting of Ohio Exhibitors to be held at Cleveland, Ohio, on Tuesday and Wednesday, October 19th and 20th, 1915, for the sole purpose of thoroughly organizing Ohio for protective and defense purposes.

I do not need to remind you that the exhibitors of to-day are helpless and unprotected against the attacks of individuals. Any crank or set of cranks can and does cause you trouble and expense with very little effort. WE MUST ORGANIZE FOR OUR OWN PROTECTION. Whether it is necessary to remind you that from political and "officious," vicious attacks, we are constant victims, and single-handed we are DEFENSELESS. WE MUST ORGANIZE FOR OUR OWN DEFENSE. No matter what the feeling may be between ourselves as competitors, WE MUST ORGANIZE TO FIGHT THE COMMON ENEMY.

Not all can be persuaded to unite in one common brotherhood of business men. We propose to try to unite all those whose motto will be "LIVE AND LET LIVE," whose war cry will be "an injury TO ONE IS THE CONCERN OF ALL," and the outsider will be made to feel his loneliness very soon. Majority rule in all things must be insisted upon. The exhibitor has been the "football" too long. Come and help change this. Censorship is no longer the disturbing problem of the exhibitor. That problem is now up to the manufacturer for solution with the proper cooperation of the organized exhibitors.

We shall discontinue the digging up of past history and work for a new and a square deal for the exhibitors, large and small. The changes and developments in the trade recently are gigantic and rapid. As a business man with money invested, your position, single handed and alone, is precarious. Cleveland is headquarters for four-fifths of Ohio releases. Cleveland exhibitors are live wires. It will PAY FOR YOU TO MEET them. The "Sixth City" will entertain you right during the Indian Summer gathering. Think and act quickly by mailing acceptance of invitation that will be mailed to all exhibitors. Inclose postage to secure badges, etc. For particulars see trade papers of coming issues.

Fraternally yours,
FRED J. HERRINGTON,
National President M. P. E. L. of America,
Apollo Building, Fourth Ave., Pittsburgh, Pa.

---

## CITY EXHIBITORS FOR NEW STANDEE LAW.

### President Lee A. Ochs Has Started a Campaign to Enact the Old Gaynor Rule for Standees Into a City Ordinance.

LEE A. OCHS, the president of the New York Local, has undertaken a campaign against the present rigid rule which allows no standees in any place of public amusement. This rule bears especially hard on the motion picture exhibitor, whose business in many cases consists of a two-hour rush in the evening. Mr. Ochs will have the following ordinance introduced at the next meeting of the Board of Aldermen:

*Be it ordained by the Board of Aldermen of the City of New York, as follows*: Subdivision 9, Section 352-D, Article 3, Title 2, Chapter 7 of the Code of Ordinances of the City of New York, is hereby amended to read as follows:

9. Aisles—All aisles in the auditorium and gallery must not be less than three feet wide in the clear. No aisle or passage-way (or space in the rear of) in the auditorium shall be obstructed by any camp stool, chair, sofa or settee, nor shall any person be permitted to stand or sit therein except as follows:

(a) That persons may be permitted to stand in the aisle or passage-way at the rear of the seats on the ground floor of the auditorium provided that an unobstructed passage-way of at least three feet in width is left open and provided that exit facilities, in addition to those herein before provided to the extent of one foot and which lead directly from said aisle or passage-way for every twenty persons permitted to stand shall be provided, and

(b) That one row of persons shall be permitted to stand in the rear of the seats in the balcony.

This ordinance shall take effect immediately.

"The present rule," said Mr. Ochs, "ought to be abolished. If we exhibitors in the city here act in perfect accord we are able to force the adoption of my proposed ordinance. Let us put the Aldermen on record right now. Let every exhibitor go to the Alderman of his district and get a clear answer from him as to where he stands in this matter. We are within a few weeks of election day and this is the time to find out who our friends are. I want to tell the exhibitors of Greater New York to be careful about the slides they put on for candidates running for public office. Only such candidates should be favored as are duly indorsed by the headquarters of the New York Local. We do not want to do any favors for any candidate who is not outspoken in his friendship for the motion picture and the motion picture exhibitor."

## NEW YORK LEAGUE TO GET NEW CHARTER.

### National President Herrington Advises Exhibitors That Old Charter Has Lapsed—Moving Picture World Campaign Indorsed.

NATIONAL President Frederick J. Herrington during his recent stay in this city attended a meeting of the executive officers of Local No. 1. He had been invited to address the meeting which took place on Friday, September 24, at the headquarters of the New York Local at 110 West Fortieth street.

Mr. Herrington was enthusiastically received and his remarks were frequently punctuated by applause. He said that he hoped for great things in the further development of the league. He expressed his gratification over conditions in the city and state of New York and continued:

"I hope that when I leave here I will carry with me the application of the New York organization for a charter from the National League. You know that the old state organization has utterly failed to pay its per capita tax, hence its automatic expulsion and the automatic loss of its charter. The National League will only be too glad to issue a new charter to the new state organization. I suppose you have seen that other interests in the industry are organizing strongly. That is a hint for us. No one will fight the exhibitor's battle for him, he must fight it himself. I believe in organization for every branch of the industry, but I want to see the exhibitors' league at least as strong as the exchangemen or the producers. In many questions the interests of the producer and the exhibitor are identical and co-operation is absolutely essential. In the business dealings between exhibitor and exchangeman or manufacturer difference may at times arise. These differences can best be adjusted if both sides enjoy the advantages of organization."

Mr. Ochs, as president of the state organization, asked National President Herrington for a charter for New York. Mr. Herrington said he was glad to receive the application and promised that it would be favorably acted upon at once.

Mr. Herrington is in favor of New York as the next convention city. His declaration on the subject aroused considerable enthusiasm.

A resolution was adopted commending The Moving Picture World for its plan to aid the exhibitors in the city and state of New York in an effort to defeat the new constitution the makers of which had shown themselves hostile to the motion picture interests. Exhibitors are advised to accept the offer of The Moving Picture World. The slides with the text made by The Moving Picture World have been ordered and are now ready. The meeting instructed its chairman to get a set of slides.

The position of Mr. Ochs in regard to "standees" in the motion picture theaters in the City of New York was warmly indorsed. The features of Mr. Ochs' proposed campaign will be found in another article in this issue of The Moving Picture World.

## George Beban an Originating Genius

"AN ALIEN," a photodrama recently shown on Broadway, New York City, in which his original idea of combining the silent and the spoken drama was most successful, has inspired George Beban with the ambition to do something more original, something bigger and better; something unprecedented and unapproachable; something never hitherto attempted in motion pictures. Prolonged study of existing conditions of the moving picture situation of today, supplemented by close and arduous literary effort has resulted in Mr. Beban being in a position to place on the motion picture screen a production so absolutely unique and absorbing that from the moment of its presentation the motographic art takes a big stride forward in the process of its so rapid development.

George Beban.

George Beban in his career has demonstrated that he is original and thoughtful as well as versatile. His combination of the spoken and silent drama showed this. He has had a brilliantly successful career as an interpreter of French and Italian roles; is a finished artist with a highly developed imagination and unlimited faith in the future possibilities of the silent drama.

His imagination has been very actively employed ever since his success in the filmplay "An Alien" and the result is that he has been enabled to submit for the entertainment of exhibitors and fans a photodrama absolutely of so startlingly original a nature that it will vastly enhance Mr. Beban's reputation and give the appetites of movie fans a piquant fillip

## Beginning an Aggressive Campaign

### Picture Playhouse Film Co., Inc., Have Ten Feature Releases Ready for Distribution.

AFTER a summer of comparative inactivity the Picture Playhouse Film Co., Inc., of No. 71 West Twenty-third street, New York City, is about to take up an aggressive campaign for rental business in the moving picture industry. Quietly and carefully the distributing company has been garnering a program of feature releases which it is now ready to offer exhibitors the country over with the assurance, not only that these features will be ready for distribution at regular intervals, but also that other big features will be on hand when the supply at hand has been exhausted.

To the Terriss Film Corporation, formed some months ago to exploit the productions made under the personal direction of Tom Terriss, well known on the legitimate stage both in this country and abroad, the Picture Playhouse people are looking for an important share of their pictures. Among the early Terriss releases for the season about to begin will be "The Pearl of the Antilles" and "The Flames of Passion," both of which were made in Jamaica, West Indies. "The Pearl" is now ready for distribution to the Picture Playhouse branch offices and will be on hand for exhibitors when they call for it. This is the big feature which the Terriss company had about completed when the hot weather set in and which has, since that time, been carefully worked over until it has been brought to the highest possible state of perfection. The work on "The Pearl" in this country has been done at the Terriss studios in Yonkers, N. Y., where the company has assembled everything necessary to the turning out of high-class features. The original company which was taken to Jamaica to picture the big story amidst the tropical West Indian splendors has been at work all summer in the Yonkers studios.

Mortimer D. Metcalfe, president of the Picture Playhouse Company, says that the various exchanges operated by the company throughout the country, have been doing quite satisfactory business despite the warm weather and are now manned by experienced men who will give a splendid account of themselves in the future. At the present moment, Mr. Metcalfe says, the company have just ten big features on the shelf ready for release at stated intervals.

### HAROLD RENDALL JOINS BENEDICTS.

A prettily staged wedding ceremony was performed at Schary Manor, High street, Newark, at seven o'clock Wednesday evening, when Harold Rendall, well-known among New York film folk through his former connections with the Morning Telegraph and the Motion Picture News, took unto himself a wife. Miss Vera Uhl, of 23 Morton street, Newark, was the fortunate young woman, and was undoubtedly one of the most beautiful brides of the season, arrayed in a simply fashioned wedding gown of white Duchess satin, with the traditional bridal veil and orange blossoms.

After the ceremony, which was embellished by the playing of the "Lohengrin" Wedding March by Miss Emma R. Steiner, a vocal solo appropriate to the occasion beautifully rendered by Miss Helen Crane, and the "Angel Song," a selection from an opera of Miss Steiner's, by Mrs. Edwin E. Haslam, an exceptionally fine interpretation, the bride and groom left for a short honeymoon in Atlantic City, amid showers of rice and the good wishes of their many friends.

### V-L-S-E MAKES CINCINNATI BRANCH OFFICE.

The second new branch office to be created within as many weeks has been opened at Cincinnati by the Big Four, with Robert S. Shrader, who has been managing the sub-office of the V-L-S-E in that city, in charge. The new releasing exchange will occupy an entire building at 129 West 7th street, with quarters that are as commodious and as convenient as those of any branch office in the west. A former two story and a half private dwelling, the office of the new branch, will occupy a total floorage of 3,500 square feet.

### WEINBERG ON VACATION.

Jake Weinberg, of Weinberg Features, is taking his first vacation in five years. He is spending it at Hunter, N. Y. During the past five years Mr. Weinberg has built up from a very small start one of the biggest independent exchange businesses in New York City.

### HARRY SPINGLER IN NEW UNIVERSAL FEATURE.

Harry Spingler, it is said, will have an important role in a new six-reeler the Universal contemplate producing, entitled "Son of the Immortals." The direction of this feature falls to the lot of Harry McRae Webster.

## At Leading Picture Theaters

### Programs for the Week at the New York Motion Picture Houses.

### "Zaza" At the Strand.

PAULINE FREDERICK in the title role of "Zaza" is appearing on the screen this week at the Strand theater. The part has always been associated with Mrs. Leslie Carter and the French actress Rejane; it is, therefore, of more than passing interest to find an actress who is willing to brave comparison with the distinguished women who have made the role famous on the stage. Miss Frederick passes the test with high honors. The Famous Players Film Company, producers of the photo-dramatic version of the play, has given the star an excellent supporting cast, including Julian L'Estrange, Ruth Sinclair, Maude Granger, Blanche Fisher, Helen Sinnott, Mark Smith, Charles Butler and Walter Craven.

Another most interesting feature is the second part of the series of "Guarding Old Glory," a patriotic American theme, illustrating the efficiency of the United States armed service. This picture has been highly praised by the Secretaries of the Army and Navy, Major Gen. Woods, Major Gen. Scott and other high government officials. The Topical Review contains the latest international news pictures and European war subjects. Travel and Educational Studies and a new comedy are also shown. The musical program is, as usual, a brilliant one.

### Triangle Program at Knickerbocker Theater.

Commencing Sunday afternoon, October 3, the Triangle program at the Knickerbocker theater will be changed. The list of feature photoplays scheduled include "The Coward," a five-part Ince production featuring Frank Keenan. This is a war picture par excellence. "Old Heidelberg," a five-part Griffith creation in which Dorothy Gish takes a leading part. Eddie Foy will appear in a two-part Keystone entitled "A Favorite Fool" and Hale Hamilton is the feature player in "Her Painted Hero," another two-part Keystone, both from the Sennett studio.

### "The Fatal Card" At the Broadway.

The Famous Players Film Company's photo production of "The Fatal Card" is the leading feature this week at the Broadway theater, with John Mason and Hazel Dawn in the cast. The stage version was produced in this country by the late Charles Frohman and was recognized as one of the best melodramas imported from the London theaters. The screen version is equally absorbing. The fine performances given by John Mason and Hazel Dawn is supplemented by the excellent work of the entire supporting company. South American Travel Scenes, the Pathe News, and new cartoons and comedies, are on the program.

The engagements of "The Birth of a Nation," at the Liberty theater, and "The Battle Cry of Peace" at the Vitagraph theater, still continue to crowded houses.

## DR. BRADY'S PETITION DENIED.

The effort of Dr. Cyrus Townsend Brady to enjoin the Reliance Film Corporation, the Mutual Film Corporation and the Frank H. Munsey Company from producing and distributing phoplays of the author's short story "A Child of God," has fallen by the wayside. Judge Hough, of the United States District Court, after comparing the various affidavits submitted by the litigants indorsed on the motion for a temporary injunction "Motion denied." This brief and pertinent memorandum is all the court had to say on the matter following oral argument.

Dr. Brady contended that when he sold the story to the Munsey Company he expressly reserved book and dramatic rights. Robert H. Davis, of the Munsey editorial staff, who purchased the story, in a long affidavit denied this contention. He set up that he supposed the usual form of receipt sent out by his company had been signed and filed. This receipt shows that Dr. Brady did add thereto the reservation claimed. Last February Dr. Brady wrote Mr. Davis that he had offered the picture rights of this particular story with others to the Vitagraph Company. Davis replied that complications might arise and asked for a conference. Conference followed and it seemed the parties had reached an understanding. Dr. Brady filed counter affidavits, but the court held that he had adequate remedy at law and the case must be tried on the issues raised.

J. R. Freuler, president of the Mutual Film Corporation, on behalf of his concern, filed an affidavit saying the cost of production of the reels, lithographing, etc., had cost $24,826.19 to date; that the concern is responsible, and if Dr. Brady has rights his company is ready and willing to make any accounting deemed right and equitable

## CHAPLIN WILL STICK.

Charles Chaplin, Essanay comedian, whose latest comedy, "Shanghaied," has just been completed, denounces the reports that he is planning to leave Essanay as "vain imaginings." It is stated both on the authority of George K. Spoor, president of Essanay and Mr. Chaplin himself, that he will continue with Essanay indefinitely.

"There have been many ridiculous rumors circulated about my leaving Essanay which was news to me," said Mr. Chaplin. "One story I read said I was going into vaudeville on Broadway; another that I was going with other film companies. There is no truth in any of them. I am engaged under a long-term contract with the Essanay company and, as far as I am concerned, I intend to remain with it, and to produce no pictures for any other concern nor go on the stage. Not only am I under contract, but my associations with the Essanay company has been the most cordial and pleasant. Mr. Spoor and myself are in perfect harmony in regard to the work so why should I leave, even if I had no contract?"

## ANOTHER CENTAUR COMPANY.

In order to further increase the producing efficiency of Director Frank Montgomery's company making the Centaur Features, in which the Bostock animals are the principal actors, and to alleviate the rush consequent to turning out a two-reel picture every week, David Horsley has organized a second company, under the direction of Carl LeViness, to produce every two weeks a two-reel animal drama of the same type as has been shown in the past Centaur releases.

Mr. LeViness' company is made up of Donald Bowles, a well-known stock favorite; Grace Gibson, Marvell Spencer, Victor Rothman, Susie Hamilton, H. Turner, Chandler House and Betty Anderson. Their first picture is called "Rhoda's Burglar," and is released Friday, October 7, on the Mutual program.

## GERTRUDE BONDHILL WITH LARIAT.

The Lariat brand produced by Otis B. Thayer at the Garden of the Gods studio, located at Colorado Springs, Colo., will be released on the Associated Program. In the future Lariat pictures will feature Miss Gertrude Bondhill.

Mr. Thayer is one of the seasoned directors, having had seventeen years of experience on the legitimate stage, and was formerly a director for the Selig Polyscope Company. Miss Bondhill was a favorite on the legitimate stage, and we predict for her a bright future in the movies.

## NATIONAL TO RELEASE ON ASSOCIATED.

The National Film Corporation of Baltimore, Md., are the latest producers to join the producing roster of the Associated Film Sales Corporation. The National Film Corporation's affairs are in hands of men who know the game and excellent productions should be received from them. The stars of the National will be announced later.

## KLEINE MAKES "CANAVAN" WITH STAR CAST.

"Canavan, the Man Who Had His Way," that delightful story by Rupert Hughes which ran through the Saturday Evening Post, is now in course of filming at the Kleine Studios. Arthur Hoops will be seen in the role of the political boss, Canavan. He will be supported by John Davidson as Cadbury, Frank Belcher, Ruby Hoffman, William Sherwood and Della Connor.

## COMEDY THEATER, BROOKLYN, REOPENS.

Fox's Comedy theater at 194 Grand street, Brooklyn, N. Y., has been renovated and is now open to the public. Feature subjects can be seen at this theater which changes its bill on Sunday, Tuesday, Thursday and Friday. The house is said to be one of the best amusement places in the Williamsburg district. Emil H. Gerstle, who was formerly the manager of the Strand theater, Newark, N. J., is now the manager of the Comedy. Among the features to be found in the structure are a big Wurlitzer organ and a handsome stage setting. Max Harris is the assistant manager.

## VITAGRAPH CHANGES RELEASE DATE.

At the urgent request of the Women's League of America, the release date of the Vitagraph's "The Ruling Power" has been changed from Saturday, October 23, to Saturday, October 16. "The Woman in the Box," scheduled for release on October 16, will now be released October 23.

# Will Take Camera Around the World

### The Peters Photographic Expedition Which Includes Scientists, As Well As Photographers, to Make Long Trip.

IT IS a long journey for which Thomas Kimmwood Peters, of San Francisco, is now preparing. Mr. Peters is in New York, acompanied by his secretary, T. Clement Bortlam, arranging for his start on November 1 on a trip which may require four or five years for completion. He plans to circle the globe accompanied by scientists and photographers. He will leave New York in a motor car and travel in that as far toward San Francisco as weather conditions will permit. From the Bay City steamer will be taken by the Peters Photographic Expedition for Honolulu. The Hawaiian Islands will be covered. Then the party will go to Australia, New Zealand, Tasmania and the New Hebrides. In Borneo the dominions of the Sultanate of Sarawok, in Brunei and North Borneo, will be visited. In the Phillipines the party will travel in Mindanao and Luzon, proceeding from there to Japan, where a stay of eight months is probable.

Thomas Kimmwood Peters.

Crossing to Korea Mr. Peters will go to Manchuria and then to China for a stay of about seven months. In Indo-China the travelers will go up the Mekong River to Angur Wat and Angur Thom, where it will explore these two big cities buried in the forests and desert. Next on the itinerary is Siam and from there the expedition goes to the Straits Settlement, with a side trip to Sumatra, Java.

In India Mr. Peters plans to produce some of Kipling's stories and also "The Light of Asia," the latter in spectacular style. In this he will have the co-operation of Indian potentates, who will supply him with as many elephants as may be necessary. Prominent Buddhists, too, will aid, and scenes will be taken practically all over India. It is intended also to make a number of other Indian stories. From India the party will travel in Persia and Palestine and then go to Egypt, returning to the United States by way of Europe.

The expedition will take a number of educational pictures on the trip. In the personnel will be an ethnologist and a biologist, who will have supervision of the photographing of subjects in their particular domain. Then there will be a Hindu Brahmin, a graduate of Stanford University, and a Chinaman, both thoroughly conversant with English as well as a number of other languages besides their own. Also there will be several actors as well as cameramen. Four cameras will be taken and a still picture equipment. There will also be a color picture equipment for stills and possibly for motion pictures. Among the apparatus will be a telephoto lens working at six magnifications. The cameras are constructed of aluminum and are dust and water proof. They may be submerged in water without damage to their contents. "We feel sure we are going to get things and also to keep them," said Mr. Peters. It is planned to do all developing as pictures are taken. A part of the equipment will be a distiller to insure proper water conditions.

"I think we are going to have a very fine bunch of pictures to send back to the United States," said Mr. Peters. "We will forward film from time to time, beginning at Honolulu. We have made banking arrangements that will guarantee prompt shipments and protection en route. No, we have not as yet contracted with any program, but we will do so before leaving New York."

Mr. Peters is no stranger to many of the countries he will visit, having made four previous trips and also having taken pictures all over Europe.

## VAUDEVILLE THEATER CHANGES TO PICTURES.

After running vaudeville for the past seven years, W. R. Wilkerson, who is manager of the Princess theater, Hot Springs, Ark., has changed the policy and his house is now devoted to the exhibition of photoplays.

## Thomas Bedding

AMONG the men who have become known because of their connection with the motion picture business must always appear the name of Thomas Bedding, publicist and photographic expert. Born in England, where he received a liberal education, Mr. Bedding adopted the calling of a newspaper man and gained some considerable reputation as dramatic critic, short story writer and editor of popular publications. Photography was his hobby, and from youthful experimenting he became an expert in the art and was subsequently recognized as an authority throughout Great Britain. Because of his knowledge he was chosen editor of the British Journal of Photography and elected to membership in the Royal Photographic Society.

Thomas Bedding.

While thus engaged, Mr. Bedding was chosen president of the Photographic Convention of the United Kingdom and was instrumental in organizing the Professional Photographers' Association, of which he became president. Taking up practical motion picture work he became associated with Charles Urban and worked with him in many of his experiments on the kinemacolor process.

Coming to New York in 1907, Mr. Bedding became associted with the Cameraphone Company and later was a member of the editorial staff of the Moving Picture World, through which publication his writings and criticisms on motion picture subjects gained considerable vogue. Resigning from the staff of the Moving Picture World in 1911, he became technical director of the Associated Motion Picture Patents Company. Since then he has been scenario editor of the Universal Company, editor of the Motion Picture News, sales manager of the Itala Film Company during the "Cabiria" campaign. In November, 1914, Mr. Bedding took up his present duties in the press department of the World Film Corporation as editor of film productions and writer of publicity.

## OPENS FEATURE THEATER AT WILMINGTON.

The Royal theater, the first exclusive feature photoplay house in Wilmington, N. C., was opened on September 20 by Howard & Wells, the owners. The erection of the building cost $25,000. It stands upon a lot worth $50,000. One of the largest mirror screens in the south has been installed, and Power's 6B machines are used. The building is modern in every respect, with elaborate pressed brick and terra cotta front and glass marque.

The firm of Howard & Wells, composed of Percy W. Wells and James Howard, is one of the best-known picture firms in the south. Both with a life-time experience in the show business, were pioneers in the picture game here when they opened the Bijou theater ten years ago. The success they have made of the Bijou leads to pleasing forecasts for the success of their new house. They announce that they will show Paramount, World, Metro and V-L-S-E features.

## FINE ARTS GETS "THE COUNTY FAIR."

The Fine Arts Films studio, located in Hollywood, has purchased from Charles Bernard, of Pasadena, California, the motion picture rights of "The County Fair," of which Bernard was the author and which Neil Burgess made famous as a play a quarter of a century ago. "The County Fair" still lives in the hearts of the theater-going public, and contains an excellent story for motion picture purposes. Negotiations have been started with a prominent speaking star to play the part Neil Burgess created in the original production.

# Reviews of Current Productions

## "Vanity Fair"

### Mrs. Fiske Gives Screen Interpretation of Becky Sharp in Edison Production of Thackeray's Novel.

Reviewed by Lynde Denig.

SEVERAL years ago, when extended photoplays were just coming into vogue, Mrs. Fiske played Tess in "Tess of the D'Urbervilles." Despite the success of her first venture in pictures she declined to take part in other productions until the Edison Company persuaded her to appear in an elaborate version of Thackeray's "Vanity Fair." It was pointed out, and quite properly, too, that one of the greatest performances in the history of the American stage was her Becky Sharp, and that however ably another actress might present the character in pictures, the public was first of all interested in seeing Mrs. Fiske's portrayal. With this seven-reel Kleine-Edison production going the rounds, there will be every opportunity to see a faithful interpretation of a renowned figure in English literature. The Edison Company chose a suitable subject for the introduction of its feature releases.

Scene from "Vanity Fair" (Edison).

In a picture of reasonable length it is manifestly impossible to give anything like a complete version of a novel such as "Vanity Fair." It is possible, however, to re-create the characters so that they will be recognizable, to give a true picture of the times in which they lived and to mark the more essential and dramatic points of the story. All of these things have been done by Director Eugene Nowland and his associates in the production under consideration. An outstanding feature of the photoplay is its correctness in settings, in costumes and in characterizations. It reflects the descriptions and catches the spirit of Thackeray's novel as fully, if not more fully, than did the play. More than this need not be asked.

When introduced as a child, already giving evidence of the assertive temper that is to develop in later years, Becky is played by Leonie Flugrath, while Rakedell Sharp, her father, is forcefully acted by Yale Benner. There is a lapse of several years before Mrs. Fiske's first appearance as a troublesome inmate of the Misses Pinkerton's school. She leaves to live with her friend Amelia, and once out in the larger world, Becky promptly places her keen wits at the service of her selfish nature. From the time she enters the Sedleys' home there is no end to the mischief that she works, always scheming to better herself, quite regardless of the consequences to others.

If anything, the plot is a bit too complex, demanding very close attention if the full purport of all of the scenes is to be grasped. There is no danger, however, of missing the general trend of the story and the significance of the central character. We see Becky draw her net around first one man and then another, and she never experiences the slightest compunction whatever the results. Mrs. Fiske is remarkably successful in expressing the depth and subtlety of a character such as is seldom attempted on the screen.

The remainder of the cast reveals the fine quality of the Edison stock company. It was not necessary to go outside of the studio to find suitable actors for Thackeray's distinct types. William Wadsworth as Joseph Sedley, Robert Brower as Mr. Osborne, Bigelow Cooper as Rawdon Crawley, Richard Tucker as George Osborne, George A. Wright as Lord Steyne and Helen Fulton as Amelia might have stepped from between the pages of "Vanity Fair." Of the many elaborate scenes the one of the ball on the night before the Battle of Waterloo produces a particularly striking effect.

### Hamilton Smith in New Kalem Series.

Director Hamilton Smith is now working on the episodes of the new Kalem series, "The Ventures of Marguerite." This series will consist of one reel episodes, each complete in itself, and will feature dainty Marguerite Courtot.

### Jack Richardson, a Mustang Heavy.

Jack Richardson is playing his favorite "heavy" roles with the Mustang (Mutual) company. In a recent contest conducted by a magazine Mr. Richardson received second prize, polling over 1,300,000 votes.

### Realism for Poe's "Raven."

A fully equipped blacksmith shop was constructed in Essanay's Chicago studio for the filming of a scene in "The Raven," adapted from Edgar Allan Poe's poem of that title. Masons and carpenters were busy a whole day building a fireplace of brick, installing a bellows and putting in the necessary paraphernalia. It is typical of the time represented.

## "The Miracle of Life"

### A Beautiful Four-Part American of Strong Motif and Artistic Treatment.

Reviewed by Louis Reeves Harrison.

A TRIUMPH of motion-picture art is every story like "The Miracle of Life," when its strong theme is impressed by methods peculiar to story visualization on the screen. Every such story becomes a new word of encouragement and of prophecy, and this particular one is bound to exert a softening and humanizing influence upon all who see it. In many a good woman's heart, especially in early wifehood, when the charm of the honeymoon possesses her soul, there comes a moment of revolt against the surrender of all that has made existence a source of delight for the sake of self-denying motherhood. The long-anticipated joys of love seem all too short in hours and days—it is like the end of a golden summertime presaged by the first falling leaves. That moment of revolt may be one of danger, and it so becomes in "The Miracle of Life," when a beautiful young bride is given a potion designed to destroy the seed of life within her and her divine mission as well.

Scene from "The Miracle of Life" (American).

This delicate subject is delicately and beautifully handled through an actual story and through some exquisite symbolism. Even the scientific work deserves especial mention. Minute attention to details of lighting is brought out by fine work in the laboratory, and the tinting leaves no jarring note on the long series of spiritual double exposures. The young wife, charmingly impersonated by Margarita Fischer, powerfully so at times, is led through the gardens devoted to baby souls awaiting their turn, nestling in blossoming vines, in the petals of roses, on the leaves of pond lilies. They represent the force that redeems the young wife, that gives energy, breadth and beauty to the pictured story itself.

## "The Pearl of the Antilles"

### First Production of Terriss Feature Film Company to Be Released by Picture Playhouse.

Reviewed by Lynde Denig.

OF THE picturesque quality of this five-part drama produced by Tom Terriss there can be no question. Practically all of the exteriors were photographed in Jamaica last spring and they are as varied as they are attractive. Mr. Terriss is to be complimented on his choice of locations for this photoplay version of "The Sword of Honor," an old English drama. They add appreciably to the value of the production, which is likely to hold the attention of an audience despite a few shortcomings in the story.

Scene from "The Pearl of the Antilles" (Terriss).

There are times when the plot of "The Pearl of the Antilles" seems to run into narrative, rather than drama, but it is quite possible that a spectator will become interested in the career of the pretty heroine of the tale, who reaches young womanhood in almost childish ignorance of the ways of the world and walks innocently into the trap laid by a sophisticated Englishman. The girl appearing in the role of Pearl Richmond, "The Pearl of the Antilles," is only fifteen, and it is difficult to believe that this is her first picture, so effectively does she act under the direction of Mr. Terriss. Fresh and engaging in manner she is precisely the type needed for a role demanding youthful spontaniety and it is to be hoped that she will be seen in other productions of this concern.

First interest, however, naturally attaches to the performance of Mr. Terriss, who won an enviable reputation in this country by his interpretations of Dickens' characters. The part of Brutus in the present offering presents the English actor as a wild, half-demented man, whose one sympathetic friend in all the village is Pearl. He becomes almost slavishly fond of the girl and later when a blow on the head has restored his reason, he is her devoted champion in thwarting the plans of Carson, the English explorer, who inveigles Pearl onto his yacht.

Mr. Terriss gives a forceful, interesting performance and is adequately supported by Lionel Pape in the role of Carson. One of the most dramatic incidents in the picture shows a struggle on the brink of a waterfall between Brutus and the explorer, ending in Pape's taking a headlong plunge into the pool below. There is a real thrill in this scene, which marks a high spot in a picture that reveals competent direction and acting.

## "Voices From the Past"

### A Three-Reel Lubin Release, Written by Shannon Fife, Which Possesses Ample Dramatic Merit.

Reviewed by Edward Weitzel.

AS MAY be gathered from the title, Shannon Fife three-reel drama, "Voices from the Past," is retrospective in action. Elsie Craig, the heroine, is loved by John Pemberton, her guardian. She, however, has consented to marry a man named George Trent. When Pemberton learns this, he gives the girl a document containing the story of her mother's life, knowing that when Elsie has read it she will give up all thought of Trent. It is the events in the lives of her parents that furnish the dramatic incidents of the photoplay, and the action is shifted back to the time when Elsie was three years of age, and her mother was leading an unhappy life with the girl's father. Forced, in self-defence, to kill her husband, the deed was witnessed by Pemberton, who had always loved Craig's wife, and George Trent, a lawyer, who, also, had been an admirer of Elsie's mother. Pemberton takes Mrs. Craig and the child to his own home, after assisting to make it appear that Craig committed suicide. Trent attempts to force Mrs. Craig to marry him by threatening to expose her. She drops dead of heart failure, and the action shifts back to where Elsie is seen finishing the account of her mother's life. Realizing the worthlessness of Trent and the depth of Pemberton's affection for her mother, she sees that her guardian has transferred his love to her, and accepts him gladly. This highly dramatic narrative has been fashioned into a photoplay with Mr. Fife's accustomed skill, and the result is three reels of sustained interest in a story which consistently reflects a phase of modern life, and points the moral: A woman should not marry for any reason but love. Lilie Leslie gives a human and appealing portrayal of both the girl Elsie and her mother. William Cohill, Joseph Smiley and John Smiley are entirely satisfactory in the leading male roles; and Joseph W. Smiley's direction of the picture fulfils every demand.

## "The Man in Irons"

### Last of the Kalem "Mysteries of the Grand Hotel"—Full of Action—Worthy Final to a Series That Has Made a High Mark.

Reviewed by Hanford C. Judson.

THIS series, "The Mysteries of the Grand Hotel," must be proving a lucky investment to its owners, the Kalem Company. This reviewer has seen most of them, and all that he has seen have been, in his judgment, excellent offerings from the exhibitor's viewpoint. The final installment, "The Man in Irons," in two reels, seems to be very nearly a hundred per cent. efficient—we did not find any slack action or delay in it at all. The quality of the story is not so high as was "The Man on Watch," for example. It lacks the human depth of that story. But the spectator feels when watching it much as one who watches a lighted fuse, its bright point creeping along through the dark. The first reel keeps him expectant that something is going to happen and then what might be referred to as the fireworks begin. As soon as the mystery starts to clear up a little the struggle begins and runs like a flash from a certain room in the hotel to the hall, to the desk in the office, to the office of the hotel doctor, who is one of the elements in the conspiracy to free a noted counterfeiter being kept, over trains, in that certain room at the hotel. Finally there are a couple of flashes that clear up the denouement and all the characters are accounted for.

Scene from "The Man in Irons" (Kalem).

The character first introduced, and one of the most interesting in the story, is the hotel doctor, played by William H. West, whose recent death will be again lamented by all who see his work in this film. The doctor, we notice, is passing bad money, but is not yet even suspected by the hotel people. A woman (Marin Sais) arrives at the house. It is seen that the doctor and she are not unacquainted and her coming helps the flirtations of the doctor's niece with the reporter "covering" the Grand Hotel. We know that the strange woman has told the doctor that "they are bringing King here"; but the doctor's plan is not revealed. The "Man in Irons" is now brought in by the detective and a room is assigned to them. It is all convincing enough but we are left wondering none the less, not knowing who the man is nor why he is in irons. The doctor soon shows how his plan begins to work and from this point the action leaps as quickly from incident to incident as the pigskin does on a football field when the eleven are at practice, catching and passing. The "man in irons" makes good his escape, he being the first set free. The doctor has to fight for his freedom and is killed by the detective. The Woman is captured in the lobby. Later the police raid the counterfeiters' joint and bag the rest, including the chief.

## "Right Off the Bat"

### Mike Donlin Stars in First Production of the Arrow Film Corporation—Released in Five Reels.

Reviewed by Lynde Denig.

THAT Mike Donlin is something of an actor as well as a ballplayer is convincingly shown in this five-part comedy drama, written by Albert S. LeVino and produced under the direction of Hugh Reticker. "Right Off the Bat" is first of all a mighty good baseball picture, sure to delight followers of the diamond stars, and after that it is a pleasing combination of comedy, melodrama and romance, wholesome in its atmosphere and unusually attractive to the eye, by reason of the many charming country locations. Donlin and the other members of the company, including Claire Mersereau, Fan Bourke and George Sullivan, moved to Winsted, Conn., for the production of Mr. LeVino's scenario, which called for few studio sets. Director Reticker found the most picturesque spots of a picturesque country and when it came to photographing a baseball game he had two sure enough ball teams to assist in making the scenes genuine.

Scene from "Right Off the Bat" (Arrow).

This game, marking the climax of Donlin's career, is one of the big features of the photoplay. Unlike most film depictions of baseball, the picture is so well cut and titled that the movements of the players may be followed intelligently. The spectator knows just what is happening on the diamond and how the home team is being beaten, because Donlin is held prisoner by a trio of gamblers. Then comes his release, owing to the courageous interference of his sweetheart, Viola, and his appearance in the pitcher's box in time to win the game. Likewise, it was due to Viola's foresight that McGraw of the New York Giants sent a scout to watch the bushleaguer in action. Donlin is signed up for the big league and the young woman's proud parents are ready to consider him as a prospective son-in-law.

There is plenty of exciting action to carry the last two reels and it is all the better for the occasional bits of comedy. The prologue, too, showing Donlin and Viola as children and following the growth of their romance from the time the barefooted country boy saves his wealthy little neighbor from drowning, makes interesting narrative, acted in a natural fashion. True, small town types assist in giving the picture the tone of genuineness which it always carries. The humor appears to be a natural expression of the characters.

## "'Twas Ever Thus"

### Elsie Janis Writes Photoplay Romance and Acts Star Role —Produced in Five Reels by Bosworth.

Reviewed by Lynde Denig.

IF ELSIE JANIS aimed to devise a story affording an opportunity for her to appear in widely dissimilar roles, she succeeded very well in "'Twas Ever Thus," a romance of the primitive past, of Civil War days and of the present. In each of the chapters Miss Janis is the heroine being wooed by an insistent male, illustrating the argument of the picture—if anything so obvious may be called an argument—that in all ages and under all conditions men have expended quite a bit of thought and effort in making love to women.

The picture opens with an example of the cave man's direct methods, Miss Janis playing the character of Lithesome, Hobart Bosworth that of Hard Muscle, Owen Moore in the role of Long Biceps, and Myrtle Stedman as Joysome. With the conclusion of this dramatic little sketch the players are given complete wardrobes in place of the scanty attire of the earlier period, and re-introduced as the main figures in a romance of the South during the Civil War. The story here is a trifle episodic, but profits by pretty scenes and some pleasantly romantic passages that are acted in the proper spirit.

Next we meet the same actors in a present-day setting and learn that Miss Janis is a literary young woman determined to write a novel; but a hard-hearted publisher declares that, although she writes well enough, her actual knowledge of life is deficient. Promptly, Marion starts out to study life and welcomes the opportunity of becoming a maid in the home of the man who rejected her manuscript. She undertakes to cure the ne'er-do-well son of the publisher of his infatuation for an actress and in the end wins his love herself. Incidentally she becomes the author of the most popular novel of the season.

Scene from "'Twas Ever Thus" (Bosworth).

In the part of the housemaid, Miss Janis has a few comedy scenes that are fairly amusing, but essentially it is a romantic picture with only occasional touches of humor. It will not be a strong offering, though probably a pleasing one, especially for admirers of the Bosworth Company's clever star.

## "Fatherhood"

### Four-Reel Broadway-Universal Features Offering, with Hobart Bosworth and Helen Wolcott in the Leads.

Reviewed by Robert C. McElravy.

THERE is something very wholesome and pleasing about this Western story. It does not contain a forced episode in the entire four reels and the result is that when the crisis in the lives of the ranchman and his young wife is reached, the observer's sympathy is with them in every turn of the plot.

Hobart Bosworth gives a good picture of the ranch hand, whose early years are passed without thought of woman. When it finally comes and he brings home a young wife, the situation becomes very absorbing. Helen Wolcott is also excellent as the girl wife. In a quiet, effective way she shows how the first pride in her new home has passed; how she thinks her husband's love has cooled, and how this latter thought leads her to return home to her mother.

Scene from "Fatherhood" (Universal).

One of the best scenes in the picture is where the husband, thinking his wife has gone away with Bud, follows them to the creek. Here he stops for a drink in a quiet pool and sees his own reflection in the water. "I'm old," he says, taking a good look at himself for perhaps the first time in years, then adds: "Let 'em go!" This has a strong touch of real human nature in it.

But Bud returns and tells the ranchman his wife has gone to her mother. He does not go for her, thinking she has tired of him. She remains at home, unhappy in the same thought. Then her mother, a kindly soul, well portrayed by Lydia Yeamans Titus, whispers the secret in the young wife's ear—she is about to become a mother.

The baby arrives and the young mother, thinking to win back her husband's love, which she had in fact never lost, sends him a photograph of it. Picture then the joy of the surprised ranchman, and the alacrity with which he takes the first train to his wife and child. This production proves again that the strongest effects are frequently achieved when the author, actors and director stand back with due reverence and allow the plot to work itself out in a natural way.

## "The Flash of an Emerald"

### Robert Warwick Plays the Villain in World Film Melodrama Produced by Albert Capellani.

Reviewed by Lynde Denig.

THE audience is given fair warning in the opening scene of this five-part picture. It is clearly advised that "The Flash of an Emerald" is undisguised melodrama. Robert Warwick, the star, meets Albert Capellani, the director, and when asked how he would like to play the part of a "wicked villain" says "nay, nay." But he goes ahead and does it just the same. Then, the story having been told, the scene switches back to the director and the actor, who, it seems, has been reading the script all the while, and he leaves the room in a dudgeon, maintaining that the "wicked villain" is not good enough for him. We're ready to second Mr. Warwick in any argument of the kind.

Scene from "The Flash of an Emerald" (World Film).

But even so; even if this very accomplished actor deserves photoplay material of a higher caliber, "The Flash of an Emerald" is likely to be favorably received. There is enough plot, enough action, enough excitement to prevent its becoming dull and, as may be expected in Director Capellani's work, the scenes, taken on their individual merits, are well handled. That the picture lacks the unity and the plausibility found in dramas of a higher type is yet another matter.

Most of the first reel, for example, has little bearing on the story proper—unless an exposition of Waldeck's character be urged as justification—yet it is made interesting by reason of the scenes at a crowded race track on the afternoon that a thief and his accomplice steal the silver cup offered for the feature event. Having brought the theft to a successful conclusion, the author devises another and more difficult undertaking for his villain. An aged lady who is caring for an invalid granddaughter, wears an emerald of great value. Waldeck meets her in the lobby of a hotel and promptly plans the acquisition of the stone. His accomplice, Marie, in the capacity of lady's maid, accompanies the woman to St. Ann de Beaupre where pilgrims are seeking miraculous relief from their afflictions. The religious ceremonies are pictured in some detail, as is the strategy of the thieves. They get the emerald, but in the end, of course, must suffer for their misdeeds.

In making the most of this melodrama, Mr. Warwick is capably assisted by Clarissa Selwynne, Julia Stuart, Dorothy Fairchild and Jean Stuart. The production includes a quantity of attractive settings.

## "A Wonderful Adventure"

### A Five-Part Fox Production Presenting William Farnum in Two Interesting Character Portrayals.

Reviewed by Lynde Denig.

LACKING a story of particular moment, "A Wonderful Adventure" is largely dependent upon the personality and acting of William Farnum. In fact as well as name this remarkably virile player is the star of the production. He interprets two characters, that of an influential business man, who goes to the dogs because of a woman and drugs, and that of a rugged westerner, who happens to be the image of the drug fiend.

The situation in which one man is required to assume the identity of another has long since lost its novelty, but not its usefulness as the basis of a drama. Here, at least, it affords Mr. Farnum every opportunity to appear on the screen in two distinct characterizations. He is a strong, well-balanced man of sound morals, and he is a nervous wreck—a man who has lost his grip on life, whose will is atrophied, who, in time, becomes the victim of his maniacal hallucinations.

In each of these parts Mr. Farnum is thoroughly convincing, and the double exposures demanded by the frequent meetings of the two men are flawless. Striking photographic effects, in fact, are numerous throughout the picture, the most noteworthy coming with the last reel and the electric storm which kills the vampire who brought about Demarest's ruin and likewise ends the agonies of her victim. The author adopted a somewhat obviously convenient method of removing the characters that stood in the way of a happy conclusion, but that need not detract from the spectacular effectiveness of the scenes.

Dorothy Green misses something of the seductive charm expected in a woman capable of fascinating men so readily, and Mary G. Martin is a rather colorless wife. A thoroughly trained collie dog is used to advantage.

## "The Closing Net"

### Gold Rooster Play Adapted from Henry C. Rowland's Novel Presents Five Reels of Thrilling Melodrama.

Reviewed by Margaret I. MacDonald

THE story of "The Closing Net" is one that has lent itself to the screen with more than the ordinary avidity, allowing itself to be converted into one of the most acceptable of motion picture melodramas.

Edward Jose's artistic brush is easily noticeable in the painting of the picture, from George Brackett Seitz's adaptation of the story. And in the cast, which the following names will designate as an excellent one, are Howard Estabrook, Kathryn Browne-Decker, Bliss Milford, Madeline Traverse, and Arthur Albro.

The approach to the main portion of the story by a short cut of a few clearly defined scenes, has been admirably done, and before the picture has advanced far we know of the deceiver, husband to two women, one in name only, each of whom bear him a son, and of the terrible awakening of the more unfortunate of the two, her consignment of her child to the orphan asylum, and her final suicide by drowning, to escape her shame.

Then we are shown the unhappy environment of the high-spirited orphan boy, Claimart, his escape from the orphanage, and his headlong plunge into the life of the underworld. Later there comes the meeting with the beautiful Leontine and her associate, "Chu Chu," the king of thieves, an attempt on wager to rob the home of the man who turns out in the course of events to be his own half brother, the love scene between him and Leontine in the darkness of the still house, and the arousing of the household by the falling of some bric-a-brac. Following this comes the flash of the brother's pistol which brings Claimart to the floor, and sends Leontine fleeing to her waiting associates, the awakening a week or so afterward of Claimart in what he calls heaven, since it is neither jail nor a hospital, and his resolution to change his ways, urged by the influence of his beautiful sister-in-law.

Scene from "The Closing Net" (Pathe).

The pathetic point of the story arises when his brother in financial difficulties steals his wife's pearls, and is caught in the act by Claimart. Then there is the real melodramatic touch in the climax when the fight for life occurs between "Chu Chu" and Claimart, and a bullet from the gun of the little chauffeuress nips off "Chu Chu" and welds the hearts of the two remaining participants of the incident.

"The Closing Net" will undoubtedly be considered one of the strongest of the Gold Rooster plays.

## Two Famous Biographs

### "Pippa Passes" and "Brute Force" Are Scheduled for Release in October on General Film Program.

Reviewed by Lynde Denig.

PRODUCED by D. W. Griffith in 1909, "Pippa Passes," a remarkably sympathetic interpretation of Browning's poem, remains a motion picture classic. Even now, despite improvements in some of the finer points of photoplay production, this single-reel subject offers entertainment of an exceptionally high order. It carries the spirit of poetry and leaves a marked impression such as can only be created by a work of art. "Pippa Passes" is well worth reissuing on its own account and to the follower of the careers of screen players it will be doubly interesting, owing to the remarkable cast under Mr. Griffith's direction.

Scene from "Pippa Passes" (Biograph).

These actors need no introduction: Arthur Johnson, Marion Leonard, Owen Moore, Billy Quirk, Gertrude Robinson, James Kirkwood, Mack Sennett and George Nicholls. Surely this is an all-star cast that could not be gathered to-day, and in Mr. Griffith's adaptation of Browning's beautiful poetry the players have material worthy of their best efforts. "Pippa Passes" will be released on Octover 15th.

A week later, Mr. Griffith's two-part picture, "Brute Force," will be the Biograph attraction. This production is on the same order as "Man's Genesis." It follows the development of man in the stone age and shows how primitive weapons are used by a weak tribe to repel the advances of their stronger neighbors. The picture is powerful in presenting the brutality of the cliff dwellers and thoroughly dramatic in the conflict for the possession of the women held in the caves of the weaker men. Animals of fantastic shape and ominous appearance increase the suggestion of a prehistoric period. Mae Marsh and Robert Harron are prominent figures in an excellent cast.

---

## New Adventures of J. Rufus Wallingford

### The First of the Adventures of Wallingford, "The Bungalow Tangle," Projects Something New in the Way of Comedy.

Reviewed by Margaret I. MacDonald.

GEORGE RANDOLPH CHESTER'S series of stories, known by the above title are being picturized for the Pathe Exchange, Inc., in a highly comic and interesting manner. The Whartons, directors of the "Elaine" serial, are largely responsible for the creditable style in which the series is being presented in pictures (judging from the first episode), although some of the honors must go to the cast which is composed of Burr McIntosh in the role of J. Rufus Wallingford, Max Figman as "Blackie Daw," Lolita Robertson as Violet Warden upon the swindling of whose father rests the plot of the play, Eddie O'Connor as "Onion" Jones, and Harry Mainhall as Benzy Falls.

The opening of the two-reel episodes of "The Bungalow Tangle" takes place in a drawing room car on the railroad when Violet and Fannie Warden, daughters of a man ruined by a swindling gang known as the Falls clique, meet J. Rufus Wallingford and "Blackie Daw," confidence men, who are invited to do their utmost to recover the lost Ward fortune, which is done with all the gusto of the two leading men.

The comedy is, of course, all action; and in spite of the fact that a farcical element is introduced, there is a pleasing absence of slapstick play. Each of the series has a story of its own, at the end of which another name is crossed off the list of prospective victims.

"The New Adventures of J. Rufus Wallingford" with its accessories of good photography and above mentioned attributes of direction and cast, bids fair for a large following in leading picture houses.

## "A Black Sheep"

### A Hilarious Selig Comedy in Five Reels, Adapted from Hoyt's Famous Comedy by Gilson Willets, with Otis Harlan in the Principal Role.

Reviewed by James S. McQuade.

HOYT'S "A Black Sheep" was one of his best comedies in its day and a big financial success; but its adaptation by Gilson Willets for moving pictures and its production by Selig promise to outrank the stage prototype, both in laughs and popularity. Moreover, just as the hilarity and the success of the stage production depended chiefly on the art and the mirthful personality of Otis Harlan, so does the photocomedy find in him the mainspring of the laugh-machinery that will compel the risibilities of spectators wherever this Selig "Red Seal" is seen, and this statement is made without any desire to minimize the fine merits of many others in the well balanced cast.

There is not a weak spot in the entire five reels, and this means that each reel is strong in itself and that it contributes its full quota to the "good time" of those who view it. Humorous incidents abound throughout, from the opening scene in Tombstone, Ariz., to the hasty wedding in the finale and the "ducking" of Lord Small-Talk, the apostle of culture; while the humor is constantly enriched by the piquancy of the subtitles. These subtitles will be an especial delight to all, because of their fitness to the incident with which each is connected, and because each furnishes the sparkle of wit to its humorous scene.

"Who's your prisoner from Siberia?" asks the Black Sheep, directing his query to the manager of the Chicago burlesque troupe, which has just arrived in Tombstone. The said prisoner captures all eyes, for he carries in his arms the strong box that contains the manager's money and a heavy iron ball, connected with his right ankle by a strong iron chain.

"That's my treasurer. He's an ex-bank cashier, and I ain't taking any chances," replies the manager, who bears the name of Loudclothes. And then, when the members of the troupe crowd into the only hotel in the town the Black Sheep, desiring an introduction to the queen of the show, says to the same Loudclothes: "Put us next to yonder troubles and joys." Loudclothes raises the flag of dignity, but is soon glad to lower it when he feels six-shooters pressed against various parts of his anatomy.

"What about eats after the show?" the Black Sheep asks the Queen. "Sure, I'll feed with you," is that lady's elegant reply; but she gets even with her host later when she orders "six hot birds, six cold bottles and a bushel of trimmings" for dinner. When it is stated that the incidents referred to occur in the opening scenes of the first reel, it can be guessed readily that there is something doing worth while every moment of the 75 minutes that it takes to show the action on the screen.

T. N. Heffron, who has shown fine art in several big Selig productions, is especially happy in the direction of this comedy. He has evolved the best possible results in every situation, and has kept up the swift pace of the action without a single instance of lagging. Every member of the cast is in harmony with the atmosphere of the story, and the well concerted acting is proof of repeated and painstaking rehearsal.

Scene from "A Black Sheep" (Selig).

Otis Harlan, in this merry photocomedy, breaks into moving pictures with the dash and firm confidence of a conquering hero. He has played his part with such fervid realism throughout that loud acclaims will be the only fitting tribute. As "The Black Sheep" of the Mudd family, of Chicago, he will bring delight to millions of eyes, and to as many minds. There will be no place for care or worry in the minds of anyone while Mr. Harlan is being viewed on the screen in these pictures. The jovial personality with which he invests the wayward son of the Mudds is still further enhanced by his physique. The man or woman who can look, without a spasm of merriment, at Otis Harlan's Black Sheep, when that individual returns to the Mudd mansion after finishing his "culture" term under the tuition of Lord and Lady Small Talk, is "fit for treason, stratagem and spoils." His dress, his walk, his mannerisms—the whole man—make the irresistible appeal. And this is only one instance. The placing of the wreath on Grandfather Mudd's grave, who was drowned in the lake in Lincoln Park and his body never recovered, because he "rocked the boat," is one of the many other laugh-raising climaxes.

James Bradbury as Manager Loudclothes of the burlesque company, is another scream. In the part of aristocratic Ada Steele Miss Grace D'Armond carries herself as if to the manor born. That disdainful beauty could scarcely find a more perfect counterpart. Miss Rita Gould gives a spirited and able characterization of Lida, the burlesque queen.

The release will be made by V. L. S. E., Inc., Monday, October 18.

## "A Model Frame-Up"

### A Lively Farce, in Three Reels, Written and Directed by Frank B. Coigne for the Magneto Film Corporation.

Reviewed by Edward Weitzel.

"A MODEL FRAME-UP" is a strong reminder of the style of farce that was imported from France in wholesale quantities some twenty years ago, of which "Pink Dominos" and "Jane" are examples. The characterization, incidents and working out of the plot are along the familiar lines of such pieces, except in one particular—"A Model Frame-Up" never suggests the immoral. There is a married man who makes love to four or five different women,—that is indispensable—but his flirtations are without offense, and this applies to all the fun in the play.

An artist marries his model and, fearing he may lose her love, writes to his uncle for advice. He is told to arouse her jealousy by flirting with every woman he meets. His wife fathoms the scheme and, with the help of her entire family, gives the artist every opportunity to follow his instructions. The situations arising from such a motive require deftly conceived stage business, incessant action and the services of a company of actors skilled in the playing of farce. None of these requirements were met in a thoroughly satisfactory manner. In electing to write the scenario, direct the performance and play the leading role, Frank B. Coigne showed commendable zeal, but was not equally successful at all three tasks. The scenario is fairly creditable, and the same may be said of Mr. Coigne's acting, but the directing of the picture leaves much to be desired. Of the supporting company Maggie Weston was the most expert member. She caught the true comic spirit of the play.

Scene from "A Model Frame-Up" (Magneto).

## "Love's Probation"

### Interesting Two-Part Ramona for Release on the Program of the Associated Film Sales Corporation.

Reviewed by Margaret I. MacDonald.

AS ONE of the primary offerings of the Associated Film Sales Corporation, "Love's Probation," a prettily staged, semi-western production, stands well the test of critical observation.

The picture is based on a comedy of the clean, legitimate sort, with just a touch of drama—scarcely enough to claim for it the epithet of comedy-drama—and is enacted by a small but competent cast, the principal roles being played by Gertrude Bondhill and Randolph Gray.

The story at its opening presents two distinct threads, which have been nicely connected at a point midway. A young girl born into the midst of a nonsensical society element craves for a quieter life, and scorns an offer of marriage from an empty-headed baron. On the other hand a young man, also of the city, is ordered west by his doctor as a precautionary method against threatened ill-health. Tiring of solitude as the woman has tired of society life, he advertises for a wife, and later receives a telegram from this particular young woman who has accidentally seen the advertisement, packed her grip, stolen from home and boarded the train for the west, and hastens to the station followed by mischievous cowboy associates.

The best situations of the picture pile one on top of the other after this juncture. The girl having pictured things entirely different from the reality, is loath to back out of her bargain, but is persuaded at last to accompany her future husband to the office of the justice of the peace, where the marriage ceremony is performed.

The disappointment of the girl at the appearance of things in general, on her arrival at the cabin, has in it a touch of pathos as well as comedy; while the repose of the groom on the doorstep, with his saddle for a pillow, is a truly comic incident. The development of the love of the girl for the man is very delicately and prettily handled, and the picture is altogether a very pleasing one. Its release is set for Oct. 4th.

Scene from "Love's Probation" (Associated).

## "The Seventh Day"

### Bright One-Reel Edison Comedy by K. E. Horton, Directed by Will Louis.

Reviewed by Louis Reeves Harrison.

A GENUINE comedy of human nature, exposing one of its many foibles, yet without a harsh note in the exposure, "The Seventh Day" is amusing from start to finish, and it is made very attractive by fascinating Sally Crute. "The light that lies in woman's eyes" fairly sparkles in hers, and her engaging smile has helped materially to carry over duller plays. One cannot feel particularly gloomy while she is in evidence on the screen, so it is to be supposed that she is just dying to play tragedy—they always do when they are born comediennes. Her role in this case is that of nearly

Scene from "The Seventh Day" (Edison).

every young and pretty shop girl throughout the land. She is romantic, a dreamer of dreams, cherishing a sweet faith that somewhere is that ideal someone she is bound some day to meet. Her aunt sends her a complete and elaborate street costume, and, on The Seventh Day, she sallies forth in search of adventure.

Now it happens that Raymond McKee, in the character of a young clerk of aspirations and mattress-pressed pantaloons, has saved up for a similar adventure, and the two meet the usual way. Their little affectations of wealth and position are delightfully accentuated by clever subtitles, and they part with a sincere though vague idea of meeting again, he strapped, she sighing for the unattainable. Next morning she reaches out of her boarding house window for the milk bottle just as he reaches out of his for the socks he has washed and hung on the shutter, and their eyes meet. They make the best of it in the end with a logical and happy solution of their troubles.

## "The Voice in the Fog"

### A Lasky Play of Decided Merit Based on a Well-Known Story and Featuring Donald Brian.

Reviewed by W. Stephen Bush.

A LIVELY story, probable, consistent and withal sensational serves as the foundation of this feature. Donald Brian in the leading part gives a masterly performance. He joins great histrionic skill to marked personal magnetism and wins his audience from the very start. Scarcely less clever was the work of Frank A. Connor in the role of the villain. He is a polished and a probable villain and in spite of all his wickedness no audience will withhold its admiration of his daring and his resourcefulness.

Jesse L. Lasky Feature Play Co. (Inc.)
Voice in the Fog
novel by Harold MacGrath

Scene from "The Voice in the Fog" (Lasky).

The adventures of an impecunious lord, the plottings of a gambler and criminal are woven into a very pretty love story, in which Adda Gleason as "Kitty Killigrew" the American heiress figures to decided advantage. The development of the plot gives the Lasky directors a welcome opportunity for charming realism in the settings and for the introduction of those life-like types to which in every Lasky play we look forward as a matter of course. Some of the scenes have been contrived with great originality, notably the fatal ride of the American heiress, the robbery of the Moncton pendant and "the voice in the fog." In the trying moment when a mysterious hand reaches into her cab out of the fog and the darkness of London to steal her pendant the American heiress hears a man's voice and the words of the voice appear in heavy frosting on the window of the cab. The voice never leaves the memory of the heiress and her recognition of it in the midst of a most bewildering situation leads to the denouement and the climax of the play. "The Voice in the Fog" is a feature which gives the exhibitor full value and makes an evening's entertainment for the audience.

Harry Millarde, who produced the three-act Kalem drama, "The Net of Deceit," secured some unusually thrilling scenes for this production through co-operation with General John Foster, of the Florida National Guard. Thanks to General Foster, Millarde was enabled to film a submarine mine explosion, among other unusual scenes.

W. H. Haddock, one of the Gaumont directors of Rialto Star features, has returned with his company, headed by Florenze Tempest and Marion Sunshine, from the Catskill Mountains, where they took exterior scenes for the three-reel drama "Sunshine and Tempest."

## New Rolfe-Metro Players

### Marie Empress and Edward Brennan to appear in "The Woman Pays."

MARIE EMPRESS, who comes from a long line of theatrical folks and is known on both sides of the Atlantic for her extraordinary versatility, will have a prominent role in the coming Rolfe-Metro feature motion picture, "The Woman Pays," in which Valli Valli will be featured. Her father was one time Lord Mayor of London, was a famous Drury Lane actor, a Freeman of the City of London and prominent in Masonic circles. Her uncle was Edmund Kean, one of the greatest tragedians of all time.

Marie Empress.

Miss Empress is considered one of the leading male impersonators of the English speaking stage, whether in evening clothes or dressed as a ragged urchin. She is a well-known comedienne in London and Paris and is also a dramatic actress of unusual force and power. In addition to this she plays ingenue roles with girlish vivacity, to which is added the attractiveness of her slender and graceful figure.

Mme. Belchere, the mother of Miss Empress, was a famous French actress. Her grandfather was Dr. Belchere, physician to the Rothschilds. In addition to her French and English parentage Miss Empress has some Spanish blood, and her Latin ancestry is very plainly shown, for her beauty is of the striking, dark type. Miss Empress entered her motion picture career with Lew Fields in "Old Dutch." She appeared as the "firefly" with William Elliott in "When We Were Twenty-one," and afterward had a leading part in "The Stubbornness of Geraldine." She has been very successful in motion pictures. Her striking beauty screens splendidly and her histrionic ability and marvelous versatility fits her to interpret almost any part, male or female.

Edward Brennon.

Edward Brennon who, too, has had an interesting and varied career, will be featured along with Marie Empress in "The Woman Pays." He was born in Rochester, N. Y., but his parents moved to Indianapolis when he was a boy, where he studied law under Benjamin Harrison before he was elected President of the United States. At the outbreak of the Spanish-American war he enlisted with General Nelson A. Miles as a member of the 27th Indiana Battery. He practiced law in Indianapolis and in Montana and Washington, winning no little fame as leading counsel in several big murder cases, and with a large criminal practice. He went to the Philippines, where he opened a law office, and while there aided in the settlement of the Friar land question. Brennon was induced to enter the motion picture field a few years ago and he rapidly forged to the front. He possesses unusual ability, both in acting and directing, and has been associated with Director John W. Noble in the direction and production of a number of important recent Rolfe-Metro releases.

# Manufacturers' Advance Notes

## "THE QUEEN OF THE BAND" (Reliance).

Unusual novelty marks the Reliance feature "The Queen of the Band," from the pen of Tod Browning and produced by Ray Myers. Usually "crook" photoplays follow along similar lines. This one provides a novelty in the way in which a monster diamond is stolen and recovered.

Two crooks go into a well-known jewelry shop which has just received one of the largest diamonds in the world. They look at lockets. They find one with a large cavity and lay it aside. Then they look at diamonds, among the diamonds being the big stone. A messenger boy enters with a fake telegram and upsets the tray. The diamonds are scattered upon the floor. The crooks aid in the picking up of the stones. When the episode is over the big stone has disappeared. The police at once seize upon the clue of the messenger boy. He has come with a fake message. Therefore, he must have stolen the diamond.

Scene from "Queen of the Band" (Reliance).

Ramar, the celebrated detective, however, holds to an opposite view. He goes to the jewelry shop the day after the robbery. There he meets Zoah, an international criminal. He finds that she has purchased a locket. He examines a similar locket. He ascertains that it contains a cavity large enough for the concealment of the big diamond. He argues that therefore the crooks concealed the diamond in the locket during the hubbub raised through the messenger boy's upsetting of the tray of precious stones.

This hypothesis proves correct and after further thrilling adventures Ramar is able to capture not only Zoah, the chief diamond conspirator, but also the other members of the band.

Adoni Fovieri, who was formerly in Madame Sarah Bernhardt's company in Paris, plays Zoah. Frank Bennett, Gladys Field, Jack McDermott, Phil Gastrock, O. MacDiarmid and Jack Cosgrove are other principals, while George Walsh is Ramar, the detective who solves the mystery.

## PATHE NEWS SCORES TWO BIG HITS.

A remarkable example of newspaper enterprise applied to a motion picture news film was shown by the Pathe News last week. The serious subway accident in New York where a whole block of street caved in, burying a trolley car and killing and injuring a large number of persons, happened shortly before 8 o'clock in the morning on Sept. 22. Within a half hour of the accident three cameramen had arrived from the Pathe studio in Jersey City, and within an hour their negatives had been received in the studio where they were developed, projected and cut. By 11:30 they were on their way to Bound Brook to be printed and two hours later fifteen prints were being delivered by a squad of special messengers to theaters in the metropolitan district, where bookings had already been made by telephone. Seven other prints followed within an hour later, so that twenty-two theaters in New York City and Brooklyn were showing on their screens on the afternoon and evening of the day of the accident pictures of the big news story of the day. In one instance, at least, a theater was showing the film at 4:30 P. M. Among the houses who booked this "scoop" were the Strand, Broadway, Proctor, Moss and Brill houses and the Summer and Duffield in Brooklyn.

The New York Tribune voluntarily paid a remarkable tribute to this exhibition of enterprise by featuring a story of the "scoop" in a box at the top of the third page.

Not satisfied with this feat, P. D. Hugon, manager and editor of the Pathe News, put over another one the very next day. The newspapers of Thursday were carrying display stories of Henry Ford and his "jitney" submarine, and his call upon Secretary Daniels at the White House. A Pathe News cameraman caught Mr. Ford at the White House and J. R. Bray, the Pathe cartoonist was summoned and put to work upon an animated cartoon of Mr. Ford and his submarine. The photographing of these pictures was rushed through at high speed and on Friday the pictures were being shown on Broadway. The amount of labor and the speed with which the films were made is shown by the fact that 2,000 pictures had to be photographed for this cartoon.

## NEWMAN'S LACQUER.

The Newman Lacquer Company, 3317 Hackberry street,, Cincinnati, Ohio, are putting out a transparent liquid preparation which after it is applied with a brush, on the order of varnish, to brass poster frames, easels, railings, etc., dries and becomes hard within an hour's time after application. The object of this lacquer is to save the necessity of polishing the metal. It is not necessary, as this lacquer preserves the metal in a bright and lasting luster for about six months. After it begins to show a little wear the old lacquer can be easily removed with wood alcohol and the brass can again be polished as before and another coat of lacquer can be applied. This lacquer is especially desired, and is in big demand by theater owners, and especially in theaters where a considerable amount of brass work is in use. This lacquer does not change the color of the brass.

S. J. Newman, who is connected with this firm and who is also secretary and treasurer of the Newman Manufacturing Company, manufacturers of brass lobby frames and theater fixtures, advises that this lacquer is now being used by a great many theaters throughout the country, giving excellent satisfaction. The cost is very nominal. The lacquer comes in half pint, pint, quart and gallon cans. Literature will be mailed upon request.

## BIG MINE SET IN "THAT LASS O' LOWRIES."

Robert Leonard, who is directing Helen Ware in "That Lass o' Lowries," recently completed a remarkable set which was used in the picture. The setting was a coal mine scene and two hundred people took part in it. A hoisting derrick was first erected, and then surrounding it six other buildings were put up. Two tons of broken coal were scattered around the shafts and two narrow-gauge railroads were built with coal cars on narrow trucks to fit the rails. Twelve Missouri mules were purchased to drag the cars along.

Scene from "That Lass o' Lowries" (Universal).

Governor Slaton of Georgia, who recently visited Universal City, was amazed at the detail observed in building the setting and posed in several scenes with Helen Ware, Director Leonard and Hobart Bosworth. In one of the scenes Governor Slaton picked up a pick and split several large chunks of coal into bits while the camera clicked away.

"That Lass o' Lowries" will be released on the regular Universal Broadway feature program.

## "TAKING A CHANCE" (Cub Comedy).

George George makes his debut with the Cub Comedy company in "A Change of Luck," the Cub Comedy release on the Mutual program for October 8, and in the role of Hank, a character introduced by him, lends able assistance to George Ovey, as Jerry, the featured member of the cast. As a team Ovey and George have succeeded in introducing a succession of funny touches and as a consequence this release is crowded with laughs.

George Ovey is a little fellow and in anatomical construction George George is just the opposite. He is tall, lanky, and of a physique well fitted to do the "Dopey Dan" type which he portrays.

Scene from "Taking a Chance" (Cub).

The story deals with two stranded chums who find themselves in a predicament for future board and lodging. Wandering along the roadway they pass a sign which announces that a reward of $500 is offered for the capture of Wild Ike, a bad man. A happy idea strikes Jerry. He will impersonate Ike, have Hank lead him to the sheriff and collect the reward, then make his getaway and split fifty-fifty. Just then Ike comes along and overhears the plot. He decides it is a good thing and makes Jerry trade clothes. Then Ike marches him off after putting Hank out of the way.

At the sheriff's office Ike is just collecting his reward when Hank, now revived, rushes in, exposes the plot, and with Jerry takes the $500 while Ike is led to a cell.

The picture is directed by Milton Fahrney and in the cast besides Ovey and George are Jefferson Osborne, Louis Fitzroy, Goldie Colwell and Janet Sully.

## "PARDONED" (Clipper).

An unusual cast of film favorites carries the action of "Pardoned," the latest Clipper three-reel release. The story is exceptionally strong, and affords every one plenty of screen range to display his ability. Harold Lockwood essays a dual role, playing two distinct characters, each of which is supposed to be the physical counterpart of the other, and it is around this that the story hinges. Eugenie Forde as the chorus girl plays her part wonderfully well, lending exceptional dramatic strength to the action.

Scene from "Pardoned" (Clipper).

## "THE HONEYMOON ROLL" (MinA).

"The Honeymoon Roll," the MinA release of October 7, deals with the story of a pair of honeymooners from the "sticks" who come to the city with quite a wad of greenbacks to spend. Through the efforts of a fifth rate actor and a girl known as Slick Fingered Sue they are on the point of losing their honeymoon roll when it is saved for them through the efforts of a friendly bell-hop.

William Seider, who takes the part of the husband, directed the picture in a masterful way. Rena Rogers, who plays the part of the wife, gives him splendid support. Miss Rogers will probably be remembered as a former Universal favorite. Constance Johnson as Slick Fingered Sue and Raymond Russell as the actor, complete the cast of principals.

Scene from "The Honeymoon Roll" (MinA).

## ASSOCIATED ACTIVE IN LOS ANGELES.

The Navajo Company, one of the releasing companies on the Associated program is very busy filming a two reel comedy drama of western life entitled "The Bug and the Butterfly." The story deals with the adventures of two easterners out West and tells how one proved able in a big emergency, and the other found the land of heart's desire. The great outdoors and the Far West furnish the background for sterling action and the lives of some very real people, the kind you meet out West every day. William R. Parsons, director of the Navajo brand, is in charge of this production which will shortly be released on the Associated program.

## "PROFIT FROM LOSS" (American).

This is a film-story of a compelling theme—true to life—just dramatic enough to be of interest to both the masses and classes. It will be released October 15.

Vivian Rich, the charming "Flying A" ingenue, plays Nellie Carter, the wife of a laboring man (Walter Spencer), amid squalid scenes where life is a battle. With a weakness for liquor, Carter loses his wages in a saloon card game. With the winnings Harmon (Jack Richardson) visits a cafe where, under the influence of his female companion, he gives a poor woman the money. Carter, repentant, returns home to find that his wife was the object of Harmon's forced charity. Rejoicing in their good luck, Carter writes an order to his employer to pay his wages to his wife thereafter.

Scene from "Profit from Loss" (American).

## "A GIRL OF YESTERDAY" (Famous Players).

When the Famous Players Film Company's unique comedy-drama, "A Girl of Yesterday," appears on the Paramount program October 7, Mary Pickford's innumerable admirers will have an opportunity to see the world's most popular motion picture star in the thrilling role of companion to the internationally famous aviator, Glenn Martin, in one of his daring aeroplane flights.

Aside from the delightful mixture of quaint humor and romantic thrills, there are many points of novelty and of unusual interest in this remarkable feature. For the first time in her life, Mary Pickford is seen in actual aerial flight, while conversely, Glenn Martin makes his debut as a motion picture actor. "A Girl of Yesterday" is probably the first screen play to contrast all the phases of courtship in a generation gone by with the most modern of romantic auxiliaries—the aeroplane, the palatial steam yacht, the tennis court, the golf course, and other adjuncts considered indispensable to Milady of the Nineteen-fifteen vintage of the Four Hundred. Another unique feature of this production is the fact that, for the first time in their joint screen careers, Mary and Jack Pickford actually appear in their true relationship as sister and brother. Although they have frequently appeared in pictures together, they have never before been cast in their real identities.

Scene from "A Girl of Yesterday" (Famous Players).

Miss Pickford's transition from the meek and obscure girl of yesterday to the undaunted, daring and irresistible girl of today is effected with her customary skill in mastering difficult situations.

The vessel used for the yacht scenes is none other than the million dollar floating palace of John D. Sprecklеs, the celebrated San Francisco multi-millionaire.

## "PIPPA PASSES" (Biograph).

Scene from "Pippa Passes" (Biograph).

Six years ago there was released a one reel Biograph production which startled the film world and whose quality was made the subject of numerous newspaper editorials. It at once became the subject of discussion among members of the foremost literary societies of America, who pronounced it a tribute to the masterpiece of Robert Browning. It was the interpretation of the famous "Pippa Passes" by that distinguished author.

Today, six years later, the same production is reissued, and, notwithstanding that considerable advancement and changes have taken place in the motion picture industry, we have a picture which is today and always will be a credit to the producers. Simple in story, yet rich in radiating the warm spirit of Browning's poem, "Pippa Passes," will continue to please more millions of people at this time than it did when it first went into service.

Another remarkable fact about this production is that every player of the cast is either a successful director or a popular star today. The complete cast consists of Arthur Johnson, Marion Leonard, James Kirkwood, Mack Sennett, George Nicholls, Owen Moore, Gertrude Robinson and Billy Quirk.

It is released October 15, on the General program.

## "$50 FOR A KISS" (Universal).

Will M. Cressey and his vaudeville partner, Blanche Dayne, make their film debut in the Universal film "$50.00 for a Kiss," a Joker comedy written by Mr. Cressey and produced by Robert Daly, which will be released on October 9. Mr. Cressey was a pioneer in vaudeville when "variety" was being elevated.

Mr. Cressey has played David Harum parts in American vaudeville for years and needs no introduction to readers of the Moving Picture World. As Down-East Yankee and hard-headed Si Hollers Mr. Cressey has made a reputation for himself. He is now the only portrayer on the American stage whose fame warrants him in assuming the mantle of Mr. Thompson. Mr. Cressey writes his own plays. He shows marked originality in his microscopic delineation of a type familiar to Americans the country over. In both his work on the stage and in writing his plays and sketches Mr. Cressey is ably supported by Blanche Dayne, his wife.

Will M. Cressy and Blanche Dayne in "$50 for a Kiss" (Universal).

"$50.00 for a Kiss" tells the story of a New England farmer who is compromised by an enterprising female book agent. The farmer and his daughter get into difficulties with the milk inspector, who finds their product has been watered until it has lost all resemblance to milk. The situations in the play are screamingly ludicrous. Mr. Cressey and Blanche Dayne are ably assisted by Adele Farrington. Mr. Cressey is cast as Silas; Miss Farrington as his wife, and Blanche Dayne as Bettie, the book agent.

## "MUTUAL TRAVELER" IS GAUMONT SCENIC.

Who is the "Mutual Traveler?" What is the name of the pretty, dark haired girl who takes a spellbound audience with her to all the garden spots of the United States in the Mutual scenic picture, "Seeing America First"? The clever guide who leads you straight to the ninety thousand dollar dairy on Mrs. George W. Vanderbilt's estate at Asheville, N. C., or douses you with spray at the foot of Niagara Falls and down the wonderful gorge—she refuses to tell you who she is.

Go with her on her trip to Niagara Falls beginning September 28.

The "Mutual Traveler" will have something new to show every week on the Tuesday split-reel Gaumont scenic, "Seeing America First."

## "LANDING THE HOSE REEL."

### First Installment of "The Chronicles of Bloom Center," a New Comedy Series by Selig.

"The Chronicles of Bloom Center" is the title of a rural comedy series about to be inaugurated by the Selig Polyscope Company. The first of this series will be a Selig Diamond Special in three reels, entitled "Landing the Hose Reel," which will be released in regular service on Thursday, October 14. The eleven photoplays following will each consist of two reels, and will be released every other Monday beginning Monday, October 25.

"The Chronicles of Bloom Center" are inaugurated along an entirely new idea in Filmland. The environment and the majority of the characters in each one of these twelve comedies are the same. However, each plot is complete in itself. Thus it will be seen that although there is a connection between each of the releases by reason of the adventures of the same characters and which it is believed will hold the interest, yet each is a separate and distinct plot.

Scene from "Landing the Hose Reel" (Selig).

"The Chronicles of Bloom Center" were written by Maibelle Heikes Justice and William Lord Wright, and feature such comedy stars as Sidney Smith, Ralph McComas, William Hutchison, Lyllian Brown Leighton, Lee Morris, John Lancaster and others. The names of the characters which disport themselves through the series of "The Chronicles of Bloom Center" include Margaret Tate, the editress of the Bloom Center "Weekly Bugle"; Johnny West, the rural reporter; Chubby Green, a bad boy; Constable Plum and his militant wife; Miss Selina Tubbs, a maiden of uncertain years; Ira Pash, proprietor of the general store; Phil Pickle, the Bloom Center druggist, and others.

Frederick Warren, the New York millionaire, has a warm spot in his heart for Bloom Center, the little village where he was born and raised. He frequently donates funds for Bloom Center's public enterprises. The Ladies' Art Embroidery Club holds a meeting in Melodeon Hall to discuss the need of a new hose reel for the Bloom Center fire department, and it is resolved to write Warren for money with which to purchase the apparatus.

Warren replies that he will donate half the funds if the inhabitants of Bloom Center raise the other half, and he sends his daughter, Amy, from New York to Bloom Center to see if the Bloom Centerites appreciate his liberality. Among the methods devised to raise the necessary sum is a tax on whiskers, a lawn fete, etc. During the course of proceedings, Constable Plum plots to hold up auto speeders and gain the much needed money for the fire department.

Amy, after participating in many of the comical endeavors to raise the money, writes to her father that it cannot be done, and Warren sends a check for the necessary amount. When the hose-reel is purchased Warren arrives and introduces Amy as his daughter, much to the consternation of the Bloom Centerites.

A trial-run of the hose reel is decided upon by Fire Chief Pash. Chubby Green starts many false alarms, which are reported in good faith by Constable Plum. Finally, when Constable Plum really finds Pash's home burning and reports, that functionary chides Plum for trying to pull a childish joke. The Fire Chief refuses to budge. However, when Pash goes home, resplendent in helmet and boots, he is astounded to find that his dwelling is a smoldering mass of ruins.

It is confidently stated by the Selig Company that "The Chronicles of Bloom Center" will inaugurate an entirely new style in screen comedy. It will be remembered that the Selig Company inaugurated and set the pace with another great serial, "The Adventures of Kathlyn." The progress of "The Chronicles of Bloom Center" will be watched with intense interest.

---

Maurice Costello and Leah Baird are at work on "A Question of Right or Wrong," a feature picture being produced by the Vitagraph company, under the direction of Van Dyke Brooke.

## "DIVORCED" (Equitable).

Featuring Hilda Spong as the star of Edwin Archer's heart-stirring play, the Equitable program has made a noteworthy addition to its list of film surprises in "Divorced," a five-part society drama, in which Lester Chambers, Charles Hutchinson and Fred Eric have prominent and effectively handled parts. The play is an illustration of the results following the yielding by a husband to the attractions of stage sirens. A marriage is broken up by the husband's elopement, the wife secures a divorce from her husband and lives on an income provided by him. This is insufficient to carry the son through college, and the wife is aided by a rich society man who, using the aid given and the promise of marriage as soon as he can obtain a divorce as inducements prevails on the wife to live with him, the son growing up in ignorance of the source of the addition to his mother's income. When the society man's wife dies the projected marriage is put off, and the dramatic incidents which follow the learning by the son of the relations between his mother and the man who has been his benefactor, and the conditions under which his education was obtained, lead up to a startling climax.

The mother is tried for murder, and although a maid testifies that she heard the son say to his mother, "You have killed him," a jury frees her on the ground of temporary insanity, holding that the man she killed was the cause of her losing her reason for the time being. There is a pretty thread of love running through the story, as the girl with whom the son is in love sticks to him through all the revelations and in the end the mother and son are reunited, with the son winning the girl he loves.

In the production of this play Director Golden made a new record in picturization, as the scene of the wedding of Leonore Fenwick and Ralph Manson is the first ever taken in a sure enough church. It was decided to break away from the stock church set of the studios, and after considerable argument the authorities in control of one of the best known Presbyterian churches in the Bronx gave permission for the use of their place of worship for the wedding scene. The Edison Electric Light and Power Company received the lighting contract, for in spite of the broad window expanse and the bright sunlight flooding the church there was need of a battery of electric reflectors, and the floor and pews were a litter of wires, transformers and other paraphernalia. The sexton of the church was on hand to see that no damage was caused, the regular organist was in his place, and a new chapter of film history was made when the strains of the wedding march from "Lohengrin" announced that the bridal couple and their attendants had begun their march up the aisle to the altar. The floral decorations were lavish in the extreme, and after a few flowers had been taken as souvenirs by the guests at the wedding the mass of blooms remaining fell into the loving care of the children of the neighborhood.

Scene from "Divorced" (Equitable).

"Divorced" is scheduled for release on October 25 on the Equitable program through the World Film exchange.

---

## BEN WILSON BUILDS HIMSELF A HOUSE.

Ben Wilson, the Universal east coast star, has built a house at Leonia, N. J. It is a pretty two-story cottage on a hillside among a grove of trees, and is not far from the new Universal studios at Coytesville, N. J. The house was designed by Mr. Wilson himself, with the assistance of his wife, and was completed in just nine months. All the players in Mr. Wilson's company assisted at the laying of the cornerstone, which, contrary to the usual custom, was not put into the foundation of the house until the building was finished.

On the second floor of the house Mr. Wilson has made provisions for installing a projection machine in which "takes" made during the day can be shown the same evening after being developed in the laboratory at the rear of the house. A strong safe has been built into the basement walls and in this safe Mr. Wilson will keep prints of releases in which he appears, so that lineal descendants in after years can see how papa looked when he was playing in big Universal features.

## "HIS LORDSHIP'S DILEMMA" (Gaumont-Casino).

This is the second Casino Star Comedy release in which W. C. Fields, star of Ziegfeld Follies, takes the lead. Fields, a bogus lord, receives notice that his days of ease and luxury are numbered. He and his faithful valet part company, but meet later, one carrying a sign advertising a restaurant, the other a sign advertising indigestion tablets. Fields has been paid a dollar of his wages in advance, so invites his valet to have a drink. In the cafe, by clever team work, they obtain a good supply of free lunch, cigars, drinks and even get back the dollar bill with which Fields paid for the drinks. With this supply, they go to a park to eat their lunch. Fields reads in a paper about a lord winning an heiress by his wonderful golfing. Moving to a sunny spot situated by a lake, Fields falls asleep. He dreams he wins an heiress by his clever work with his golf sticks and arriving at the girl's home to ask for father's consent to their marriage, is just in time to save father and his family from a bomb planted by blackhanders. This clinches the deal as far as father is concerned, and as he embraces the new sweetheart, he awakens with a start to find his arms around his valet. Indignant at the latter's boisterous laughter, Fields pushes him in the lake. As nothing but bubbles appear on the surface of the water, Fields walks away to fight life's battles alone.

Scene from "His Lordship's Dilemma" (Gaumont).

## "THE MAN OF SHAME" FILMED IN QUEBEC.

Many of the scenes in "The Man of Shame," the Broadway Universal Feature in which Wilton Lackaye is starred with Harry Myers and Rosemary Theby in support, were taken in Quebec, Canada. Frank Beresford, technical director of the Universal, spent eight weeks in Quebec about two years ago with the Kalem company when they produced "The Conquest of Quebec," and after reading the scenario of "The Man of Shame," which is adapted from Jules Mary's French play, "Roger La Honte," Mr. Beresford at once suggested that the Lackaye company go to the old French city.

Scene from "The Man of Shame" (Universal).

Some difficulty was experienced in New York in securing French costumes for men and women of the 1780 period. At the Canadian border Mr. Lackaye and party were held up by the customs authorities, who at first refused to permit them to enter Canada, as a trunk full of guns was included in their baggage.

Champlain street in Quebec was used as a background in staging the play, as many of the lower city streets are the same to-day as they were in the middle of the eighteenth century. Champlain street ends in a boardwalk headed by "Breakneck Steps," where Mr. Lackaye, on horseback, did a big "stunt" for the picture. The "bank" scenes were taken on St. Joseph street, which boasts that not a single sign in English is to be seen in its length.

## HIGHEST AWARDS TO WURLITZER.

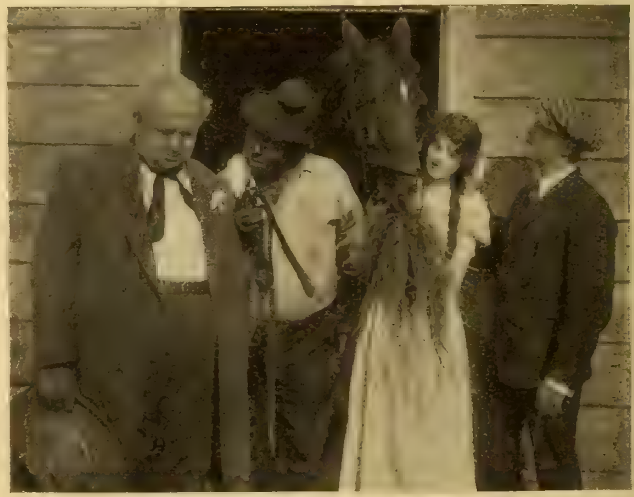
The Board of Awards at the Panama-Pacific Exposition has recently confirmed the award of two grand prizes and two gold medals to the Rudolph Wurlitzer Company upon the Wurlitzer piano, the Wurlitzer player piano, the Wurlitzer unit orchestra, and the Wurlitzer harp. Wurlitzer instruments received these honors in competition with musical instruments of all other makes, which seems conclusive proof that Wurlitzer instruments do excel.

In pianos and player pianos, the Wurlitzer stores present a variety which is conceded to be the greatest and most representative in this country, there being in one of their stores alone fourteen famous makes of instruments, representing over one hundred different styles. The great Wurlitzer factories at Wurlitzer Station, North Tonawanda, N. Y., occupy a tract of 60 acres and its annual shipments are tremendous. The Rudolph Wurlitzer Company is the world's largest general music house. Rudolph Wurlitzer, Sr., came over to this country from Germany in 1853. He is descended from a long line of distinguished musical instrument manufacturers in the musical centers of Europe. In the year 1856 he founded the Wurlitzer business. It has grown steadily and without interruption until today there are Wurlitzer warerooms in twenty-four large cities.

## BLOODED STOCK IN "BLUE GRASS."

Charles Seay, who is responsible for the production of "Blue Grass," which will be released on the Equitable Program October 10, assembled what he terms the most valuable collection of racing stock ever used in a motion picture production.

Fifty-two horses, all thoroughbreds and prominent figures during the past racing season at Saratoga, Belmont Park and Pimlico, took part in the big racing scene which is one of the potent scenes in the famous Paul Armstrong play.


Scene from "Blue Grass" (Equitable.)

Mr. Seay and Mr. Wise, who played the principal role, were living at the United States Hotel, Saratoga Springs, during the last racing meet. The hopes of Seay to be able to stage his racing scene were materialized when Wise, one day, chanced to meet a former friend, who owned a stable. This friend secured permits from the Jockey Club, prevailed upon the various owners to participate in the scene and then induced the foremost jockies at the meet to ride, with the result that a very formidable scene was procured. However, the real sporting element entered into the race, and Seay had a hard time getting Blue Grass to win. Blue Grass, the title-bearer throughout the story, was a former race horse, but had seen its very best days. When stacked up against some of the present-day record-breakers it had a hard time carrying out its part of the program, to win. However, after several starts, Blue Grass came down the stretch a winner and the scene was O. K.'d.

Thomas A. Wise, who appeared in "A Gentleman From Mississippi" for World Film, plays the principal role in "Blue Grass," many scenes of which were staged at Saratoga Springs, Henderson, Kentucky and at Richmond, Virginia. The intent was to secure as perfect a Southern atmosphere as possible, and that Seay succeeded, goes without saying to those who have already seen the production. It is a truly Southern story with a diversity of themes.

### "THE OUTER EDGE" (Essanay).

Scene from "The Outer Edge" (Essanay).

"The Outer Edge" is a strong emotional drama and is peculiarly adapted to the temperaments of Henry B. Walthall and Warda Howard, who play the leads. Both are at their best in plays calling for the portrayal of intense feeling and this three-act drama, written by the well-known magazine writer and novelist, Henry Oyen, draws almost entirely upon the inner emotions, although there is plenty of action in it. The story is that of a physician who is dragged down to the depths by the drug habit, losing position and wealth. After pawning every available possession except a revolver to satisfy his craving for the drug, he returns to his cheap lodging house to end his life. Half stupefied, he gets into the wrong room, where he finds a woman and her daughter nearly starved. He takes his revolver and pawns it to buy them food. His own act of kindness gives him a new view of life and he struggles to break his habit. Mr. Walthall brings out with intense realism all the agonies of the victim suffering from the lack of drug. Many times he nearly falls again, but is aided by a nurse whom he had known years before. Finally he succeeds in throwing off the yoke altogether and wins back to manhood and the love of a woman.

### "JOHN GLAYDE'S HONOR" (Pathe).

Scene from "John Glayde's Honor" (Pathe).

"John Glayde's Honor" is the name of the first five-reel feature contributed by the Frohman Amusement Corporation to the Pathe Gold Rooster Program. It has been picturized from the play by Alfred Sutro, the famous modern playwright, and was used in 1913 in this country as a vehicle for our own James K. Hackett.

The Frohman Amusement Corporation have cast this play splendidly, C. Aubrey Smith, Mary Lawton and Richard Hatteras fitting into their parts unusually well. The photography is beyond criticism, and the interior sets remarkable for their good taste and harmonious fitness.

The play deals with the story of one John Glayde, "Master of Men," and how, in his mad strife for power he loses forever the love of a woman without which his conquests are empty. After pleading in vain for a return of the affection she so lavishly bestows on him, Muriel, the wife, accepts the invitation of friends, and goes to Paris for a visit. There she meets Trevor Lerode, an artist, who, struck with her beauty, begs a sitting. The intimacy of the studio leads to Lerode's falling in love with Muriel, much to his mother, Lady Lerode's dismay. But Muriel, starved for what young Lerode has so plentifully to give, finds her will powerless in the grip of an overwhelming passion. Lady Lerode cables John Glayde, who, suddenly realizing his peril, drops everything and rushes off to Paris, where he tells young Lerode that his visits to Mrs. Glayde must cease. But things have gone too far, and the next night Muriel and Lerode run off to a country lodge, where they are followed by Glayde. In a tremendously dramatic scene Glayde is about to put an end to Lerode, when Muriel steps between and, addressing her masterful husband, says: "It is not love, but pride in John Glayde's honor, that makes you wish to kill!" This line is the keynote of the whole play, and, as the years go on, the full realization of it comes upon the "master of men," to make a dross of his gold, and of his power a mockery. It is inspired drama, worked out to its logical, bitter conclusion with a fearlessness that cannot but have a deep effect on those who view it.

Released as a Gold Rooster play Friday, Oct. 15th.

### EIGHTEEN CONTINUOUS DAYS OF V-L-S-E FEATURES.

A run of unusual length for one company's productions has just been booked from the B. F. Moss Theatrical Enterprises from Joseph Partridge, Manager of the New York exchange of the V-L-S-E.

Starting with October 4th, the Moss organization will show at its 86th Street and Third Avenue theater, six Big Four features in succession, for three days each. Those that have been selected are "The Sins of the Mothers," "Crooky," "The Island of Regeneration," "Playing Dead," "The Chalice of Courage," and "Mortmain."

### ALICE HOLLISTER IN KALEM DRAMA.

Alice Hollister returns to a role of the adventuress type in "The Net of Deceit," a three-act Kalem drama. This is the Kalem leading woman's first picture since her return from the mountains where she had been vacationing. Miss Hollister appears opposite Roland Bottomley in this production.

### "SHANGHAIED" COMPLETED.

"Shanghaied," hailed as Charles Chaplin's funniest comedy, has been completed in Essanay's Los Angeles studio, and critics who have seen it are unanimous in the assertion that it is the best laugh-making photoplay Mr. Chaplin has ever produced. It is released on Monday, October 4.

**A HIGH CLASS MANAGER**
OPEN FOR A POSITION AS
**MANAGING DIRECTOR**
OF A CLASS "A" THEATRE
Address, A. M. W., care M. P. World, New York City

Mr.
Richard
Ridgely
Director, Thos. A. Edison, Inc.

Desires to Call
Particular Attention to

"The Magic Skin"

A Photoplay Feature of the
Higher Type Based Upon
Honore Balzac's Story,
"The Wild Ass's Skin."

Kleine-Edison Release
Wednesday, October 13

# Trade News of the Week

## An Eleventh Story Show

### Pittsburgh Department Store Closes Its Picture Show—Local Exhibitors' League Made Remonstrances to City Authorities—Demanded Impartial Administering of the Law and the Eleventh Story Theater Could Not Be Continued.

Special to Moving Picture World from Pittsburgh News Service.

THE fact that moving pictures are being depicted in department stores has been a subject of much discussion in the film circles lately. One store in particular, advertising moving picture shows on "the eleventh floor" was openly defying the law as applied to moving picture exhibitions.

Although the matter has been discussed at various meetings of the Exhibitors' League of Pennsylvania, no action had been taken definitely until last week, when a committee, consisting of James Delves, G. W. Sahner and Ira Aronson, appointed by the Exhibitors' League, called upon Charles S. Hubbard of the Pittsburgh Department of Public Safety, who promised to take the matter up with the building inspector.

In last Saturday's papers the department stores had big advertisements stating that motion pictures would be discontinued. "Everybody is smiling."

### FOR NOT SHOWING CENSORSHIP SEALS.

Joseph A. Berrier, chief clerk of the Pennsylvania State Board of Censors, after visiting the moving picture houses in Erie, Pa., last week, left for Harrisburg, to make his report. It was said that several Erie moving picture owners were in danger of arrest for not showing the seal of the Board of Censors on films exhibited.

Harry Jack, proprietor of the Victoria theater, said that Mr. Berrier had visited his place to remind him of the ruling of the board. This is being complied with, Mr. Jack says. However, the fault of not having the seals on the films, according to Mr. Jack, lies chiefly with the film company which sends the films into the state.

### B. F. JONES TO ASSIST AL. CROSS.

B. F. Jones, Jr., one of the best known film men in the Western Pennsylvania and West Virginia territory, has accepted the position as assistant manager to A. W. Cross, of the Hudson Feature Film company, at 212 Fourth avenue, Pittsburgh. Mr. Jones was formerly manager of the film department of the Calcium company and for one year was manager of the Universal office in Wheeling, W. Va.

### J. G. BERGENER TO BOOK FOR EXCHANGE.

John G. Bergener, formerly on the road booking a war feature, has been engaged by the Greater New York Film Rental company, at 121 Fourth avenue, Pittsburgh, as booker.

### C. W. ECKHARDT GOES TO FOX OFFICE.

Clyde W. Eckhardt, who for the past eight months has been assistant manager of the Hudson Feature Film exchange, at 212 Fourth avenue, has accepted a similar position under Harvey B. Day, of the Fox Film corporation, at 121 Fourth avenue, Pittsburgh. Mr. Eckhardt is an old showman and has been very successful in the film business and has made many friends among the exhibitors in this territory, who all wish him the best of success in his new undertaking.

### THE KLEINS OPEN ELECTRIC ORGAN SHOP.

The Klein Brothers is the latest music addition to the list of Pittsburgh concerns of interest to exhibitors. They recently opened up at 811 Liberty avenue, opposite the Academy theater, and are the exclusive agents for the Smith patent electric pipe and orchestral organs. The members of the new firm are J. W. Klein, formerly with Seltzer's, and J. J. Klein, who has been in the organ tuning and repairing business in this city for some time. A. Bailey, also formerly with Seltzer's, is sales manager.

### H. A. ROSS TO MANAGE BIJOU DREAM.

H. A. Ross, formerly manager of the Bijou Dream in East Liberty, is now house manager of the East Liberty Cameraphone, succeeding Blake Kester, brother of the owner. Blake has left for his former home in Canada.

### T. A. GILBERT TO MANAGE BEAVER AVENUE HOUSE.

T. A. Gilbert, formerly manager of the Bijou, in Belle Vernon, near Pittsburgh, and also at Monongahela City for a few months, has accepted a position as manager of the Beaver Avenue theater, Pittsburgh.

### HOLLIS & SMITH NOT WITH AN EXCHANGE.

Hollis & Smith, motion picture supply dealers at 434 Fourth avenue, Pittsburgh, desire to announce that they are in no way connected with any film exchange, supply house or theater, but are conducting their business entirely on their own resources. There have been reports out recently to the contrary and this firm wishes to deny them.

### JAMES FARR BACK WITH WEILAND FILM CO.

James Farr, formerly with the Weiland Film Company, but recently connected with the De Luxe Films Corporation, is again with the Weiland Company, in charge of Weiland's paper shipping department.

### EXHIBITOR HOFF VISITS.

C. D. Hoff, manager of the City theater, in Ellwood City, Pa., was a visitor in Pittsburgh last week at the Feature Film & Calcium Light Company, ordering supplies for his house, which reopened last week after being closed for the summer. The "City" is an up-to-date theater of 300 capacity and under the management of Mr. Hoff is expected to enjoy great success.

### SMOKY CITY GOSSIP.

Charles Bennett, an old-time showman who has conducted several picture theaters in Pittsburgh as long as twelve years ago, is conducting the "Trip to Joyland" at the Exposition and reports very good business. Mr. Bennett says he still has a hankering for the motion picture business and that we will probably get back in harness soon again.

The Grand theater, Center street, Natrona, Pa., which has been closed during the summer months, reopened recently. Pictures equal to those which have made this playhouse famous will be shown at each performance during the season.

"Europe in Arms" is the latest European war film added to the list of subjects controlled by the Weiland Film Company at 115 Fourth avenue, Pittsburgh.

Mr. Simon has resigned his position with the Fort Pitt Film Company and it is understood that he is negotiating for turning out short features to be made and produced in Pittsburgh.

George Bates, of the Pittsburgh Commercial Motion Picture Company, has returned from a trip in which he traveled 4,600 miles and took over 3,000 feet of film of the Great Western Field Trial Club of North Dakota, including scenes in various parts of the west.

E. C. Rockwell, of the Metropolitan Booking Offices, states that business is picking up and that he expects a number of new features in the near future.

Ludwig Hommel & Co., at 422 First avenue, Pittsburgh, report that the exhibitors are taking a great deal of interest in the new 6-B Power's Cameragraphs. Among the latest sales are one to H. K. Spence, of Johnsonburgh, Pa., and two to Dunn & Wood, at State College, Pa.

Edward McMillan, of the Hudson Feature Film Company, worked West Virginia last work. He met with good success and reports business improving among the exhibitors.

H. C. Berger recently made a trip through Western Pennsylvania and Ohio and returned with good reports, stating that Weiland's name is everywhere famous for war feature and Charlie Chaplins.

Frank Windstein, of the Weiland Film Company, at 115 Fourth avenue, Pittsburgh, recently made a trip to Eastern Ohio and West Virginia and secured some good bookings on Weiland's Betty Nansen subjects.

The Bijou Dream, a handsome moving picture theater of 300 seats, the first to be erected in the East Liberty section of Pittsburgh, has been sold by David Mintz to a party of eastern capitalists. This house was built by Harry Davis eight years ago. The purchasers have also acquired possession of the two buildings adjoining, one on either side, and it is rumored that a large theater is to occupy the site.

Henry Tennyson, owner of the Pastime, in Langlow, Pa., recently opened that house to the public. This house seats 205 people with standing room for 100.

## A STRAND AT DOYLESTOWN.

### Picture Men of Trenton, N. J., Have Leased the Kolbe Hall and Will Show Pictures.

Special to Moving Picture World from Philadelphia News Service.

NEGOTIATIONS were recently completed whereby Doylestown will have a modern moving picture theater in the near future. A lease was negotiated for a long term of years between Otto Kolbe, of Doylestown, and Hildinger & Papier, the well known moving picture men of Trenton, N. J., who control a chain of motion picture theaters scattered throughout the states of New Jersey and Pennsylvania. The hall obtained from Kolbe will undergo a complete change and nearly $7,000 will be spent for improvements. The entire floor will be raised in order that each patron of the theater will have a clear view of the stage and screen and 600 handsome mahogany opera arm chairs will be installed. A new gold fibre screen will be installed and several Powers 6A motor-driven machines have been purchased, ready for installation.

The theater will be renamed the "Strand" after the big Broadway theater bearing that name. The resident manager of the house will be Elmer T. Atkinson, assisted by the proprietors, Charles Hildinger and Philip Papier, who will lend their personal supervision in endeavoring to insure the success of their latest venture. Mr. Atkinson has had a wide experience in the moving picture industry both in New York and Philadelphia and should prove a most competent director. The opening night of the theater is booked for Oct. 11 and the house will be closed in the meantime in order that the decorators and carpenters can arrange for the beautifying and altering of the interior.

## CHARLES SKINNER, CHESTER EXHIBITOR, DROWNS.

Charles Skinner, of Chester, Pa., and who recently leased the Garrick, which he had intended to open in the near future with feature moving picture plays, fell out of a window while working about the building and landed in the Chester River. Skinner, who was unable to swim, made frantic efforts to reach the shore, but succumbed before help could reach him. The Garrick, which is sometimes known as the Family theater, is situated at the northern end of the 7th street bridge and directly overlooks the river. Several employes saw Skinner drop to the water, but were unable to reach him in time to be of any assistance.

## MILDRED HIZERLING, LUBIN PLAYER, DIES.

The death of Miss Mildred Hizerling, 22 years of age, and a well known moving picture actress working for the Lubin Company, whose body, clothed only in a skirt and waist, was found on the floor of a bathroom at 284 South Massachusetts Ave., Atlantic City, recently, for a time mystified the police. The bathroom door was locked and a slightly leaky gas heater seemed to explain the death, but it was decided to hold an autopsy. Coroner Brew, after completing his investigation, announced that the girl died from heart failure. Her sister claimed the body.

## PHILADELPHIA SHORTER NOTES

Joseph Langman, real estate broker, 721 Walnut street, has leased for the German Realty Company the American theater, Franklin street and Girard avenue, formerly known as the German theater, to the Imperial Amusement Company for a number of years. The house will be devoted to the production of first-class vaudeville and moving picture plays.

The Morris Amusement Company is having plans prepared by M. H. Dickenson, of Philadelphia, for an amusement building to be erected at Chelsea, N. J. The building is to be of brick and concrete construction, one story in height, and will cover a plot of ground 125 by 150 feet.

# A Progressive Exhibitor

### A Kansas City Picture Man, John Hiatt, Manager of the Gladstone Theater, Shows Broad Interest in Amusement Problems of Community—Modern Needs Educating Exhibitors for Important Position in Civic Life.

Special to Moving Picture World, from Kansas City News Service.

JOHN HIATT, owner and manager of the Gladstone theater, Kansas City's most attractive moving picture house, has again come to the rescue of the boys. He has for sometime been interested in the welfare of the boys in his neighborhood and has been active against the invasion of the saloons and pool halls in that locality. He lately purchased basket ball suits for a boys' team and put them to work practicing for their games for the winter. He purchased the baseball uniforms for them during the summer and the team did remarkably well playing the other amateur teams. Mr. Hiatt was very proud when he announced that they had won the majority of their games.

John Hiatt is another exhibitor who realizes that his occupation, as furnisher of wholesome amusement to his community, doesn't necessarily end with the projecting of his program on the screen. His is one of those happy men whose brains are big enough to anticpate the future. The three great human needs of young folks are religion, schooling and amusement, and it is probably true that the scientific providing for these three needs is of more pressing importance than any other social problem before us. It is still for the future to decide what part the community picture show is to have in the work. Exhibitors like John Hiatt are anticipating the future and preparing for it. Their value as pathfinders is by no means small.

## EMMETT SCANLON, NEW FIRE WARDEN.

A change was made in the office of fire warden of Kansas City the past week, J. E. Marvin, who had held the office for six years, being retired. His successor is Emmett Scanlon, for the past year assistant to Mr. Marvin. One subject which may receive larger attention now is the fire condition of the picture shows, especially the custom allowed in some of them of overcrowding. It is pleasant enough to realize that patronage is so large, but there are growing complaints, now that the dramatic productions have begun for the season, that picture shows should not be given more license than the other theaters. Mr. Scanlon has paid special attention to investigations of mysterious fires in the past year, but he is entering the office with the purpose of studying every phase of his duties, and it is likely that the picture shows will receive considerable attention.

## AT KANSAS CITY THEATERS.

The Wonderland theater, owned by the Rich-Lynn Amusement Company had to close early on Wednesday night, September 22, owing to the fact that an electric light conduit which is laid underground, became short-circuited and the wires burned and the theater and the entire block was without electric light from eight-thirty until morning. The theater was crowded at the time that the lights went out and the machine stopped and many disappointed patrons were turned into the streets.

The Earl theater, at Twelfth and Brooklyn, recently opened after remaining closed all summer. Earl Alexander, a vaudeville performer and a singer of quite some note in the early days of the moving picture business here when illustrated song first made their appearance, owns and operates the theater.

O. P. Rose, manager of the Warwick theater, says that the business at his show has been increasing nicely and that the patrons are still coming to show in their automobiles and in the taxi cabs. This is the sort of trade that Mr. Rose is catering to and working hard to increase. His program consists mainly of features and he is meeting with a big success.

The Royal theater has nearly completed its remodeling and the public is anxious to visit his new mezzanine floor. The men gather in the smoking room every evening and continue to discuss business while their wives watch the pictures and the children are at play in the childrens' room. Mr. Newman is providing every facility for the entertainment of his patrons and the patronage is constantly growing as a result of his efforts.

## CHAPLIN VERY POPULAR.

The Charlie Chaplin comedies are running away with the houses in Kansas City. The public lines up and fills every house in the downtown section every day that a Charlie Chaplin banner is displayed. His popularity as a comedian is not only among the younger patrons, but among the adults as well. The more select houses, however, are not showing the comedy pictures of Chaplin or any other comedian. Features have been going well with the people of Kansas City and the serials that are still running here are meeting with only fair success.

## KANSAS CITY EXCHANGE NOTES.

C. S. Edwards, Jr., manager of the Pathe Exchange, Inc., says that the business in his territory has been very good indeed during the past month and that the business is now increasing very nicely. The picture shows in the small towns are opening up and the airdomes are closing down. The fact is that there were more moving picture theaters closed for the summer than there were airdomes opened and in the winter season there will be a great many moving picture theaters opened.

"Marty" Williams, formerly manager of the Mutual Film Corporation is now sitting in the manager's chair of the Metro Picture Service, Inc., and declares that he is well satisfied with the exchange and the business that his new office is doing.

F. L. Kiltz, has a particularly difficult position at present, but, is not himself calling for aid. He left the United Film Service to become manager of the Mutual Film Corporation when Mr. Williams leaped from that office to the managership of the Metro. This left the United Film Service without a manager and so it has continued to be operated under the direction of Mr. Kiltz.

Simon Libros, manager of the Picture Playhoues Film Company, recently was changed to the St. Louis office and Mr Bettis, a road man for the company was placed in Mr. Libros chair at Kansas City. Mr. Bettis says that the business has been doing nicely since he took charge.

## KANSAS CITY EXCHANGES ARE GROWING.

According to nearly all the moving picture exchange managers the business has been picking up in Kansas City and the territory for them and they are now doing nearly as large a business as their competitive offices are in other sections of the country. Several new shows are being erected and the older houses claim that their patronage is nearly doubling itself for the month of September. The men out on the road for the exchanges report that the business has been picking up nicely and this is to be one of the largest winters for the moving picture exhibitors. The prosperity of the Southwest is responsible for a large portion of this increase and it seems that there will be no end to it.

# South Carolina Censors

## Some Recent Features Denounced by Church People in South Carolina—Member of State General Assembly Intends to Present a Censorship Bill—Religious Society Has Prepared a Set of Resolutions on the Matter.

By Clarence L. Linz, Washington Correspondent of the Moving Picture World.

MOTION picture exhibitors of South Carolina are facing the worries of censorship legislation, for W. R. Bradford, of the York County delegation in the General Assembly, is quoted as declaring it to be his present intention of introducing a bill at the next session for the control of motion pictures. It is said that he has been gathering information as to the necessity, methods and the practicability of such censorship for some time and that he is hopeful of being able to present some pertinent suggestions to the legislature when it convenes.

In Columbia during the past few weeks there has been considerable censorship discussion brought about by the showing of two feature films that have been exhibited widely throughout the country, but which have not met with the full approbation of certain classes here. Recently a number of prominent women of the city have actively shown their interest in a movement for restricting exhibitions and public attention has been centered on this movement by the showing of one well-known feature, in which there appears a nude woman, at one of the theaters after adverse reports had been made by two unofficial committees of censorship, one composed of women, the other of men, chosen by the management of the house.

It is said that the management of the theatre in question had agreed not to show this picture after its exhibition had been condemned by the two committees, but that they gave a sort of a private exhibition after eleven o'clock in the evening for which, however, an admission charge of twenty-five cents was made.

The Christian Endeavor Societies are getting into the movement and resolutions were presented at a meeting of each of these recently, of which a part reads as follows:

"Be it resolved, By the Christian Endeavor Societies of the Christian Church, the Woodrow Memorial Church, Trinity Church and the First Presbyterian Church:

"Third. That, although recognizing that Columbia has three of the most splendidly equipped and ably directed theaters to be found anywhere in the South and wishing that what we say may be taken only in a spirit of friendly criticism, we believe that due to a tendency that is more nationwide than local, the pictures that are being shown here have been growing steadily worse in moral tone and less and less in keping with the standard of refinement that should prevail in all places of public amusement in this city."

Mayor Griffith has stated that he is of the opinion that there is need in Columbia of assurance to the people that the films shown at the theaters are clean and contain nothing detrimental to the morals, especially of the younger people.

General Assemblyman Bradford expressed the opinion that parents indulge in a false security when they rely on the legend "Passed by the National Board of Censorship."

### WILMINGTON'S ROYAL OPENED.

Although some little delay was encountered in obtaining some of the fixtures and the new Seeburg motion picture orchestra organ has not as yet been received, the new Royal theater, owned by Howard & Wells, was opened in Wilmington. The house has done a good business from the start and this more than makes up for the disappointment over the non-arrival of the organ. Other music has been arranged for until this can be installed.

The building is located on North Front street, opposite the postoffice. It was erected at a cost estimated to have exceeded $60,000 and is modern in every particular. The auditorium has a seating capacity of 600, while 300 people additional can be accommodated in the balcony. Two Powers 6-B machines project the picture on a mirror screen. An automatic ticket vending machine has been installed.

### NORTH CAROLINA ITEMS.

The Princess theater, in Asheville, has reduced its admission charge from ten cents to five cents. This house operates on a program service.

Motion picture exhibitors of this state are expressing their pleasure at having Henry E. Friedman again traveling among them in the interests of the World Film Corporation. Mr. Friedman was recently recalled to accept the position of manager of the branch exchange in Washington, D. C. He states that he prefers the road far better than the office work and is himself glad of the opportunity to get back to his old territory.

Col. R. J. Allen, who will this week open the New Superba theater in Raleigh, spent several days in Washington arranging for feature service for that house. The New Superba will have a seating capacity of about five hundred.

### "BIRTH OF A NATION" IN NORFOLK, VIRGINIA.

#### After Hearing Protests Mayor Mayo Let Film Be Shown.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WHEN the big spectacle was advertised there was introduced into the Common Council an ordinance forbidding the production of any picture that tended to "incite race prejudice, race hatred, or race riot." There were many who appeared before the Council speaking for and against the enactment of the ordinance, which was finally passed by a vote of seven to four. The measure then went to the Board of Aldermen, and further argument ensued. By a vote of six to five the ordinance was referred to the ordinance committee of the Board of Aldermen for its recommendation. It had also been put up to Mayor Mayo to stop the production of "The Birth of a Nation," but after considering the matter he decided that he was without the power so to do.

As a result of the agitation against the film in both the Common Council and the Board of Aldermen there was a long line of people at the box office at the Colonial theater when the seat sale for this much-discussed production was opened. It is planned to show it during the entire week. Otto Wells is the manager of the Wells' interests here.

### NORFOLK TO HAVE ANOTHER PICTURE HOUSE.

Norfolk, it is reported, is soon to have another motion picture theater. The old Nash homestead, on the east side of Granby street, between Freemason and Charlotte streets, long one of the city's landmarks. The theater is to be erected by T. T. Spratley. In view of the fact that the plans are rapidly nearing completion it is generally expected that the work incident to carrying them out will be begun within a month or two.

### BALTIMORE BEAUTY CONTEST.

Baltimore, Md.—Berman's Photo Play theater, of 913 East Baltimore street, is operating a beauty contest open to the girls of East Baltimore. The contestants must be between the ages of sixteen and twenty-five. Prizes are to be awarded to the three girls polling the highest number of votes.

### WASHINGTON, D. C., TO BE A V-L-S-E CENTER.

#### Manager Spurrier Opens Office to Book in District of Columbia, Maryland, Virginia and North Carolina.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

JUST as soon as all of the fixtures can be installed at 811 E street, Northwest, the V-L-S-E company will have one of the finest sets of offices in the city. The telephone was installed early last week and, according to the new Washington branch manager, Frank B. Spurrier, the bell has been ringing ever since.

Frank B. Spurrier.

Frank B. Spurrier needs but little introduction for he has been traveling around and visiting the exhibitors of the territory in which he will continue his efforts for a year or more.

### ANDERSON PLEASED WITH DEPOSIT FOR FEATURES POLICY.

The new policy of the Fox Film corporation is working out wonderfully well, according to Lieut. Jim P. Anderson, the local manager. "We have not had a single bad check since it was inaugurated," he remarked, "nor have we encountered a single case of an exhibitor refusing to take our service on account of the four weeks' cancellation deposit required. It has been our experience, on the other hand, that men who had previously been against the feature business, because of wild-cat bookings, now state that since they have adopted one or two days each week for the showing of features and with the regularity of their advertising and the quality of the pictures, they are finding that the features are bringing in greatly increased box office receipts over program days.

### EXHIBITOR STEIN PRAISED BY McCLURE'S.

The October issue of McClure's Magazine, in an article based on the motion picture industry, pays tribute to Manager Stein, of the Masonic Auditorium, when it says: "In the Masonic Temple, Washington, there is a moving picture theater which presents the best films obtainable Night after night it is surrounded by motor cars belonging to those who would patronize the drama—if it still attracted them." From its inception this theater has enjoyed the highest class of patronage. It is unique in that it is somewhat off of the beaten track for its location at Thirteenth street and New York avenue is not one where large numbers of pedestrians congregate after the usual business hours. Nor is it in a residential section. Mr. Stein must, therefore, draw from all parts of the city and in this he is successful from the general management of his theater. Everything pertaining to the house is first class in every way. He is very particular about the class of films he exhibits and the music of his orchestra is a source of delight to his patrons.

### JAKE WELLS VISITS CAPITAL.

Jake Wells, who controls theaters in various points throughout the South, was a visitor in Washington last week. Mr. Wells, it is stated, reported exceptionally good business at this time in the picture end of his business and that he is contemplating taking the best of his theaters in each place and converting them into feature houses, showing high-grade productions. This change would effect a large number of theaters now handling road shows and vaudeville. Mr. Wells has holding in Richmond and Norfolk, Va.; Macon, Savannah and Augusta, Ga.; Birmingham and Montgomery, Ala.; Chattanooga, Tenn., and a number of other points in this territory.

### HUGH BIERMAN SHOWS NERVE.

#### Mutual Exchange Employe's Quickness Averts Fire.

Hugh Bierman, of the Washington, D. C., branch of the Mutual Film corporation, is being congratulated by his superiors for bravery and presence of mind. One of the girls working in the film room had been instructed to wind a reel quickly. The friction caused by the rubbing of the film against the rough board on the table heated the celluoid and it started to smoke and then to burn rapidly. Other films near were in danger of catching fire. Bierman grabbed the burning reel, and threw it out on the adjacent tin roof. The management have taken steps to prevent further accidents.

### C. W. BUNN OF WORLD FILM, HERE.

C. W. Bunn, who for the past six months has been attached to the Boston office of the World Film corporation as salesman, is reported as being in Washington preparing to assume the management of the local branch office of that company. It is said that Mr. Bunn was remarkably successful in the New England territory by reason of his close co-operation with exhibitors there, and in applying distinctly novel sales methods which worked to the advantage of both his company and its customers.

### "SEE AMERICA FIRST" FILM FOR INTERIOR DEPARTMENT.

H. T. Cowling, photographer of the United States Reclamation Service, has just returned to Washington from a four months' tour of the national parks of the country. During his travels, Mr. Cowling made between 30,000 and 40,000 feet of motion picture film for use of the Interior Department in its "See America First" campaign. At the same time Mr. Cowling took many still pictures of the parks to bring to the attention of the American public the beauties and grandeur of American scenery. Among the films he made was a number of feet showing Secretary Lane, of the Department of the Interior, participating in the ceremonies incident to the opening of the new Rocky Mountain National Park. Among the places which he visited were the Yellowstone National Park, Yosemite Valley, Glacier, Crater Lake and Mt. Rainier parks.

### NOVEL LOBBY DISPLAY.

J. B. Dexter is producing some very attractive lobby displays with the use of ordinary posters. These are mounted on heavy board and are retouched in oils. This treatment gives them the appearance of genuine oil paintings of a much greater value and the fact that they are not such is not noticeable until one gets within very close range. The method used in producing these is particularly effective when the poster is a picture of some well known actor or actress. They can be framed and displayed on an easel.

# An Annoying Ordinance

## Cincinnati Exhibitors Are Confronted with City Requirement—May Be Compelled to Hire Stage Hand to Do Nothing—Labor Organizations Probably Behind the "Demand"—Would Make a Job in Every Picture House.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

A CINCINNATI ordinance requiring all moving picture theaters to employ a "stage hand" for the purpose, according to its backers, of assisting in preventing fires, is the latest proposal of interests which seem to consist principally of labor organizations. These contend that in ordinary theaters stage hands are required not only to handle the scenery and settings, but to be around in case of fire.

The view of the exhibitors, who are making an energetic fight on the ordinance as entirely useless and burdensome, was emphatically expressed before the council committee by Attorney John Weinig, who is himself interested in a large house. Pointing out that the services of stage hands in ordinary theaters, whether for actual labor or for assistance in fire prevention, were called for by the existence of flimsy scenery, he declared: "The moving picture theater has no scenery. Most houses of this sort have been constructed in strict compliance with the building code, which makes fires on their stages an impossibility. If this ordinance is passed we will be compelled to hire a man to watch and handle scenery that does not exist and to guard against fires that cannot occur. We will simply have to pay a man for doing nothing."

Others—speaking for the exhibitors—indorsed this view, and several owners declared that if the ordinance is passed they will be compelled to close their houses, as this additional burden, placed upon the union requirements regarding helpers, wages and the like, would be the last straw. The council committee announced that it would give the matter careful consideration before taking any further action.

### MUSIC HALL CLOSES—DIDN'T PAY.

One of the most significant, if not the most surprising, developments of the week in moving picture circles in Cincinnati was the closing on Saturday, Sept. 18, of Music Hall as a photoplay house. Starting out something less than two weeks earlier under the able management of Milton Gosderfer, under the most ambitious program ever attempted by a moving picture house in the West, it seemed that if it were at all possible, under any circumstances, to attract crowds to the big auditorium for moving pictures it would be done under the plans proposed. The opening, after considerable expense to the promotors for new decorations and other preparations for a season's activity, was fairly successful. Many people visited Music Hall to hear the big orchestra and the star soloist featured at each performance, while a pair of first class features were presented.

At the same time, however, it became at once apparent that the location of the house, at Twelfth and Elm streets, was too far out of the way to enable its vast seating capacity to be used to advantage. This was the prime defect in its use as a moving picture house, pointed out by those familiar with the local situation as soon as the plan was broached, and it proved to be fatal to the project, at least for the time being. The advantage of a good location was never better shown than in the failure of Music Hall as a moving picture house with all of the extraordinary attractions referred to.

### EDWARD LUX REPORTS GOOD BUSINESS.

Manager Edward Lux, who is in charge of the Universal branch in Cincinnati, as well as of the Cincinnati Buckeye Film Co., through which he distributes Broadway Universal features in this territory, reports unusual success lately with Nat Goodwin in "Business Is Business," in which William H. Crane starred; Ella Hall, in "Jewel," and Hobart Bosworth, one of the newest acquisitions of the Broadway Universal Co., in "A Little Brother of the Rich."

### C. C. HITE BUSY ON NEW OFFICE.

Manager C. C. Hite now the head of the newly established offices of the Triangle Mutual Film Corporation, is busily engaged in getting the quarters on Fifth street in shape. The entire lower floor of the building has been leased, giving the new concern ample space.

### PATHE MAN VISITS COLUMBUS.

C. E. Holah, manager of the Pathe exchange, was in Columbus on business last week, largely for the purpose of smoothing the ways for some of the forthcoming releases under the new Pathe Gold Rooster brand. All of the representatives of the company have new cards with the gold rooster emblazoned on them, so that no one can escape knowing about it. The Wallingford series, which is to begin releasing under this brand on Oct. 4, is expected to make a hit, not only on account of the popularity of the fictional characters, but on account of the fine cast, including Burr McIntosh, Max Figman and Lolita Robertson.

### "SILENT VALLEY" SEEN.

"Silent Valley," the film in which the Moon Film Co., of Cincinnati and New York, has portrayed conditions in the Hocking Valley coal fields of Ohio resulting from the long idleness among the miners, was run all last week at the Grand Opera House in connection with "The Melting Pot." The picture is exceptionally realistic, especially in its mining scenes, and for that reason, as well as on account of the faithfulness with which it shows the suffering of the people in the mining region, will be used by the Central Labor Council of Cincinnati in the benefit performance which will be staged the first week in October for the relief of the miners. Miss Marjorie LaFern, who played the lead in the film, will also appear in person and tell of conditions as she saw them.

### CINCINNATI JOTTINGS.

Manager Harry Glick, of the Wonderland theater, which was first in the field in the moving picture business in Urbana, O., has announced his intention of retiring from the business, at least in that city, in order to move to a warmer climate for the benefit of his wife's health. J. P. Hance is named as the probable purchaser of the house, a number of changes and improvements being contemplated.

Manager D. F. McCoy, of the LaMix theater, at Wilmington, O., has completed arrangements for the installation in the theater of a $3,000 pipe organ and orchestrion, similar to that in use in the Grand Opera House in Cincinnati. It will be much the finest in the town, and one of the best in any town of the size in the state, and Mr. McCoy is very proud of this prospective distinction for his theater.

The breaking of a film at the Grand theater, of Delaware, O., while being run, caused a small fire in the operator's room, but the blaze did not spread beyond that point, although the fire department was called out as a precaution. The film was consumed, however, other damage amounting to the nominal sum of $25.

The Park Theater Company, recently organized at Moundsville, W. Va., promises the construction of a handsome house in that town, at a cost of approximately $10,000. M. A. and J. J. Sybert and others are interested.

# New Louisville House

### Possibility of Another Motion Picture Theater on Fourth Street—Property Adjoining Seelbach Hotel, It Is Suspected, Being Seriously Considered as Site for New Keith Theater—Other Film Houses That Are Near.

By C. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

POSSIBILITY of another Fourth street motion picture theater in Louisville is seen in negotiations respecting property adjoining the Seelbach hotel, between Walnut and Chestnut streets. Definite steps so far as ascertainable, extend no further than that James L. Weed, manager of the Keith vaudeville theater in Louisville, has inspected the property and made a report to the Keith interests on the matter. It was rumored in Louisville for a time that Mr. Weed had signed a lease on the property in question, but he denied that such reports were true, saying that the negotiations had not reached that stage. The property, a store and office building, is owned by Mrs. Marmaduke Sales and for a long time was occupied by the Smith & Nixon Piano Co. For a year or more it remained almost vacant, though two business concerns are now using the front store rooms.

"Mrs. Sales has for some time been anxious for us to lease the property," Mr. Weed stated, "and as representative of the Keith interests I visited it, looked it over and made a report to the New York office. Whether they will consider the proposition, I don't know. My report was simply on the advisability of opening this house. If the New York office thinks favorably I will hear to that effect, perhaps, in a few days." Mr. Weed declined to state whether he had recommended opening the house.

At present the Keith interests are operating the Mary Anderson theater as a picture house, and using some films at the vaudeville house. The Mary Anderson theater is in the next square out. In the same square as the Sales building, several doors south, is the Majestic theater. One square north is the Alamo and further along the Novelty, while around the corner on Walnut street is the Walnut theater, now a motion picture house.

## FOX FILMS LIKED IN LOUISVILLE.

C. G. Kingsley, of the Fox Film Corporation, Cincinnati, has been in Louisville for about a week. The Fox features are being shown at the Mary Anderson and Mr. Kingsley spoke enthusiastically of those which were coming. "Two Orphans," a Fox film recently shown at the Mary Anderson, was compared by many who saw it to the all-star stage production of the same play in Louisville some two years ago and numbers of these expressed the opinion that the film version surpassed the legitimate version.

## "VIA WIRELESS" AT THE NOVELTY.

During the run of "Via Wireless" at the Novelty theater, there was a small wireless receiving set in operation in the lobby of the theater. An operator, concealed, manipulated the key and the receiving apparatus was kept constantly clicking in the lobby. During the greater part of the time that this film was being run there was a crowd in the lobby watching the messages received "Via wireless."

## MIRROR ILLUSION ADVERTISES CHAPLIN AT THE STAR.

An interesting use of one of the papier mache figures of Chaplin is made from time to time by the Star theater of Louisville. The entrance doors opening from the lobby of this theater are mirrored and the figure is placed behind a screen so that the figure is shown only as the door, swinging in, reaches a certain angle. Those entering seem to see Chaplin standing before them in a characteristic attitude, and, when they look up again, he is gone. This optical illusion created a great deal of interest and there was a good deal of discussion. The figure was placed between the two sets of entrance doors, so that when the right-hand door was swung in, it caught the reflection of the figure only for a moment.

## "TRILBY" MAY COME BACK.

"Trilby," which has a run of three days at the Mary Anderson theater, drew houses larger than could be accommodated and there are probabilities that the film may be returned for another run. Leo S. Goldberg, manager of the theater, introduced what is believed to be a novel device in connection with the film. When the point in the picture was reached where Triby appears for an operatic solo, singing "Ben Bolt," a Victrola off stage, played a record of Madame Schumann-Heink. The timing of the picture and the talking machine were identical and people who watched the singer's lips could read them as the words came from the talking machine. In Cincinnati, when the film was shown, it was learned in Louisville, the management engaged a professional singer to stand behind the screen and give the famous song.

## MUTUAL LOCAL OFFICES MOVE.

The local offices of the Mutual Film Corporation, which have been maintained in the building in which the Alamo theater is located, have been moved to larger and more desirable quarters over the Novelty theater. J. G. Conner, of the Indianapolis office, recently spent several days of his vacation in Louisville.

## THE NEW OLIVETTE THEATER.

The Olivette theater has been in operation at Thirteenth and Walnut streets since Sept. 2. Incorporators of the company are Moses Lang, David H. Stirbel and Louis Speevack, the latter of whom is managing the house. The capital of the company is listed at $1,000. An old theater on this site was remodeled for the purposes of the picture house and the company has been giving a combined vaudeville and motion picture program each night. It is the intention to do away with vaudeville altogether and run the house strictly as a motion picture theater. The Universal service has provided the principal part of the programs. So far only evening runs have been given; later both afternoon and evening shows will be conducted.

## LOUISVILLE CLOSE UPS.

The editor of an "Answers to Movie Fans" column in one of the Louisville papers probably is doing picture stars a real service by declining to supply them with their domestic addresses and also by suggesting that when writing for photographs of these actors it is the nice thing to do to enclose a small fee, such as 25 cents, to pay for the cost involved. It is pointed out that these actors are being always asked for pictures and that the tax on their resources, if there is no recompense, would be too much to expect them to agree to it. It is not good policy, the editor of this department believes, to write movie actors and actresses in care of their own homes and when such addresses are asked for the name of the producing company is given instead.

Children's pictures will be resumed at the Mary Anderson theater on October 16. This is the Saturday morning series for the small children who are in school during the other mornings of the week.

John S. Purnett, who sold the Green Dragon theater at Shelbyville, Ky., to Fred Sheldon, of Louisville, has returned to his home in Jeffersonville, Ind., where he has other business interests.

E. J. Shircliffe, of the U-L-S-C Film Co., has been a recent visitor to call on the Louisville exhibitors.

J. P. Knapp, of Morehead, Ky., is in the market for stage curtains and opera chairs for his theater.

The Regira Amusement Co. has been incorporated at Jenkins, Ky., one of the big coal mining towns in the eastern part of the state, with capital of $2,000. The incorporators are Leiper P. Reed, G. M. Gillette and W. T. S. Hand.

## WHAT CHATTANOOGA PATRONS PREFER.

By G. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

ACCORDING to the observations of the Chattanooga managers the patrons of their theaters are constantly revising their preferences. Ten years ago, they say, the "favorite kind of picture" used to be trick pictures. A year later the Indian pictures had the biggest call. Then following the ascension of the "shoot-'em-up" cowboys, and there was a reversion later in favor of society dramas. At present, according to these witnesses, comedies, with not too much plot and a considerable amount of horse-play of not too crude a character, are the biggest drawers they are showing. In Chattanooga, as in other places, Charley Chaplin is conceded to be probably the most effective entertainer in the business.

## TENNESSEE NOTES.

### Business in Nashville—Memphis Items—At a Knoxville House.

W. H. Wassman, of Nashville, Tenn., who operates the Crystal theater, advertises as "The Man Who Made the Nickel Famous." For the week of the State Fair in Tennessee he announced a high-grade program, including Hobart Henly, Harold Lockwood, King Baggott, Eddie Lyon, Lee Moran, Cleo Madison, Nat Goodwin and a closing day of comedies. All for a nickel. Mr. Wassman believes in comedies and sets aside Wednesdays and Saturdays as comedy" days, although there are comedy reels with most of the programs. The legitimate houses in Nashville opened during that week, but they did not appear to have anything like a serious affect on the business of the picture theaters.

The Majestic Amusement Co., of Memphis, brought back to that city recently for its second run the Charlie Chaplin picture, "In the Bank." This was shown at Majestic theater No. 2, and was recalled and shown again as a result of the general demand for the second showing.

Memphis people have been very much interested in the production of "The Doll House Mystery," the scenario of which was written by Dr. Thomas Graves, of Memphis. The film, a two-reel affair, was shown at the Majestic No. 2 and was viewed by a large number of Dr. Graves' friends.

The management of the Bijou theater in Knoxville in its advertising emphasizes two of its prominent features, "comfort and safety." "A real theater on the corner, with eight large side exits; think what this may mean to you," is a part of the electrotype plate which is introduced in every display of advertisement the concern uses. Emmy Wehlen, in "When a Woman Loves," proved a recent big drawing card at this theater.

Controversies relating to the Jefferson theater building, in Memphis, now known as the Lyric, have gotten into the courts in the shape of a suit for rent. The Memphis Theaters company is the plaintiff and asks judgment for $9,875 against the Bijou company and B. M. Stainback, agent, alleged to be due on the lease. The Bijou company leased the Jefferson theater building in 1911.

## GEORGIA STATE ADVERTISING DE LUXE.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

SEVEN thousand Georgians saw the moving picture of the State of Georgia and went away proud and glad they were Georgians. Over a thousand people from outside of Atlanta came to the city especially to see the film.

The state Capitol was shown first: then legislators were seen coming out of the main entrance and also Governor Harris. Next was shown the old executive mansion at Milledgeville; the buildings and grounds of the Georgia Normal and Industrial School at Milledgeville; the academy for the blind at Macon; the state sanitarium for the insane, the largest institution of its kind in the world, as also the prison farm at Milledgeville; the experimental station at Griffin; the campus of the University of Georgia at Athens.

Next a bare map of Georgia flashed on the screen. This was soon as speckled as a guinea egg. These dots were cotton oil mills. Another bare map showed fertilizer factories in the state, another showed the electric power lines.

Scenes in Atlanta were: First, the million dollar court house built without bonds; then a scene looking up Broad street, on a busy day, after which came a panoramic view of the whole of Atlanta's business section.

Scenes at Marietta followed showing the national cemetery with rows after rows of Federal and Confederate graves; then Kennesaw Mountain and the marble quarries; the spectators watched workers digging ochre and barites from the mines, and the apple orchards of North Georgia. Then came scenes from many towns in South Georgia. The dam and lake at Tallulah Falls followed scenes at Eatonton, the birthplace of Joel Chandler Harris; then came the home of Dr. Charles W. Long, the discoverer of chloroform, at Jefferson, followed by another run of scenes in smaller towns over the state and fields and orchards. A field of sea island cotton was shown, of which Georgia produces half the world's supply.

"Where the ocean kisses Georgia at Savannah," the film read, and people were shown in the surf at Tybee..

Sections of some of Georgia's fine highways were shown, and the film announced that "more than 20,000 miles of fine roadways have been built in Georgia within the last seven years," Georgia leads all states except one in fine road building.

## "VIA WIRELESS" AT THE STRAND.

Atlantians who strolled into the Strand theater Friday morning to see the Pathe play "Via Wireless" had a surprise when the face of the villain was flashed on the screen. This villain was none other than Brandon Hurst. Mr. Hurst has many friends here.

## JOE MARIENTETTE BUSY.

The Consolidated Film & Supply Co. are announcing the booking for Mary Fuller in "Under Southern Skies"; Joe Marientette, local manager, is working over time in trying to keep up with requests for this film.

## KLEINE OPENS NEW ORLEANS OFFICE.

Increasing business throughout the south, and in particular in the immediate neighborhood of New Orleans, has made necessary the establishment of a George Kleine office in that city. This territory, which up to the present time has been handled by the Atlanta branch, will be in charge of Howard Gail.

## S. A. LYNCH VISITS ATLANTA.

President S. A. Lynch of the Lynch enterprises, which include a long chain of picture theaters through the south, the Southern Paramount Pictures Corporation and many other interests connected with the theatrical business, was in Atlanta this week. Mr. Lynch is one of the most successful of the south's picture men. He returned to Asheville, N. C., Saturday.

## CLAUDE HUGHEY AMBITIOUS FOR THE GEORGIAN.

Claude Hughey, one of the oldest men on the staff of S. A. Lynch, who is now assistant manager of the Georgian theater, in Atlanta, is doing much to popularize this splendid picture house, and is making new friends for it.

## HEARD IN ATLANTA.

Two Griffith productions are at the Georgian theater this week "The Escape" and "The Avenging Conscience." Incidentally the admission has been raised from 10c. and 5c. to 20c. and 10c.

Mr. Eugene Wilder, president of the Automatic Player Piano Company, on North Pryor street, has just returned from a business trip to Chicago. He reports a splendid business for his company.

Albany, Ga., picture theater managers report an unusual good run of business the past ten days. This is due to the increased price being paid for cotton in that section and high class of pictures shown.

Mayo & Buckner have taken over the Grand theater, at Camilla, Ga., from the Camilla Musical Association, and it is being run now as a moving picture and vaudeville house. The theater is doing a splendid business.

**Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.**

## ILLINOIS SHOWMANSHIP HITS.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

DREAMLAND, at Kewanee, gave a benefit for the Red Men's baseball club. Pythian Sisters, at Farmington, showed "Life's Shop Window" at the Dreamland. Films of the Odd Fellows' Orphan Home at Lincoln were shown at the Grand, in Jacksonville, to aid the local Rebekah Lodge. The Empress, at East St. Louis, gave a benefit for the Young Men's Society of St. Elizabeth's Church. "Pretty Mrs. Smith" was shown at the Lawford, in Havana, for the benefit of the Utility and Interest Club. "The Fifth Commandment" made such a hit at the Star, in Murphysboro, it was returned, the second time under auspices of the Young Men's Bible Class of the M. E. Church South.

## DEMAND FOR SHORT FILMS.

Evidences of demand for short films is heard in Evanston, says the News. "Various reasons are ascribed for the choice: The quicker action which the short story necessitates; the varied interest of a program made up of the short drama film; the greater celerity in 'getting it over.'"

## LIQUOR INTERESTS MAKE A REQUEST.

Illinois moving picture men have received letters from the Manufacturers' and Dealers' Association of America, asking that drinking scenes and drunken brawls be eliminated from films. The organization is one to promote the liquor interests.

## AMONG ILLINOIS THEATERS.

### What Picture Men Are Doing—Pictures That Made Good—New Leases.

"The Man Trail," the Essanay film which was produced in the woods near Waukegan while half the town looked on, was booked by Carl Mueller of the Elite theater, at Waukegan, for September 30.

Only one moving picture theater in Clinton needed changes to make it fireproof, Deputy State Fire Marshal J. E. Gillman found upon inspection. H. Stubbs, of the Illinois Fire Prevention Association, is using a moving picture lecture, "Our Burning Dollars,' to reduce losses in the state.

A Punch and Judy" show at which every child was given a Punch and Judy whistle supplemented a recent picture program at the Maywood theater, in Maywood.

All children in East St. Louis who presented a copy of a local paper were admitted free to "Ham at the Fair" at the Star.

Burr Swan, of the Knights of Pythias opera house, at Pittsfield, has a new policy for showing the serial "The Diamond from the Sky" every Monday night. He runs the two reels at 7.30, then again at 10. At 8 o'clock he starts a regular four-reel program and all comers early or late can see a six-reel show.

Fall festival week at the Grand opera house, in Aurora, was marked by a solid week of war pictures. The first half the Chicago Tribune's "The German Side of the War" was shown and the last half "With the Russians at the Front."

The Majestic theater, at Belvidere, celebrated its eighth anniversary with an "all feature week."

Manager MacMullen has reopened the Colonial theater, at Joliet, which he closed late in May for remodeling and enlargement.

Copeland's orchestra has returned to a regular place at the Grand, in Rockford.

The Nusbaum building, in Seneca, is being remodeled for John Farnsha's moving picture theater.

"One Summer's Day, in Kankakee," was made for the Le Petite theater, in Kankakee, where it was shown four days.

I. N. Martin, who started the first moving picture show in Galesburg, has been made manager of the Colonial theater there.

The Schmidt Entertainment Company has purchased the moving picture theater at Stockton.

Carl Noren has traded the Royal theater, on Seventh street, in Rockford, to John F. Walsh for the Monticello hotel, in that city.

The Illinois theater, at Chicago Heights, closed temporarily to add to its seating capacity.

Free moving picture shows each night were features at the baseball and band carnival in Golden.

The Crystal theater, at Joliet, played a return date of Henry Walthall in "The Woman Hater."

The Biograph feature, "Oil and Water," has been shown again by the Lyric, at Springfield. This picture was shown in that city about six or seven times soon after it was released.

The Riverdale theater, at Riverdale, gives chocolates to every patron at Sunday matinees.

The Elite theater and the Daily Gazette at Waukegan will co-operate to put on a local picture.

The Sherman Company, of Quincy, made 600 feet of film of the Labor Day celebration in that city which was shown at the Bijou.

Manager G. A. Brown has taken a new lease on the New Majestic theater, at Kankakee, until May 1, 1916.

"Quo Vadis" was selected as the opening attraction for Lamsha's new theater at Seneca, September 23.

The Airdome, at McHenry, has been closed and moving pictures are now shown at the Central opera house.

"The Great Physician," a film which deals with a mother's love for a hopelessly crippled child was shown at the First M. E. Church in Aurora, in connection with a sermon, "Heroes of To-Day," by Pastor James O'May. This picture was shown at the New Lenox camp meeting, where it was declared one of the best films exhibited.

# Detroit Screen Club

## New Organization to Be Clearing House for Ideas—Only Live Members, Exhibitors and Exchangemen Wanted—Preliminary Meeting Held at Kriterion Office on Jefferson Avenue—General Meeting to Be Called Soon.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT is to have a Screen Club at last—one that will actually stand for the uplift of the motion picture industry. While it will also have its social side, the feature of the organization is to be to further the interests and scope of motion pictures. The men behind the project want only such exhibitors and exchangemen as members who are willing to sacrifice a few hours from their regular duties once or twice a month and get together for co-operative purposes. The Screen Club wants "live" members. There are some people connected with the motion picture industry who are willing to join an association and pay their dues when it is time, but they never will attend any meetings. The Scren Club does not want such members. The only way any material benefits can accrue from an organization of any kind is for the members to personally be at the meetings, to express their views on the various subjects which come up, and to give the association the benefit of their experience. The preliminary meetings for the formation of this club have been held at the projection room of the Detroit Kriterion Film Exchange on East Jefferson avenue. Temporary officers have been selected, but within a few weeks—when more members are in sight—a general meeting will take place at which time permanent offices will be chosen.

## DUPLEX TO BE READY IN NOVEMBER.

Fuller Claflin, architect for the Duplex theater, Grand Boulevard, near Woodward avenue, Detroit, told the World representative that work is progressing rapidly on this new building, and that it will be completed in time to open around the 15th of November. As the writer has mentioned before, there is an unusual amount of interest being taken in this theater owing to its uniqueness. Our readers will recall a complete description of this interesting house on page 1525, issue of September 12, 1914.

## NEW HOUSE IN WYANDOTTE NEARLY READY.

Wyandotte, a suburb of Detroit, will soon have a splendid new theater, seating 1,100 persons and costing $60,000. It is now in course of construction for the Harris & Warren Amusement Co. The present plan is to open the house by November 1st. It is to be known as the Majestic.

## B. C. WHITNEY BOOKS "BIRTH OF A NATION."

When is Detroit to see "The Birth of a Nation" and at what theater is it to be shown? These two questions have been uppermost in the minds of Detroit exhibitors and picture fans. Many rumors have been afloat and many local managers have tried to book the wonderful feature, but the correct "dope" (which was given exclusively to the World representative) is that B. C. Whitney, proprietor of the Detroit Opera House, holds the contract for the showing of this picture two weeks during the month of March. It will positively not be seen in Detroit previous to that time. Detroit is among the last of the larger cities to get a look at this three-hour film, which is somewhat surprising, for Detroit is considered one of the very best show towns in the country. It is understood that the producers of this picture were offered as high as $30,000 for the state rights. After playing the Detroit Opera House, it will be seen in a number of other Michigan cities, and will then return to the Detroit Opera House, where it will run the entire summer of 1916—at least, that is the present plan.

## PICTURE THEATERS IN CITY.

Replying to a query received at this office, following are the principal motion picture theatres in Grand Rapids, Mich.; Majestic, Powers, Orpheum, new Strand, Idlehour, Original, Monroe, Superba, Apollo, Beecher's Division, Beecher's Burton, Beecher's Michigan, Beecher's Leonard and Beecher's Cherry. Several others are to be erected there.

## F. E. HOOK BUYS THEATER.

F. E. Hook, proprietor of Your theater, Detroit, is the man who has purchased the Forest theater, Woodward avenue, near Forest, and has spent several thousand dollars in improvements.

## Film Gossip—Theaters Change Hands—Detroit Picture Shows.

Contracts have been let for the addition to the brick theater building, owned by Miss Mabel Wills, located on Woodward avenue, near Pasadena avenue, near the huge plant of the Ford Motor company. It is known as the Highland Park theater.

The Warfield theatre, 1030 Hastings street, is now owned by Bert Deiner, of the Standard Film Service. It seats about 400 people.

The Detroit Industrial Motion Picture Co. has opened an office in the Standard Savings building. The company will specialize in motion picture entertainments for the home, club, lodge, church, school societies, etc. It will show pictures of travel, industries, science, hunting, religion, natural history, military, sports, drama, features and comedy.

A. J. Gillingham, owner of the Empire, Detroit, and manager of the Detroit branch of the General Film company, attended the opening of his newest playhouse, the Strand, at Grand Rapids, a few weks ago. This makes his steenth theater in Michigan.

## STRAND, AT FLINT, MICHIGAN, A PRETTY HOUSE.

Special to Moving Picture World from Midwest News Service.

THE Strand Photoplay Corporation has opened the new Strand theater, at Flint, seating 540. The plans were made from the ideas of Lester E. Matt, secretary-treasurer of the company, who with Mrs. Della Matt, vice-president, controls four-fifths of the stock. It is of fireproof material. The entrance is in mahoganized birch and the walls and facade are of stucco. The auditorium is in cream and white. The semi-indirect lighting system is used. A three-piece orchestra will furnish music. Lester E. Matt will be manager, A. J. Abbenante, musical director; Albert Brogan, operator; B. M. Berts, assistant operator, and Miss Stella Johnson, cashier.

## TWO NEW THEATERS IN GRAND RAPIDS.

George C. Nichols, owner and manager of the Superba and Nichols theaters, on Division avenue, in Grand Rapids, has purchased a site at Shelby street and Division avenue, where he will erect a new 800-seat photoplay house at an expense of $20,000. The theater, which will be known as the Palace, will be devoted exclusively to feature pictures.

E. N. Brown, of Grand Rapids, has secured a permit to erect a one-story brick theater at 634 Stocking avenue, N. W. It will cost $50,000.

## HEARD IN MICHIGAN.

### Showmanship Ideas—New Picture Houses—Notes.

Despite the garden effect in the lobby, Butterfield's new house at Jackson will keep its old title, the Orpheum. One feature picture a night will be used with vaudeville.

Frederick Jacobs has remodeled the Family theater at Ionia.

Two moving picture theater musicians, Fred Fournier and Edward Specht, have leased the Star theater at Saulte Ste. Marie. Fournier was violinist at the Star and Specht was drummer at the Orpheum theater in Canadian Sault Ste. Marie.

Manager Ellison of the Butterfly theater at St, Ignace set aside his Monday shows for five weeks for the benefit of local churches and the Ursuline Academy. Special Biblical and other helpful features were selected and one-half the net proceeds were turned over to the religious bodies.

The Kerredgie theater at Hancock temporarily discontinued Sunday night shows.

The Lyric theater at Ishpeming showed "Pictures of You," the screen material being furnished by a man with a snapshot camera who roamed at will about the streets.

W. H. Ranney and C. M. Roud have opened the Acme theater at Highland Park.

Roy J. Gardner, secretary of the Operators' association in Grand Rapids, recently underwent an operation for relief from appendicitis.

Fitzpatrick, McElroy & Company, of Chicago, have purchased the Lyric theater at Ludington.

The Superba theater at Grand Rapids had the local film "The Blissveldt Romance" for five days. It first ran at the Powers.

"The Last Days of Pompeii" was shown September 22 at the Temple theater in Marine City for the benefit of the Holy Cross church. This is the first of regular Wednesday night church benefits arranged by Manager Cousins.

Rundle's Opera house at Iron Mountain was badly damaged by fire.

The Family theater at North Branch ran continuously during the fair changing program day and evening.

## PAGEANT THEATER OPENS IN ST. LOUIS.

By A. H. Giebler, St. Louis, Correspondent of Moving Picture World.

The formal opening of the Pageant theatre, at 5851 Delmar Boulevard, took place on Saturday, September 18th. The new theater is one of the handsomest of all picture theaters to open in St. Louis recently.

All the equipment is of the most modern, the heating, cooling and ventilating system as perfect as could be procured, and the elaborate Hope-Jones Unit Orchestra, the first one installed in the city, is in the hands of a noted church organist, Oscar Jost. On the opening night the management received many floral offerings from personal friends and from other theaters. Alderman Luke Hart, from the Twenty-eighth ward, representing the Mayor, made the opening speech. The ushers were in full dress, and the theater was bright with many lights and decorations of palms and other plants. The new house was named the Pageant in commemoration of the memorable civic event held in Forest Park in June of 1914.

On account of the musical arrangements, a number of pickets were stationed in front of the theater on the opening night passing out handbills declaring the house unfair to organized musicians. One arrest was made on complaint of a patron who declared the picket annoyed him by attempting to give him a boycott bill. The management of the house filed an injunction suit against the United Railways, on account of the elimination of a car stop which would compel the patrons of the house to walk 580 feet from the nearest car stop to the theater.

### LAFAYETTE THEATER UNDER NEW MANAGEMENT.

Skouras Brothers, who own controlling interest in the Olympia theater, at 14th and Market streets, have purchased an interest in the Lafayette theater, and have taken over the active management. The policy will be to maintain a program of special features lightened with comedies and single reel dramas. Skouras Brothers have very successfully operated the Olympic for a number of years, and the Lafayette, which is in a good district, should be an excellent business venture.

### "SNOOPERS."

An editorial appeared recently in the St. Louis Times concerning the proposed censorship bill for St. Louis, which voices the sentiment of a large number of patrons of the moving picture theaters as well as of the paper itself. It is entitled, "The Snoopers Mobilize," and reads in part as follows:

"Having obtained an introduction in the Board of Aldermen of their bill to create a motion picture censorship board in St. Louis, the self-constituted guardians of the city's morals, whose visions do not include our financial or industrial progress, will mobilize to fight for the passage of the snoop bill. We have repeatedly pointed out the dangers to be encountered by the passage of such a bill, but we are now interested in knowing how far the guardians will proceed. We have an idea that they will not be satisfied with censoring the movies."

### "BIRTH OF A NATION" WINS INJUNCTION IN ST. LOUIS.

After many injunction suits and an arrest, the managers of the "Birth of a Nation" have won the right to exhibit the film without further interference from the police. On September 17th, Walter Sanford, manager of the Olympic theater, and John Brethany, manager of the Birth of a Nation company, were summoned to the police court on a charge of exhibiting an improper picture. The summons was a result of a complaint from negroes living in the 17th ward. Judge Hennings said he had seen the play, and believes it teaches a moral. In a written opinion handed down by the Judge, he says:

"The best evidence against the contention of the Board of Police Commissioners and the Morality Squad that the picture is immoral and will create hatred, race prejudice and ill-will, is the fact that, although the production has been running daily for three weeks, there has not been, so far as the evidence shows, the slightest indication of any such untoward condition in our city." Many affidavits were filed in support of the play by ministers, bank presidents, newspaper men and all the principal dramatic critics in St. Louis.

### NEW ST. LOUIS THEATER BY CHRISTMAS.

The Columbia Novelty company have purchased half a block at Twelfth and Clinton streets, to be used for the purpose of erecting a moving picture theater and airdome, the theater to seat 1200 and the airdome 1500. The site consists of five pieces of property, and until the entire transaction was completed the identity of the purchasers was not made known to the public. The wrecking of five old houses now on the ground will be begun immediately, and the theater is to be completed in time to open for business by Christmas. The plans call for the latest improvements in theaters, such as the correct slope to the floor, toilet and rest rooms, drinking fountains, and even a garage for baby carriages. The theater will be conducted by the Webster Amusement company, an organization of business men in North St. Louis, and the active manager of the house will be a veteran in the moving picture business.

The Princess theater, Grand and Olive, advanced the price of admission to twenty-five cents for the showing of "The German Side of the War," a six-reel feature put out by the Central Film Co., of Chicago. The pictures were made with the permission of the German authorities, and fifty per cent. of the proceeds of the exhibition goes to the blind and crippled soldiers' fund by official agreement. The feature ran at the Princess during the week of September 19th.

Since the "Birth of a Nation" has attained such a wide popularity in St. Louis, many of the neighborhood houses take advantage of the fact and advertise a "Griffith" picture, or a "Walthall" or "Lillian Gish" feature, and from the packed houses heard of as the result, it would seem that the old adage "It pays to advertise" never rang truer.

### THEATER COMBINATION IN MARTINSVILLE, INDIANA.

Special to Moving Picture World from Indiana Trade News Service.

CHARLES BLACKSTONE, owner of the Blackstone theater, Martinsville, Ind., has agreed to consolidate with F. J. Rembusch, owner of the Grace theater, Martinsville. With this purpose in view a $10,00 corporation, the Martinsville Amusement company, has been formed, and the company has leased both houses. The incorporators are Charles Blackstone, Sr., Emmett F. Branch, attorney for Mrs. Blackstone, and Mr. and Mrs. F. J. Rembusch of Shelbyville.

The policy of the houses will be changed somewhat. The Blackstone is to run continuously, matinee and night, and the Grace will be operated on Saturday night and one or two other nights of the week with features. Occasional attractions, other than pictures, will be shown.

### MARION EXHIBITORS PAY SUNDAY FINES.

Vern Hoke and Howard Spurr, exhibitors at Marion, Ind., dismissed appeals to the circuit court from the mayor's court, where they were each fined $10 and costs for Sunday opening. Both paid the original fines. A case against Goldie Spurr, wife of Howard Spurr was dismissed. It is believed this closes the picture show question in Marion, for the time being.

### RUTH STONEHOUSE, GODMOTHER.

Ruth Stonehouse of the Essanay Company went to Elkhart, Ind., her old home, a few days ago to act as godmother to Alice Jane Webb, the new daughter born to Mr. and Mrs. Basil Webb. Dr. Webb is working with Joseph Anthony Roach, the photo-playwright, on a ten-reeler that it is said is going to be produced by D. W. Griffith.

### SEATS FOR LEANS AND FATS.

The Strand theater, Lafayette, Ind., will have two of the latest Powers projecting machines and a Seeburg pipe organ. Three different sizse of seats, 19, 21 and 22 inches in width respectively for leans and fats, have been provided. The opening is to be featured by an Edison-Klein six reeler. The lighting system is indirect and the walls and ceilings are in light tints, making the interior dim but pleasant.

### MAYOR IN BAD.

Mayor Leb Watkins of Newcastle, Ind., is in bad with the Ministerial Association of Newcastle because he said that if the people wanted movies and the owners would pay part of their receipts to charity, he didn't care if they ran on Sunday. The association will seek to have the houses closed.

### TWO ASPECTS OF SUNDAY OPENING.

Effort to open the theaters of Newcastle, Ind., on Sunday is afoot, and seems likely to succeed. Newcastle is a city without a public park and much has been said there on that particular subject, so the idea now of opening the theaters on Sunday meets popular approval and it is a question whether the blue noses can stem the tide of opinion.

At Elwood, Ind., they are proposing to open on Sunday as a matter of self defense. The neighboring towns are open on Sunday and it is being urged that it is healthy to keep folks at home.

### SON OF BIG EXHIBITOR WITH MUTUAL EXCHANGE.

G. M. Montgomery, nephew of Montgomery, who owns a chain of theaters in the South, including the Republic at Jacksonville, Fla., has been appointed assistant manager of the Indianapolis Mutual Film Corporation exchange and has assumed his duties. He has been managing a string of theaters in the South.

### HEARD IN INDIANA.

Paul S. Lewis, formerly road man for the Universal Film Manufacturing Company, out of Indianapolis, later with the Mutual at Philadelphia, has been transferred to the Indianapolis Mutual office and is covering Indiana and Kentucky for the Mutual company.

Sam Woodsmall is building a theater at Shelburn, Ind.

The Gaiety and W. H. Sawyer's new theater, the Palace, at Bluffton, Ind., are now open, making five theaters in town, or one to every thousand population. The others are the Grand, the Mystic and the Star, managed by H. L. Troutman, W. B. Little and Ralph Rinear respectively. The question being asked is whether the town will support them all.

The Family theater, Lafayette, Ind., has opened the season on vaudeville. The house has been running with pictures all summer, and still will run a mixed bill.

The Victoria, Lafayette, has been undergoing repairs. Everything has been changed but the floor and the seats. The Victoria also runs vaudeville and pictures.

Manager G. R. White has sold the Princess theater, Crawfordsville, Ind., to Grimes Brothers, proprietors of the Arc theater.

W. L. Fiske, who has been managing the Irvin theater, Winchester, Ind., goes to the Haynes Automobile Company, leaving the theater in charge of his sister, Miss Ethel Fiske.

The Grand, Clinton, Ind., after a thorough renovation, has reopened with J. W. Davis and A. A. Lewellyn, the new owners, in charge.

A. B. Conant, who ran the only show in Bunker Hill, Ind., is shipping the equipment to Yuma, Colorado, and the little theater is closed.

The Union Photoplay theater, Bloomington, Ind., in the Student Building at Indiana University, opened with Marguerite Clark in "Gretna Green."

Riggs Brothers are owners of the Lyric, Vevay, Ind., which opened recently after being idle since spring.

The Crystal theater, Decatur, Ind., donated the house for one night for a special show to be given for the west ward school Victrola fund.

Paul Williamson of the Arcade theater, Attica Ind., is installing a pipe organ. Mrs. Eleanor Keys will operate the instrument.

Manager Griffith is putting a new and modern front in the Majestic theater at Lagrange, Ind.

David Maurice, J. Half and others of Lafayette, Ind. have obtained an option on the old Dowling theater property and will build a five story hotel at a cost of $100,000. The lower floor will house a modern picture theater and business rooms. The hotel will contain 135 rooms.

The Family Theater, Lafayette, has signed with the Pathe exchange, Indianapolis, to run the Gold Rooster plays.

The Liberty, Ind., free show on the public square blockaded the street. The entertainment was provided by Manager Frank Irwin of the Union theater under the auspices of the business men of the city.

Crawford Ornsdorff recently sold his theater in Lagrange, Ind.

# School Children Patrons

### In Minneapolis Much Interest Is Being Taken in the Attendance of School Children at Picture Shows—Seeking Effect of Great Liking for Pictures on Studies —Opinions of St. Paul Settlement Workers.

Special to Moving Picture World from Midwest News Service.

BACKWARDNESS in Duluth school children may unwisely be laid at the door of the moving picture theater. Certain school teachers in that city have been engaged in taking a census of the photoplay fans among their young charges. They will present this data to city Superintendent Denfield and his compilation is expected to show the public:

First—The amount of money spent weekly by the pupils at the moving picture houses.

Second—The class of pictures admired the most.

Third—Percentage attending moving picture shows rather than public playgrounds.

Fourth—Percentage of "red hot" fans who are behind or slow in their studies.

One eleven-year old lad confessed he attended nightly and twice on Sunday, but the average so far leads to a belief that less than one-fifth of the patronage of the Duluth houses is juvenile.

The Duluthians who are anxious for the welfare of the children may find something of interest in the opinions, given last week, of settlement workers in St. Paul. These men have found the moving picture show has a proper place in the juvenile recreation scheme.

"The moving picture," said Robbins Gilman of the Northeast Settlement house, "is the last word in education and recreation. For instruction of children, I think it has no equal. Of course, its value depends entirely upon the films shown. Outside of the outdoor playgrounds I believe it is the most desirable form of recreation. The only objection I could raise against the moving picture theaters is the poor lighting and poor ventilation in some of the smaller houses. But in the daylight, in ventilated theaters, where high class pictures are shown, I think an ideal recreation and entertainment is offered."

"The motion picture is a great factor in the recreation and education of the child," declared Henry F. Burt, of Unity house, "and where the quality of pictures is guarded by city censorship, as it is here, the only evil that might result would be too much of such recreation to over-stimulate the child. I certainly am not opposed to moving picture theaters where they are properly conducted and proper pictures shown."

"The right kind of moving pictures are of great educational value in a community," agreed Arthur Taylor, who has just come from New York to take charge of the Pillsbury Settlement house

## ST. PAUL'S NEW PALACE.

M. L. Finkelstein and R. H. Reuben have not fixed a policy for the new Palace theater, which will be erected at Seventh and Wabasha streets in St. Paul, but will build so they can play theatrical attractions as well as pictures. Childrens' playrooms in charge of trained nurses and with a house physician in attendance are among the features. Other novelties include a theatrical reference room, a fountain room or tea room and reading and rest rooms.

The building cost $750,000, will be fireproof and will seat 2,500. Cantilever construction for the balconies eliminates the posts and elevators and inclines will make stairways unnecessary.

## PICTURE SHOWS, A REAL DEMOCRACY.

There is no class distinction in St. Paul moving picture houses—rich and poor alike patronize the photoplay houses. Anent the statement by Walter Prichard Eaton that the "legitimate" theater was becoming aristocratic, the St. Paul Pioneer-Press says:

"In all the film theaters we have visited, class divisions have been very much absent. The washerwoman, dropping into one of these electricity-bedizened places, seats herself next the couple who left their coupe around the corner. A clerk and his sweetheart enjoy the current chapter of "The Bedevilments of Belladonna" no more heartily than the two persons in the same row, who as well could have bought a box at the Metropolitan. And so it goes.

"If the regular theater is to become a pastime of the educated and well-to-do, a great many managers are wishing the day were here. It is a great deal more nearly the truth that the educated and the well-to-do are dividing their attention impartially between the stage and the cinema, and that the other amusement seekers will go wherever their money and tastes permit."

## NEW HOUSE ON UNIVERSITY AVENUE, ST. PAUL.

H. J. Breilem, proprietor of the Verdi and Faust theaters in St. Paul, has started construction on a third moving picture house on University avenue near Victoria street, which he hopes to have open early in December. It will be 40x125 ft.

## WESTERN FINANCIER CRITICISES FILMS.

T. B. Walker, a pioneer financier of Minneapolis, said to be the richest man in that city, a regular photoplay fan, criticizes the way bankers are depicted in films. "There is one feature of the moving pictures I would like to correct, were it in my power," he said, "and that is their tendency lately to be flippant. It is an error to depict the banker—the man of large affairs and captains of industry, as cold-blooded men with no regard for those under them or for society in general, and who stoop to trickery to gain their point. Such pictures distort actual facts and give the youth a prejudice against the man who is doing big things and creates, as well, a socialistic sentiment.

"Indeed—and I speak from a personal knowledge—there are no men in the world of commerce possessing so high a standard as these same big bankers and men of affairs. This constant picturing them as unscrupulous and employing underhanded methods to gain a desired end gives the young man an impression bad for society in general."

Mr. Walker drives to a picture show practically every night. He calls Charles Chaplin an amusing young fellow.

"But in the last analysis," he added, "the great thing of moving pictures is their democracy. There, the banker, the carpenter, the mechanic and laborer for a small admission price come with their families and enjoy a few hours in a common and wholesome amusement. The general association is good for the men, their families and for the community."

## ORPHEUM AT DULUTH A PICTURE HOUSE.

When the Orpheum theater at Duluth became the Orpheum-Strand on September 20, a permanent policy was fixed for that house. It will not return to vaudeville or drama. Having committed itself to a picture policy a trade mark has been adopted and an alliterative slogan, "The People's Playhouse Presenting Picture Plays with a Punch," has been unloosed.

All seats will be ten cents at all matinees and the main floor twenty-five cents at night.

"Graustark" was the attraction the first half of the opening week and "The Juggernaut" the last half. Early bookings include "The Island of Regeneration," "The Blindness of Virtue," "The House of a Thousand Candles," "Sins of the Mothers," "Mortmain," "Tillie's Tomato Surprise," "The Chalice of Courage," "Crooky Scruggs," "The Great Ruby," "The Rosary, "A Bunch of Keys," "The Circular Staircase," "In the Palace of the King," and "The Battle Cry of Peace."

## MINNESOTA THEATERS.

Wayne Kelly has sold his interest in the Grand theater at Ortonville to H. W. Sarvis, who is now sole owner.

F. E. Shaw, of Aberdeen, S. D., has acquired the Lyceum theater at Thief River Falls from Roy Morgan.

The Empress theater at Osakis played "The Spoilers" at fifteen and twenty-five cents.

H. E. Erickson, architect of St. Paul, has drawn plans for a 41x100 feet motion picture theater on University, between Grotto and Avon, in St. Paul, for a Mr. Hanson.

Manager Herman Jochins of the New Palace theater at Luverne planned to open the new theater September 28.

Proprietor Thomas Roddy opened the New Majestic theater at Hibbing with "The White Sister."

A. C. Watkins has opened his new moving picture theater at Hayfield.

L. W. Rowland of Mankato has purchased the interest of Archie Du Clos in the Lyric theatre at Marshall.

A new opera house will be constructed at Verndale.

F. E. Folsom has closed his shown at Round Lake.

## FILM PLANS OF THE UNIVERSITY OF WISCONSIN.

Special to Moving Picture World from Midwest News Service.

THE Department of Visual Instruction at the University of Wisconsin at Madison has begun the work of routing its loaned films and slides for the coming year. All the village district and high schools and churches which used the outfits last year have been notified, but this year an effort will be made to increase the number of users. The demand last year exceeded the expectations of the department, so as a safeguard many new films and hundreds of slides have been added. The increased supply of material will enable each organization to keep a set of pictures a full week instead of three days.

The packages will be started the first of November. Each borrower will get twenty-five sets of pictures, the season to last twenty-five weeks. Each borrowing organization must furnish its own projector and pay shipping charges on the films and slides. Programs will continue to deal with travel, industry, literature and art.

## FOUR REELS OF A CANOE TRIP.

So impressed with the educational value of its four-reel picture of a canoe trip down the Wisconsin River is the Crossette Film company of Milwaukee that it will insist that all theaters in the state showing the film give school children an opportunity to see it without charge. This will be done by giving daily matinees during the engagement of the film and limiting the attendance to children of school age. It is expected that the picture will be released in a week or two.

## MANITOWOC TO HAVE FINE NEW HOUSE.

John C. Kadon, a meat man of Manitowac, has purchased a site on Washington street, near Twelfth street, in that city; and will erect a new 60x120 moving picture theater seating 1,000. Plans will be furnished by Architect Kadon of Milwaukee, a brother of the owner. The management has not been decided.

## WAUKESHA TO SEE "NATION" FILM.

Prices of "The Birth of a Nation" at the Colonial theater in Waukesha for the three-day engagement, October 7-8-9, were fifty, seventy-five cents and one dollar. The dates for the Neenah booking have been changed to December 7-8-9 and 10. The engagement was cut from a week as it was not believed Neenah could stand a longer run.

## PICTURES AND THEATERS IN WISCONSIN.

The Crystal theater at Ft. Atkison has booked a World Film corporation feature for every Sunday night for three weeks.

The Palace theater at Oconomowoc has conducted a baby show contest, running the slides of the competing youngsters and giving a diamond ring to the most popular.

The Princess theater at Plymouth has installed a new radium gold fiber screen.

R. J. Newman, of Chippewa Falls, has purchased a moving picture theater at Catawba.

George Gerold has opened a new opera house at Weyauwega.

Bijou patrons in Racine requested the return of "The Spendthrift."

The Grand Rapids Merchants and Manufacturers had a "sociable and free entertainment." The Palace theater was engaged for the day by the organization to give a free feature picture show.

Daly's theater at Grand Rapids played a return engagement of "Neptune's Daughter."

"As Told in the North—a Wisconsin Romance" was made at Green Bay by the American Bioscope company and the pictures were shown at the Orpheum theater, September 20, 21 and 22.

The Empire theater at Hartford gave the first Gold Rooster picture, "The Galloper," to its patrons September 26.

## PRAIRIE STATES NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

### IN IOWA.

#### New Theaters and Leases—Programs—Notes.

GRAVES BROTHERS have sold the Opera house at Melvin to J. F. Jobes and H. W. Jobes. The former will assume the management. This house has just started "The Trey o' Hearts."

Joseph Tate has purchased the moving picture theater at Shelby from Grant Waddell.

The Palace theater at Burlington is experimenting with the idea of reserving for a week ahead a number of seats at each show at an advance of five cents in price. The Palace was closed for two days to make changes for the winter season.

Although the Majestic theater at Dubuque has gone into vaudeville for the fall and winter its success with pictures last summer practically assures a photoplay policy for next summer.

A. W. Miller has leased the Orpheum theater in Clinton for ten years to the Clinton Amusement company.

Jones & Heezen have moved their moving picture show at Reinbeck from the Wilkins theater to the Opera house. Harley Ingals is now associated with them and will assist Jones in managing the theater.

M. J. Frisch, of Webster City, has purchased the Isis theater in East Des Moines.

Arthur Brownlee has sold the Pastime theater at Bagley to Martin Vaux.

George Patterson has opened the Cozy theater at Lisbon.

George Marchant purchased the Orpheum theater at Marion from M. Allai and son, H. Allai.

The Muzu theater at Fonda has been sold to Joseph and Morris Smith, of Sioux City.

G. S. McGee will open a new show at Lester.

Payne & Fairchild, owners of the Royal theater at Onawa, will open another show at Moorhead.

Manager Paul Le Marquard of the Cecil theater at Mason City has installed a beautiful electric fountain on his stage.

Miss Geneva Marsh has purchased the Rex theater at Council Bluffs from Mr. and Mrs. J. J. Pechanec.

Harry Myers, who was out with "Cabiria" last year, has been made manager of the Strand theater on Third avenue in Cedar Rapids.

G. L. Meholin will erect a new fireproof pressed brick front moving picture theater, 22x110 feet, at Rockwell. It will seat 350. Harry Burnham is slated to be manager. The opening will be held early in November.

The Lyric theater at Adair, which was damaged by fire has been reopened.

Joseph Barnes has sold his moving picture theater at Hopkins to James Ulmer.

Lloyd G. Wallerick of Williams, has sold his moving picture equipment to Charles Vaughn, who has leased the opera house for his shows.

The Schnees have sold the Grand theater at Lamoni to Mrs. Laura Sammelson and son of Waverly.

L. Young, of Clinton, Ill., has purchased the moving picture theater at Radcliffe.

Bert Miller and C. E. Forrest have purchased the Electric theater at Ruthven from O. D. Benjamin, who probably will open a show in some other town.

Charles H. Johnston has sold his interest in the Gem theater at Grundy Center to Dr. F. S. Beckman, who with C. A. Brebsheimer will operate the house. Johnston will seek a location for a show somewhere in Iowa or Nebraska.

A moving picture show has been opened at Boyden by a Mr. Carpenter of Linn Grove.

The Garden theater at Iowa City ran two reels of local events and places for three days to good business.

Jones & Heezen of the new Star theater at Reinbeck were in an auto accident in which the car turned turtle off a culvert, but, fortunately, escaped serious injury.

The Raths-Seavolt Film Corporation of St. Paul, Minn., made for the Tribune at Sioux City a home talent photoplay in which fifteen young women, winners in a voting contest conducted by the paper, were featured. The local interest caused it to go big at the National theater where it was exhibited.

Robert Goshorn will devote most of his time to newspaper work and has sold an interest in the Iowa and Majestic theaters at Winterset to A. B. Pettit of Fergus Falls, Minnesota, who will take over the management. A new policy brings more multiple-reel subjects to the Iowa at 10 and 15 cents. On the nights these are shown coupons good for 5 cents at the Majestic will be given. The Majestic has been remodeled.

Swanson Brothers of Council Bluffs, who purchsed the interests of Smith & Porter in the airdome and opera house at New Hampton, will convert the airdome into a skating rink this winter and move the picture show to the opera house. Everett M. Swanson is manager and Kinley Swanson has charge of the projection.

A new moving picture theater has been opened in the Gould & Shaw Building at Janesville by Mr. Davis.

Schmitz & Dutton, new lessees of the Virginia theater at Boone, announce no vaudeville will be played; it is to be an exclusive photoplay house.

The city of Clear Lake expects to do a lot of paving. The Electric theater showed films of some modern uses of surfacing material.

An Italian harp orchestra was used by the Comet theater at Albia to supplement its picture program.

### IN THE DAKOTAS.

#### High Tribute to Exhibitor in Redfield, South Dakota.

SOME of the seats for The Williamson Submarine pictures at the Lyric theater at Redfield, S. D., sold for ten dollars each. The lowest price was one dollar. Of course, this scale of prices does not always pravail at the Lyric. Manager Greenman opened on September 21 the Lyric, which has been rebuilt after a fire last winter. In order to show their appreciation of his enterprise, many citizens bought the ten dollar seats, about $2,000 being raised in this manner. This is the first case of endowment of a moving picture theater in the Dakotas, although houses have often opened with theatrical attractions at the ten dollars per seat price. The rest of the house was sold at one dollar.

#### Dakota Theater Notes.

The Lyric theater at Enderlin, N. D., has been reopened under the management of J. M. Zeisler.

Manager James D. Gray, who opened the Rex theater at Jamestown, N. D., with "The Boss," will use World Film corporation service except Sunday and Monday nights. Changes will be made three times a week.

John Lein is building a new brick moving picture theater at Grafton, N. D.

Manager G. W. Miller of the Unique theater at Sisseton, S. D., has acquired an adjoining building and will consolidate it with his house.

"Bumper Harvest," moving pictures of North Dakota, made all over North Dakota for the North Dakota State Agricultural and Industrial Exposition, will be a feature of that celebration at Bismarck, N. D., October 4-16. The films were made by F. Holmboe, of Bismarck.

### IN NEBRASKA.

#### To Film Lincoln Highway Through State.

The Nebraska Feature company, of Lincoln, has been assigned by the Omaha, Lincoln & Denver Highway association to film the O., L. & D. highway. The pictures will be shown in the smaller towns of the state.

#### Flowers at Omaha's New Strand.

Patrons of the New Strand in Omaha got all the company promised in the way of attractive setting. An enraptured reporter called the lobby "superlatively inviting." The motif of the interior decorative scheme is red. Many of the lights are hidden in wicker baskets of flowers, hanging from the ceilings in the boxes and corners and under the balcony, giving a charming effect when the lights are turned on. In fact there are boxes and baskets of flowers everywhere and vines trail out of boxes in the lobby and palms and ferns make green the corners, and birds sing in their cages.

#### Theaters Change Hands—A New House.

The Sterling theater at Fairmont has been sold to Donald Frazier.

Francis Brothers sold the moving picture theater at Carroll to A. L. Peterson.

The Joy theater at Florence is now under the management of L. A. Fisher of Denver.

The Lyric theater at Beatrice was reopened October 5 by Ben Johnson, who has retired from the management of the Gilbert theater a position he occupied about three months.

The Joy theater at Florence has been sold to L. A. Fisher of Denver.

F. O. Clement and son, L. B., have purchased the Silverlight at Walthall.

The opera house at Albion has been leased to James Haire.

The Boulevard, the new moving picture theater which is being erected at Leavenworth street and Boulevard, in Omaha, by Hugh McCaffrey, has been leased to E. J. Monaghan, of Omaha.

# Politics in Censoring

### Oakland, California, Has Interesting Situation Due to Attempt of Mayor J. L. Davie to Have Griffith Spectacle Stopped—City Attorney Stated That a Mistake Had Been Made—Controversy Has Started an Unpleasant Political Controversy.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE danger of censorship to the motion picture industry has perhaps never been more clearly demonstrated in the West than in the recent action of the city administration at Oakland, Calif., in regard to the D. W. Griffith masterpiece, "The Birth of a Nation," or, as it is more generally known here, "The Clansman."

On the second week of the return engagement of this attraction in Oakland, and its fifth week in that city, the mayor ordered the show stopped. The following day this official declared that he did not intend to close the show and that the police had exceeded their authority in taking the arbitrary action they did. The city attorney apologized on behalf of the municipality, stating that a mistake had been made, and the showing of the film was continued without further trouble.

### Merely a Political Ruse.

Censorship in so far as censoring the film on its merits seemed to be furtherest from the thoughts of those in power, it being very evident that the whole matter was one of politics and "The Clansman" happened to be the impromptu football that was used for the political fight. In Oakland the Board of Censors consists of two members, the mayor and the chief of police. When the production was first shown in that city Frank Mott was mayor and he not only allowed the film to be exhibited without any change, but advised all who could possibly do so to see it. When the return engagement commenced a new mayor was in the chair and the trouble that ensued over the film was merely a testing of authority.

During the second week of this rereturn engagement at the Macdonough theater police officers appeared after the house had been filled one evening with an order from the mayor directing that the show be stopped. The theater management read the order from the stage and told the audience that their money would be refunded at the box office. John Ford, one of the operators, was placed under arrest and later released on bail. Why the police picked an operator instead of the manager of the house is not explained.

On the following day F. A. Geisea, manager of the theater; W. C. Wheeler, manager of the concern handling the film, and W. E. Keefe, personal representative of D. W. Griffith, made an application in the Superior Court to secure a restraining order to prevent further interference from the police and it was then that the city attorney appeared and stated that a mistake had been made and that the mayor's orders had been wrongly interpreted.

### Mayor Calls It a Frame-Up.

Mayor J. L. Davie states that the entire matter was a frame-up to discredit him, as an aftermath of an exceedingly bitter municipal campaign. The chief of police declares that he was merely following orders and holds a letter from the mayor instructing him to stop the show. He further declares that the mayor now wishes to secure a return of this letter, but that it is being retained in case a civil suit is instituted against the city. Such a step as the one suggested is being considered by the owners of the film to recover the money lost by the elimination of the one exhibition. In the controversy that has ensued over the incident not a single reference has been made by either side involved in regard to the merits or demerits of "The Clansman." The picture has been lost sight of entirely in the political squabble and the only result, aside from the financial loss to the exhibitors of the film, has been to cast discredit upon the censorship system as operated at Oakland.

## EMPRESS BECOMES NEAR PICTURE HOUSE.

The management of the Empress theater, one of the leading vaudeville houses of San Francisco, has signed a contract with the William Fox Film Corporation for the first run showing of productions of this concern on Market street. This theater recently booked a leading film serial and in the future pictures will form by far the greatest part of its program, making it in reality a moving picture, instead of a vaudeville house.

In speaking of the change in policy that has been made, Sid Grauman, manager of the theater, said: "We have booked these feature productions, because the amusement public is demanding more pictures and is willing to pay good prices to see the best film offerings. We have always shown some pictures and have been gradually increasing the number of these of late, with splendid results. Naturally, the addition of big features means that the number of vaudeville acts will be reduced considerably, and only the best of these will be retained."

The new policy was inaugurated this week the feature offering being Betty Nansen in "The Price of Passion," and it is to be noted that this won as much applause as the regular vaudeville acts on the bill. The prices of the Empress theater are 10 cents for matinee performances and 10, 20 and 30 cents for evenings. Manager Sid Grauman is president of the Screen Club of San Francisco and is one of the best known theater managers on the Pacific Coast.

## A SPURIOUS FILM.

The Comedy Film company, of which M. Calmy is manager, is advising exhibitors that a spurious copy of "The Mix-Up," for which it has the Pacific Coast rights, is being circulated by San Francisco parties. A negative and a positive has been made from sections of the films from which "The Mix-Up" was made and the print that is being offered is a very poor one. This concern has three authorized prints working in this territory, one at Los Angeles and two in San Francisco. In some of the inland cities contests are being held and prizes awarded to those who can figure out the original productions from which the various scenes were taken. The film concern recently opened headquarters at 158 Eddy street and is now handling the "Fall of Przemysl" in California for Ackerman & Harris, in addition to booking the comedy.

## V-L-S-E INSTALLS EXHIBITING ROOM.

The V-L-S-E, Inc., has erected a steel operating booth in its big exchange at 986 Market street and is now ready to show its releases to exhibitors before bookings are made. Films will be displayed regularly twice a week and older releases will be shown whenever exhibitors desire to inspect them. Manager Goff has returned from a trip to the Pacific Northwest and is now away on a visit to the Denver office.

## HUB THEATRE OPENED.

The Hub theater, erected by C. H. Mehrten, of Berkeley, for A. C. Pabst, at Mill Valley, Calif., was opened a week ago under most auspicious circumstances. This house was to have been completed in the early summer, but late spring rains retarded building operations and the finishing touches have just been put on it. The theater opened with a flourish, the house being taken over the first evening by the Eagles, with a brass band in front to add to the festivities. Mayor Jones was present and made an interesting speech of welcome and other city officials were also on hand to grace the occasion. Mr. Pabst has given up the house he conducted for a time at Sausalito and will devote his entire attention to the Mill Valley theater. The new house has a seating capacity of 600 and is very attractive in appearance.

## LEO FRANK PICTURES BARRED.

At the request of the Jewish people of Sacramento, Commissioner of Education E. J. Carraghar, who is also official censor for the city, has refused to allow the presentation of films bearing on the sensational Leo Frank case.

## EXPOSITION CITY NOTES.

The International Motion Picture company has been incorporated at San Francisco with a capital stock of $25,000 by Charles Diltz, J. Franscell and E. Harter.

The announcement is made that plans have been completed for the erection of a theater at Ellis and Mason streets with the largest capacity of any playhouse in San Francisco.

Charles Grogg, of Grogg's theater, Bakersfield, Cal., has been here for the past week with his wife and will remain for some time to inspect the Exposition.

E. H. Emmick, formerly manager for the Golden Gate Film Exchange, Inc., at Los Angeles, is here for a short stay, pending the making of new business connections.

**The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.***

Mike Athens, formerly of Fresno, but now of the Victory theater at Merced, Calif., was a recent visitor here to purchase equipment for this house.

W. D. Warren, who recently opened the Orpheum at Sparks, Nev., visited San Francisco recently and purchased a Minusa screen and a Fort Wayne Compens-arc from G. A. Metcalfe, the supply man.

The Tobacco Company of California has purchased a portable motion picture outfit from G. A. Metcalfe and will use this in an advertising campaign through the state.

## THROUGH CALIFORNIA.

J. Knowles is remodeling his theater at Sonora, Calif., and is adding a balcony to increase the seating capacity to 750. He is now using the Opera House, but will open the enlarged house in October with "Cabiria."

G. W. Irving has opened a small moving picture house at Blairsden, a summer resort in Plumas County.

C. A. Smith is conducting the Owl theater at Covelo, a small place in Mendocino County.

A permit has been taken out at Oakland, Calif., by the Moffitt estate for the erection of a theater to cost $150,000. The house will be occupied by the Turner & Dahnken Circuit.

The Famous Women Film Company has been incorporated at Los Angeles with a capital stock of $1,000,000 by Cora Scott Pond-Pope, J. C. Parker, Robert G. Camby, Emma De L. Pierson and Fannie E. F. Young.

W. G. Clark, who owns the Novelty theater at Martinez, Calif., has purchased a lot there and will erect a fine home.

The Nevada Motion Picture corporation has been incorporated at Reno, Nev., with a capital stock of $500,000 by W. B. Alexander, Frank Manson, W. H. Simmons, Samuel Platt, C. W. Mapes and Dr. St. Clair of Reno, and E. N. Walter and Geo. C. Walker, of Oakland, Calif.

## TO BRITISH COLUMBIA EXHIBITORS.

### Provincial Election Coming—Exhibitors Want Board of Appeal for Censorship.

Within the next few weeks a Provincial election will be held in British Columbia. It is hard for the exhibitor to realize the enormous number of fine productions which are condemned by the Provincial censor—some of them for the silliest, most trivial reasons imaginable. A committee from the British Columbia Moving Picture Exhibitors' Association, who called on Attorney General Bowser to ask for the establishment of a board of appeal to review this censor's rejections, were met with a flat refusel even to consider the proposition.

A letter received by a member of this committee from Mr. Brewster, the leader of the Liberal party in British Columbia, states that he considers the establishment of this appeal board a simple matter of right, and that the Liberals, if successful in the coming election, will give the relief desired. Under the present regime, literally hundreds of pictures which have been shown all over the United States, and in other parts of Canada, have been prohibited in this Province. When it is considered that many of these are among the best productions of their respective makers, it means a direct financial loss to every branch of the industry.

## RED CROSS NIGHT AT AVENUE THEATER.

The Red Cross concert given at the Avenue theater in Victoria, B. C., recently was a brilliant success. Pictures, and songs by local people, made up the program, and $650 was added to the fund of the Red Cross Society. The house seats 300, and for the night performance tickets were sold at 50 cents each.

## THEATER IN PEACE RIVER BURNED.

Within a month after it had attained fame as the scene of a dramatic murder trial in the far North, the Empire theater at Peace River Crossing, Alberta, has been burned, presumably by an incendiary. The net loss on the theater and equipment is about $4,500.

## ENTERPRISE AT ORPHEUM.

Manager James Pilling of the Orpheum has instituted an advertising campaign that should certainly bring additional business to this already popular house. Almost 9,000 sheets of paper have been ordered, and fifty well located 12-sheet stands will be used. The most striking electric sign in the city has just been erected, with the word "Orpheum" in plain letters four feet high, dropping down the front of the house. On Sept. 20, when the new feature policy begins, admission will be raised to 15 cents. Various well known local soloists will appear during the week, and a percentage of the receipts will be given to the Province Tobacco Fund for the soldiers on the firing line.

## VANCOUVER ITEMS.

C. F. Featherstone has left the local Pathe office to accept a position with the Dominion Film Exchange.

The firm name of Pathe's Famous Feature Film Syndicate of Quebec has just been changed, and is now the "Specialty Film Import Limited."

The first Minusa gold fibre screen in British Columbia is in the Dominion theater in Vancouver. Manager Muir has also retinted the Dominion lobby, which contains some of the prettiest leaded glass work in Canada.

Manager Lilth, who recently took charge of the Park theater, Winnipeg, under the new owners, reports that a combination of good pictures and good music is attracting good houses.

# Want Canadian Films

### In the Dominion of Canada There Is a Feeling That Exhibitors Are Not Studying the Needs of Canadian Spectators—It Is Said That in Vancouver Many Reels Are Censored Because They Show the American Flag.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

THE following editorial, reproduced in Vancouver from an Eastern paper, accurately sets forth the ideas of a vast number of Canadians, both in the industry and out of it:

"The moving picture theater interests of Canada should get together some of these days and study their business from a Canadian standpoint. They should formulate a distinct policy, which would stipulate that a certain attention must be given to Canada by American film makers. We should have our country done justice, both as to its history and its institutions, its public life * * * and the habits of its people. Canada is rich in romance of the river, the forest and the plains. Let the men who are using the magic of their wonderful art direct their lenses in the direction of a land that is tired of being treated as a second-hand consideration. Let us have a Canadian influence in moving pictures and everything else for Canadians, and a Canadian influence broadened in other spheres. Let us imitate less and initiate more."

It is probably a fact that more reels are rejected here on account of the showing of the American flag than for any other single reason. The most direct solution would appear to lie in the production of films in Canada by Canadians, but practically nothing has so far been done in this direction. With the exception of topicals, English pictures are not much more popular here than in the United States, and very few, comparatively, are shown. Nothing is more sure of a hearty welcome than a story of the great north woods, with perhaps a touch of the Royal Northwest Mounted Police.

## WANT CANADIAN WOMEN AS FILM CENSORS.

Among the subjects brought up and approved at the last meeting of the Vancouver Council of Women was a resolution made at the recent Toronto convention of the National Council, asking for the appointment of women as censors of moving pictures. Mrs. S. D. Scott, president of the Local Council, stated to the World correspondent that they considered this censorship a work for which women were particularly well fitted, and they have several times, though unsuccessfully, approached the government with a proposal to assist in the censoring. Mrs. Scott stated, however, that there was very little fault to be found with present standards here, and only on rare occasions did members consider it necessary to call the attention of an exhibitor to some scene to which exeception could be taken.

## SPECIAL EDUCATIONAL FILMS FOR CALGARY CHILDREN.

As the result of a meeting called by A. Calhoun, and just held at the Public Library at Calgary, Alberta, it is altogether likely that this city will in the near future have a series of educational films run under direct supervision of the parents and teachers, and that the movement will ultimately cover the Province of Alberta, if not the whole of Western Canada. At the preliminary meeting, which was attended by about 35 prominent citizens, plans were discussed looking toward the renting of films which would fit in with the work of the teachers in various subjects. It was announced that while the expense involved precluded the possibility of installing projection apparatus in the schools at this time, R. J. Lydiatt, manager of the Grand theater, seating 1,530, had offered the free use of the house on Saturday.

The committee under Mrs. J. W. Davidson, appointed to investigate the educational film situation, with a view to the use of pictures in connection with the Calgary schools, have recommended the postponement of the next public meeting on the subject, as it was found impossible to gather all the required information in the short time allowed. The committee is now corresponding with film exchanges throughout the Dominion, to ascertain the number and character of educational reels available, and is also securing information concerning the contemplated importation of such subjects from the United States.

## PICTURE MEN PROVIDE LIGHT JOBS FOR WOUNDED.

A public spirited action that should furnish inspiration for employers in many lines has just been taken by two Edmonton (Alberta) managers—Mr. Fiddes of the Bijou theater and Mr. Hazza of the Empress. Wounded soldiers, incapacitated for heavy work, are now beginning to return from France, and the two managers in question have volunteered each to provide regular positions about their theaters for three discharged men, selected through the Patriotic Fund. It is announced that the salaries will be even higher than those regularly paid.

## SABBATH IN WESTERN CANADA.

Exhibitors in Western Canada seem convinced that it would be useless to attempt to give performances on Sunday, and practically nothing has been done along this line. However, the St. Boniface (Manitoba) baseball team has chosen to contest the provisions of the Lord's Day Act, and repeatedly played games on Sunday, taking up a collection in lieu of a stated admission fee. An action was taken against the players by the morality inspector's department, but the case was decided in favor of the ball men. The department appealed, and in the St. Boniface County Court the case has been dismissed for the second time.

Again, at Victoria, B. C., a Sunday Red Cross concert was held on Sept. 12 at Pantages theater. In addition to musical numbers, the program consisted of scenes from "The Sign of the Cross," given by Benjamin Scovell, a nephew of the late Sir Henry Irving, and moving pictures of the departure for the front of local battalions. Newspaper accounts state that $103.80 was collected at the door.

It's worth trying.

## UNIVERSAL ENLARGES LOCAL OFFICE.

The Universal exchange in Vancouver has just been enlarged by the addition of another office, and now occupies five rooms in the Holden building. The arrangement has been changed, and the entrance is now into the exhibitors' room, which occupies the center of the suite, separated from the other departments by wickets. On one side is the shipping department, with poster racks on three sides of the room, adjoining which is the inspection department and the film vault. On the other side of the exhibitors' room the booker and accountant hold forth, while beyond is the sanctum of S. B. Taube, the manager. When present renovations are completed this is expected to be the finest exchange in the city.

## GRIFFITH FILM CLOSES PORTLAND RUN.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

AFTER the longest continuous run of any theatrical exhibition, excepting perhaps a stock production several years ago, "The Birth of a Nation" closed at the Heilig theater and the film running in this territory will be returned to Los Angeles. The picture was booked in Portland for three weeks, and the engagement extended a week by popular demand. J. W. B. Bertelson, James Clemmer's publicity man, advises that during the four weeks' run the picture was shown to 85,000 people in Portland. The rights to the film in this territory cost Mr. Clemmer $10,000, to which expense was added that of a twelve-piece orchestra. An advertising campaign of unprecedented magnitude for Portland was conducted during the run of the picture and a score of horsemen clad in Ku-Klux regalia were a common sight on the streets.

The looked for strong opposition to the film by the local colored people failed to materialize and except for a mild protest by them and by the G. A. R. when the picture was first shown, the run was exceptionally quiet. Now, however, litigation has been started with reference to the picture and the rights in this territory which is the reason for the return of the film to Los Angeles.

## FIRE INSPECTION ON.

Fire Marshal Stevens and his assistant, H. P. Boardman, are conducting the quarterly inspection of Portland theaters preceding the issuance of theater license in October. Mr. Boardman advises that the exhibitors are keeping their houses in much better condition than formerly.

Some friction exists between the City Fire Inspection Bureau and the City Electrical Inspection Department regarding the enforcement of the new electrical code recently adopted by the city. The new code provides that certain motor drives on projecting machines can be used only by the city's consent; that the machines must be supplied with certain kinds of magazines and defines the rheostat equipment. Electrical Inspector Dunlap has made some inspections under this code and there is some question as to whether or not he is taking upon himself part of the Fire Marshal's duties.

## STAR AND PEOPLE'S IMPROVE.

J. R. Cummock, manager of the People's Amusement Company, announces that the Star theater will be closed for two weeks, when extensive repairs will be made. The old front will be torn out and a marquee front constructed. The People's controlled by the same company, will also undergo extensive alterations. New furnishings are now being purchased for that house. It will not be closed, however. The improvements in the People's are being made preliminary to the raise in price, which has long been in contemplation.

## NEW HOUSE IN TILLAMOOK.

C. C. Smith, owner of the Star theater, Tillamook, Ore., announces his intention to build a bigger theater in that city and is now having his plans prepared. A new logging road is building into the Tillamook timber and Mr. Smith sees enough business ahead to run two houses.

## BANNER MAN STILL THERE.

Commencing many months ago at the inception of the break between the Operators' Union and the Alhambra theater, because one of the owners of the theater took over the operating, Fred W. Fry still carries a banner in front of the house announcing it to be unfair to union labor. Mr. Fry has, however, cut down his appearances to three a week. He carries a vest pocket camera and snaps any patron of the house whom he believes is a union man. The union fine for patronizing the house is $5. Manager Tebbetts advises that his partner was not permitted to join the Operators' Union with full voting privileges because he was also a theater owner, and this caused the break.

Incidentally, it is said that one of the reasons for the dissolution of the Portland Exhibitors' League was the fact that some of the suburban exhibitors employed non-union operators and the downtown men employ union help entirely.

## PORTLAND BRIEFS.

Over six thousand people in one day! That was the attendance at the Globe theater when the first installment of "Neal of the Navy" was run, Sept. 16. The show continued until midnight and at 11 o'clock there were still people standing in the foyer. Hatbands and buttons were distributed to the children in the audience.

There is an unconfirmed rumor that a large picture house will be erected at 3d and Morrison streets, the site of the Alisky building recently destroyed by fire. This is an excellent location for a large five-cent house.

J. Baum, recently engaged as road man for the Northwest Feature Film Company, returned from a trip down the Columbia River and reports a big demand for features in the territory covered. The Northwest Company is booking "The Spoilers" for return dates.

S. Morton Cohen, the pioneer of the film business in Portland, and now engaged in theatrical enterprises in New York City, is a visitor in Portland.

Other visitors during the week were: E. E. McDonald, Arcadia theater, Dayton, Ore.; R. C. Bacon, Columbia theater, Clatskanine; J. S. Clinger, People's theater, Mt. Angel; C. E. Snall, Majestic theater, Corvallis; Thomas Miller, Grand theater, Camas, Wash.; J. B. Kamberger, Beaver theater, Beaverton, Ore.

Charles Scram, Grand theater, Oregon City, reports he is making some changes in his house and will soon be equipped to throw a larger picture. He has booked "Neal of the Navy," commencing Sept. 22.

George Blye has purchased Ye Liberty theater, Salem, Ore.

F. C. Weskell has opened the Bungalow theater, North Powder, Ore.

## SPOKANE NEWS LETTER.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

MANAGER JAMES McCONAHEY of the Best Show is running the General Film releases. He opened with his first release Tuesday, September 21.

E. F. Emmick is putting up a new moving picture theater at Pullman, Wash., which will seat 400. It is understood the cost will be about $8,000.

I. M. Binnard, manager of the Theatorium, Lewiston, Idaho, reports that he ran the first installment of the General Film company's newest serial, "The Goddess," and that it broke all previous house records. This is a 15-chapter serial featuring Anita Stewart in the title role.

"Ambition," featuring Charlie Chaplin and several of the Keystone players, and Dorothy Davenport in "Five Hundred Dollars Reward," drew well at the Spokane.

Marguerite Clark, heroine in "Helene of the North," who appeared at the Clemmer for the week ending September 18, again proved her popularity with Spokane audiences as she played to large houses each day.

Emily Stevens in "Destiny, or The Soul of a Woman," proved a great success at the Liberty.

"The Two Orphans," with Theda Bara in the leading role, made a hit at the Casino.

Elsie Jane Wilson and Harold Lockwood in "The Lure of the Mask," was shown to large audiences at the Lyric.

"Shadows From the Past," with Mabel Trunnelle and Marc MacDermott, which was shown at the Class A, delighted the audiences.

Charlie Chaplin in "His Night Out," and two dramas were the offerings at the Majestic last week.

## TOM NORTH, SEATTLE HUSTLER.

Tom North.

Tom North, manager of the Seattle branch of the V-L-S-E, has compiled a sheet of publicity for Big Four features measuring 100 feet in length. Not the least interesting part of this exhibit is the article on "The Juggernaut," with a two column cut of Anita Stewart, which Mr. North succeeded in getting on the first time, probably, that any amusement man ever obtained front page publicity for a "story" of this nature. After Mr. North had induced a Seattle real estate man to erect a building especially for the Big Four's exchange in Seattle—the first in the country to be constructed exclusively for this purpose—he induced the mayor and all the dignitaries of Seattle, accompanied by a brass band, to come out and help lay the corner stone. These exploits are winning for the Seattle manager the attention of the entire film industry on the Coast.

Seattle V-L-S-E Office.

## INDIAN SINGER TO LEAD IN RED MAN FILM.

By Muriel Lee, Denver Correspondent of Moving Picture World.

PRINCESS Tsianina Redfeather, Denver's Indian song bird, is to pose for some truly western motion pictures which are to be taken by the Columbia Amusement company before the thirtieth of October. Princess Redfeather has won much fame with her most wonderful voice, which is heard at its best advantage in Cadman's Indian songs.

The photoplay has been written by Mrs. Adrienne Roncolle Wormington, the playwright. Mr. J. W. Early, who has lived for twenty-two years among the Indians in the Black Hills and Deadwood, and who knows their every characteristic, is to be the director. Princess Redfeather will have the leading role. With this triple combination, the pictures should indeed be a success, and should be more typical of the Indians and of the West than almost any western story that has been filmed. The director is well pleased that this is Princess Tsianina's first experience in moving pictures, as he feels she will then enter more thoroughly into the spirit of the western drama, for she will be unspoiled by the work of any who might have tried to place her in a western play.

It has been planned to have pictures laid in the beauty spots along the D. and R. G., and along the Moffat Road. Then some scenes are to be taken, as well, among the famous Morrison red rocks, which will form such a magnificent and fitting background to the Indian scenes.

## ROYAL THEATER CHANGES HANDS.

The Royal theater, at 243 Broadway, has just been purchased by J. T. Blunkall, from Twin Falls, Idaho, and will from now on be known as Blunkall Brothers and Welch theater. Mr. Sam Sturtevant, who was the former owner of the theater, is going to Grand Junction to look after his theaters there. Mr. Sturtevant is well known through the middle west as a moving picture man, as he owns several houses, and has also had the state rights in Michigan and Missouri for the picture, of Helen Gardener as "Cleopatra."

## ARTHUR KANE STOPS OFF TO SEE DENVER.

Arthur Kane, pioneer moving picture man, one of the best known and most popular men in the moving picture business, stopped off in Denver for a day early in the week. He is on a tour of the United States with his family.

## CARL RAY VISITS DENVER.

Carl Ray, who is the proprietor of several moving picture houses in Michigan, and also one in Cheyenne, the Amuse theater, is in town calling on his old friends. Mr. Ray is also a producer of pictures. He has a studio in Los Angeles where he has made some very splendid pictures.

## TWO BIG FEATURES COMING.

"The Birth of a Nation" is coming to Denver. This is a certainty, but it is not as yet known just when it will be here, although it will probably be in a couple of months. With the two big pictures coming, "The Birth of a Nation," and "The Battle Cry of Peace," Denver moving picture public has a treat in store.

## PICTURE HOUSE IN LITTLETON.

Littleton is to have its first moving picture house. Although a town of 2,000, it has never boasted a moving picture house. Pictures, dramatics, etc., have always been held in the so-called town hall, but now it is to have a theater of which it may well be proud. Fred Duncan has been engaged as manager.

## ALL DALLAS EXCHANGES TO CHARGE FOR PAPER.

### Exchanges Will Be Able to Rearrange Schedule of Profits and Exhibitors Will Have Clean Paper.

By S. G. Parker, Dallas Correspondent of Moving Picture World.

OST of the exchanges in Dallas have been charging for paper for some months, among them being the Metro, Fox, Paramount and V-L-S-E. It is understood that every exchange in the city is arranging to have every customer they have on the "pay for paper" plan by October 1st.

In New Orleans, all the exchanges inaugurated this plan on September 1st, and it is meeting with good success.

The exchange managers in Dallas have decided that they can no longer afford to have paper mounted and furnish it free with their productions than can a department store give a man of pair of shoes and hat free because he has bought a suit of clothes.

Some of the paper that is mounted and shipped out on the "free-use" plan is never returned; about 30 per cent. of it is returned in good condition, and the remainder that is returned is in such condition that its use with other exhibitors brings forth a howl that can be heard, figuratively speaking, from the Gulf to Canada.

The new plan will not work a hardship upon exhibitors, it is pointed out, because then the exchanges can know exactly the amount of money they are receiving on film rental, and arrange their schedule of profits accordingly. Also, the exhibitors, each of them, may know absolutely that they will have new, clean paper, and only that of it that they may absolutely need.

During the old plan it was not at all out of the ordinary for an exhibitor booking a feature at $15 per day to ask for 25 ones, 15 threes, eight or ten sixes and two or three twenty-fours—all of which the exchange had mounted and furnished free—and part of which, very likely, the exchange never saw after the booking was filled.

The absolute loss, which, of course, the exhibitors are paying, speaking generally, by raised film rentals, through paper in the Southwestern territory, is said to run into many thousands of dollars per annum.

## MUTUAL AT FORT SMITH.

The Mutual is opening a new office at Fort Smith, Ark., which will be in charge of M. S. White, until recently manager of the United Film Service at Oklahoma City, Okla. The Fort Smith Mutual office will be a sub-office of Oklahoma City.

Fort Smith has been the home of a sub-office of the Oklahoma Universal exchange for some time, in charge of J. H. Crowley, and the vicinity was covered for the Mutual by Mr. Taylor.

The opening of this office will make for better service for Mutual customers in the close proximity of Fort Smith.

## ARTHUR G. HULL TO MANAGE OKLAHOMA UNITED.

Upon the resignation of M. S. White as manager of the Oklahoma City office of the United, E. T. Peter, president of the United Program Film Service of Texas, the parent concern of the Oklahoma branch, visited Oklahoma City and installed in the manager's chair Mr. Arthur G. Hull, a well-known film man.

## FOX REPRESENTATIVES VISIT W. M. BYRD.

Mr. Slayden, special representative of the Fox Film corporation, New York, is visiting at the Dallas exchange of the Box Office Attraction Co. In addition to Mr. Slayden there are other prominent eastern film men of that concern here, among them Mr. Spitzer, formerly manager of the Kansas City office, and now a special representative; Mr. Riddick and Mr. Schwearin. These gentlemen are conferring with the new manager, W. M. Byrd.

## NEW TRIANGLE OFFICE ALMOST READY.

The new Triangle Film corporation's exchange in Dallas, though not entirely completed, is in such a finished state that L. B. Remy, local manager, has "moved in, feet and all," and now holds forth behind the big mahogany. (It is whispered about confidentially that the feet are supported gracefully under the B. Mahog. by a silk-covered sofa cushion, the present of one of L. B.'s friends of feminine gender).

## KLEINE OFFICE SOON TO MOVE.

E. J. Moskowitz, manager of the George Kleine Attractions' office in Dallas, says that his concern will soon move to its new and larger quarters at 1814½ Commerce street.

## WOMEN WANT STRICTER CENSORSHIP.

By Carl J. Ketchum, Ottawa Correspondent of the Moving Picture World.

A STRICTER supervision of moving pictures exhibited in Ontario and the appointment of women censors on the provincial board of censors is the latest demand of the Ottawa Local Council of Women. The request is embodied in a resolution passed by the Ottawa Local Council this week, to be sent up to Toronto for presentation to the annual meeting of the provincial organization, of which it is a branch, and which is one of the most prominent and influential bodies of women in the Dominion, which takes place the latter part of October.

While the Local Council of Women may advocate a representation on the board, it is not altogether certain that the provincial government will replace the men for women. The present board has been very capably carrying out its duty and there will not likely be any change for a time to come, particularly in the direction suggested by the organization. The appointment of women would be a new departure in Canada.

## "BIRTH OF NATION" FILM AT CANADIAN EXPOSITION.

"The Birth of a Nation," the big picture, was witnessed in Ottawa last week by probably one hundred thousand people. It was used as the chief evening feature in front of the grandstand here at the Central Canada Exhibition, the directors for the first time departing from vaudeville and the other usual exhibition attractions, in favor of the moving picture.

## ANNIVERSARY OF IMPERIAL.

The Imperial theater in Ottawa, as well known as "Canada's Theater Beautiful," last week celebrated its second anniversary. The most imposing moving picture houses in the Capital, and regarded as one of the best houses in Canada, the Imperial management has met with nothing but distinct success. It is one of the chain of Mark Brock theaters and has been showing to capacity houses for every day of the last two years.

## PICTURES FOR RECRUITS.

The novel and successful scheme of Capt. Dolph Thoburn, prominent recruiting officer here, in arranging a program of moving pictures, which he has been showing on the wall of his building, on one of the main thoroughfares of the city, to stimulate the enlistment of recruits for the front, willl probably be taken up in other cities.

## ENLARGEMENT OF ST. GEORGES.

The reconstruction of St. George's theater, 299 Bank street, will be commenced shortly, when what is now an upstairs nickel show will be transformed into one of the largest houses in Ottawa.

## VISITORS FOR METRO AND UNIVERSAL.

Herbert Lubin, Montreal representative for the new Metro program, was in Ottawa this week. He succeeded in securing the signature of Mr. Ken Finlay here on a contract for the Metro program, which will be used in the Regent theater, to be opened on December 1. He is also booking Tilly's Punctured Romance.

James Finch, Toronto representative of the Universal Film Exchange, was here this week talking to local managers. He has been doing a good business with Ontario managers.

## "BIRTH OF A NATION" DRAWS CANADIANS.

### Censors Deleted Two Battle Scenes—Rest Went.

By David K. Billings, Toronto Correspondent of Moving Picture World.

COMING over into Canada where considerable apathy was shown regarding its success, 'The Birth of a Nation" has again shown its abilty to draw top prices and big crowds in a first-class theatre. With war times and its American plot, fears were expressed that it would be a failure and Manager Solman of the Alexandra theater refused to book the film for more than one week until it had been tested.

To the astonishment of all, the picture created a record, and for the first time during the last year people were turned away from the theater on two consecutive nights and the criticisms given by the press were more laudatory than any stage star has received for many a day. The picture has scored a triumph in a city which boasted it never would accept two dollar pictures. The usual "kick" was registered by the negro population before the appearance of the picture, but with the exception of the elimination of one or two of the battle scenes, the picture was untouched by the censors.

## EXHIBITORS' ASSOCIATION HOLD PICNIC.

The first annual picnic of the Moving Picture Exhibitors' Association was held recently at Niagar Falls, and over 150 people took the trip across the lake.

The association has been holding regular meetings and many matters of small importance have been solved. Its object of protection has been more than realized.

### FILMS AT BIG CANADIAN FAIR.

For the first time on record moving pictures were featured as an attraction at the Canadian National Exhibition, the world's largest annual fair, held in Toronto. The pictures, some of which were supplied by the Universal company, and others by the British War Office, showed war scenes and also views in many big amunition factories in Great Britain. Over 200,000 people saw the pictures screened in front of the immense grand stand during each week of the two-weeks fair.

### LEON BRICK TURNS MANAGEMENT OVER TO SON.

Mr. Leon Brick of the Garden theater has relinquished the managership of the house that he built, in favor of his son, and is now looking after one of the Buffalo theaters of the Mark Brock syndicate.

### PATHE FEATURE FILM SYNDICATE OF TORONTO.

#### Manager Travis Optimistic About Business—Prices Are Lower, But Shows Are needed.

One of the newest and at the same time one of the busiest film exchanges in Toronto at present is without doubt that of the Pathe Feature Film syndicate of Quebec. The new manager, James Travis, who succeeded Maurice Kauffman, has managed to build up the business to be one of the largest and most aggressive of the sixteen exchanges in Toronto. His latest release, "Neal of the Navy," is being shown at Shea's Hippodrome as a headline attraction. This is the largest theater in Toronto. Mr. Travis has a road man to cover the province of Ontario, W. Davidson, and he reports that busines is obtainable throughout the province if it is gone after the right way and with the right stuff. Prices, however, are about half what they were this time last year, although all the theatres are drawing fairly large crowds, many have been forced, on account of financial conditions, to lower prices. The average price that a five-reel feature brings now is about $25 a day.

A special private exhibition of the first few episodes of "Neal of the Navy," and also of the Pathe Gold Seal picture, "The Galloper," was given at the Strand.

### PICTURE SCHOOL NUISANCE.

Toronto has been visited by the moving picture school, the arch enemy to the moving picture industry and which does nothing other than give the entire business a bad name. A man by the name of Beverly Dawn, who gave his origin as London, England, started a school here and called it the Photoplayers Studio. He advertised extensively and made promises of big advertising contracts to the various newspapers, evidently fearing that they would investigate. He promised in his advertisements large salaries and easy jobs, including "all sorts of chances to get married" after girls or women had taken the course at his school. His charge of thirty dollars for a course of lessons was supplemented by a demand for two dozen photographs at fifteen dollars a dozen, of which he received one-half.

He received no opposition for several weeks, as the public quietly believed his tales of a scarcity of actors, and on his own statement to your correspondent's representative, cleaned up $1,285 during the first three months of the school's operation. During the first twenty days of September he claims to have made $631 clear profit. These figures are probably right, as many ignorant "students" have flocked to him. He is now looking for somebody to buy a half interest in the business as The Toronto Sunday World has given him some rather unwelcome publicity, and he fears his days are numbered. He wants $1,000 for a half interest, while he says he is going to start several similar schools in various American cities.

### THE PRINCESS AT MONTREAL BURNED.

#### "Birth of a Nation" Was to Show There—Spectacle Will Be Seen at the Arena.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

FIRE at the Princess theater, Montreal, about three days before D. W. Griffith's spectacle, "The Birth of a Nation," was scheduled to open. Fire did damage to the house to the extent of about fifty thousand dollars.

Nothing is yet definitely known as to the origin of the fire, but from the fact that it started near the front of the top gallery, it is supposed to have been caused by defective insulation on one of the wires connected at this point with the limelight apparatus. Considerable gossip was caused by the coincidence of the fire with the opposition on the part of the colored population to the presentation of "The Birth of a Nation." The fire occurred at a time when no audience was in the house. Following the lead taken by a local paper, we would like to suggest that Montreal exhibitors take more interest in their capability of coping with such a situation.

It was only decided at the eleventh hour to screen the Griffith picture at the Arena. The Arena, since it seats five thousand people, is devoted solely to athletic functions and such productions as musical concerts. Besides this, the town of Westmount, in which it is located, extorts a license fee of $200 per night. So it will be seen that, considering the delayed press campaign and the difficulties involved in screening such a pretentious offering, "The Birth of a Nation" has happened along in a very unlucky time. We wish it unbounded success, and extend our sympathy to Mr. Wright, the manager of the Princess.

### MUTUAL OFFICE UNDER NEW MANAGER.

The general manager for Canada of the Mutual Film company has left for Kansas City, where he will join the new Triangle forces. On his departure he was presented by the local staff with a beautiful and serviceable token of their esteem. Mr. Cummings, always a courteous and thoroughly agreeable gentleman, will be missed here. He has our best wishes for his success.

Phil Kaufman has joined the Mutual ranks as general manager in Mr. Cummings' place. Mr. Kaufman hitherto has been general manager for the Famous Players.

### WEEK RUN POLICY AT COLONIAL

The Colonial theater has the unique distinction of being the first local theater to make a set policy of giving a big feature an entire week's run. Prices will not be raised, and there is every indication that the idea will meet with the public's favor. The first two weeks saw World Film features screened at this house. Pathe's Gold Rooster feature, "The Galloper," was the attraction the third week. World Film Corporation features have been booked and will be shown in the future, among them being "Trilby."

Out in the West End the lobby of the New Grand has been retouched. Formerly there used to be a flight of stairs; but now these have been done away with, and a sloping floor substituted. The management seems to have made the best of a difficult problem. Business seems to be picking up at the New Grand. The policy still is two Paramount features a week.

Mark Schlesinger is now managing the Francais theater. Since Mr. Schlesinger's management, the house has adopted popular-price vaudeville and pictures.

### W. R. THOMPSON MANAGING THE LONDON.

The London theater is now under the management of W. R. Thompson. Mr. Thompson is from Toronto, having been publicity man for the Universal. He has had experience in all lines of the show business, and at one time was advance agent for Ringling Brothers' Circus. He promises that things will hum around the London shortly, so we will wait till then to make further announcements.

### CRAWFORD LEASES THE CASCO AT PORTLAND, MAINE.

By John P. Flanagan, Maine Correspondent of Moving Picture World.

EXHIBITOR E. L. CRAWFORD, of late manager of the Bath opera house and of the Cumberland theater in Brunswick, has leased the Casco theater, Portland, Maine. Mr. Crawford was associated with Moxley L. Blumenberg of Portland, in the successful career of this theater for three years. They opened the house and conducted it successfully with motion pictures for attractions. Mr. Crawford is busily engaged in refitting the theater in every respect where needful, and announces a policy of presenting the feature films, of which Carmen is a fitting example. Details of this engagement will be issued from time to time previous to the initial performance.

Geraldine Farrar in grand opera is to be the screen attraction for the initial production in the Casco, when Carmen will be offered in elaborate habilaments and with orchestral effects.

### "BIRTH OF NATION" COMING TO LEWISTON.

The "Birth of a Nation" will be presented at the Empire theater, at Lewiston, the entire week of October 4, with a special orchestra of twenty pieces. On the first three days of the week special trains will be run from Norway, Livermore Falls and Farmington, to accommodate those who wish to see this production.

### A FOX COMPANY AT PORTLAND.

A company from the Fox players, of New York, is engaged in making a six-reel marine film near Portland Harbor and Cape Shore. As leading man in the picture, Ralph Kellard will be seen, and opposite him Miss Jule Power. The juvenile role is done by William Davidson, who has a summer cottage at Orr's Island, and Edwards Davis does the heavy part. Included among the cast are Dorothy Green is ingenue.

### PINE TREE NOTES.

William Tooze will open the Imperial theater at Eastport during the second week in October, this being his first venture as a proprietor. Mr. Tooze has the best wishes of his associates for success in the venture. He is using Universal service.

The Graphic theater, at Bangor, Grant and Burns proprietors, is using United Film service six nights a week.

Miss Grace Chase, auditor at the office of the United Film Company, Boston, was in Bangor during the past week on a visit to the new Bangor branch.

The Strand, at Ellsworth, Mrs. Imogene Pettingill, proprietor, is using United service one night a week.

Charles M. Stern, exchange man for the Universal at Bangor, has returned from a trip to Ellsworth, Machias, Eastport and Calais.

The Casino at Bar Harbor has taken on Universal service.

H. Dillon, of Brownville, proprietor of the Majestic, was a recent visitor to Bangor.

Fred P. Chase, proprietor of the Orono, has signed up for complete Universal service; also for the Annette Kellerman feature.

The Peerless Amusement Company, at Kingfield, is using Universal service one night a week.

Pictures have been resumed at the Augusta opera house.

## AMONG ANDERSON, INDIANA, THEATERS.

By Leon Louiso, Special Correspondent for the Moving Picture World at Anderson, Ind.

TWO recent changes in motion picture theaters here have assisted greatly to elevate the already high standard of picture houses in Anderson. The newly enlarged Meridian theater was a step made necessary by the increasing demand of the patrons of the house. Mr. F. G. Heller, the manager, has been busy during the past few weeks and he is just getting into his new office. Originally the house seated 274 persons. Because of the advantageous location of the theater and of the increasing demand it was decided to enlarge the house. An addition was added to the back of the old house. In building this a higher ceiling was secured, thus giving better ventilating facilities, and adding to the effect of the interior dimensions. The seating capacity was increased from 274 to 452. The ventilating system is one of the best in the city. The eight attaches of the theater all work to the end that they may secure the best comfort and entertainment for the patrons. The program includes Paramount pictures, "The Goddess" serial and Equitable subjects.

The newly remodeled and renovated theater on the south side of the public square, which was formerly known as the Nickelodeon, but which is now changed to the Isis, is another advance for Anderson picture houses. The management, W. R. Walker & Son, who took over the house, is one of many years of experience. The Walkers installed the first five-cent house in the State of Kentucky eleven years ago in Owensboro, and they have been in the business in various cities since then. After taking possession of the theater they decided to "sweep clean," therefore they closed the house and when they were ready for the opening it was indeed a new theater. The front is done in plastic and relief work, which was put up by the National Plastic and Relief Co., of Cincinnati, O. The display frames are not over-showy and the general effect is pleasing. The interior has been entirely redecorated. The seating capacity is given as 297. Two Power's 6-A machines are used. With a $1,500 Wurlitzer orchestra the music is furnished by Walter Jackson and Owen Fowler. A drinking fountain is near the entrance and the prices are five and ten cents. The General Film regular service, together with some feature pictures, are used.

## OHIO NEWS NOTES.

William Tallman of the Ceramic theater, East Liverpool, O., has redecorated and arranged his house for pictures. He has installed a projecting machine on the first balcony and will present feature pictures.

Peter Tender, owner of the American theater, Alliance, O., is opening another house which will be ready within two weeks.

The Dome theater, Youngstown, has added a balcony, increasing the seating capacity nearly twofold.

M. Greenhut, Cleveland, has placed the Majestic theater, Lorain, up for sale or lease. He explains that business in Cleveland will not permit his personal attention to the Lorain house.

Michael Moran has opened a new theater on Himrod avenue, East Youngstown.

J. R. Angel has taken the management of the Royal theater, Payne, O.

## FILM EXCHANGE OPENS NEW BRANCH.

The Greater New York Film Rental company will open branch offices at 616 Columbia building for the distribution of a program to consist of Selig, Lubin, Biograph, Vitagraph, Essanay, Kalem and Edison productions. Arrangements for the Cleveland branch have been made by I. J. Schmertz. The branch will be in charge of H. B. Decker.

# A Big Factor in Rents

### Cleveland Real Estate Men Realize How Big a Part Is Played in City's Land and Rent Values by Moving Picture Enterprises—Some of the Growing Exchanges That Have Taken More Office Space.

By J. D. Raridan, Ohio Correspondent of Moving Picture World.

MOTION picture enterprises are a growing factor of interest from a real estate and brokerage standpoint in Cleveland and other cities of Ohio. Exchanges and distributing offices are occupying a great deal of space in downtown buildings and a movement is now apparent generally to expand these divisions. Aside from this there are more than 200 theaters in Cleveland and good locations in thickly populated neighborhoods always are in demand as film theater sites.

C. G. Thompson, manager of the Victor Film company, distributors of Universal productions, has leased the entire second floor of the Flatiron building, at the junction of Prospect avenue and Huron road, and is remodeling to fit the particular needs of his exchange. A reception room, offices, shipping and receiving rooms, advertising and lithograph departments and a film inspection room are included in the changes.

The World Film Corporation recently secured a lease on an entire floor of the new Belmont building under construction in Prospect avenue. Local offices will be moved from the Columbia building early in October. A number of other changes are contemplated by other film distributing organizations.

Downtown offices have been leased by the new Federal Film Company, recently organized, to produce pictures in Cleveland. A studio will be secured soon.

## ELSIE JANIS ENTERTAINED AT THE METROPOLITAN.

Elsie Janes, starring at the Opera house, Cleveland, last week in "Miss-Information," was her own "audience" at a private exhibition of her latest picture production, "'Twas Ever Thus," at the Metropolitan theater. This was Miss Janis' first opportunity to view the recent Bosworth production. With her mother, members of her company, and other theatrical folk in the city at the time, she was the guest of Manager Fred E. Johnson at the Metropolitan. In addition to her own film production, she was permitted to see Geraldine Farrar in "Carmen" and Lou Tellegen in "The Explorer," when these two features were screened.

## "THE BIRTH OF A NATION" IN OHIO.

If the Ohio Board of Censors permit "The Birth of a Nation" to be shown in this state, the film will first be shown at Dayton, going to Columbus and finally reaching Cleveland in the early spring, motion picture exhibitors have been given to understand. An engagement of fifteen weeks has been booked at the Opera house, Cleveland, when censored and available.

## THE GRAND BECOMES THE LYCEUM.

The Gand theater, East 9th street and Bolivar road, will be reopened October 2 and will hereafter be known as the Lyceum. It will be operated by the Metropolitan Amusement company, of which George Hausheer and Max Faetkenhauer are principal owners. The Lyceum will offer first run feature releases and a musical revue. "Trilby" has been booked for the premiere.

## TRIANGLE LOCATES IN THE SINCERE BUILDING.

The Triangle Film corporation has leased the entire seventh floor of the Sincere building, Cleveland, for district offices, under the management of H. A. Bandy. Many progressive Ohio theaters have already made application for Triangle productions, but the policy with regard to Cleveland is understood not to have been determined. In the aim of this corporation to establish a chain of $2 theaters over the country, it is said the lease of a down town theater is sought here. Business men interested in motion pictures have been given to understand that in the event Triangle is unable to obtain the proper theater under lease a location will be secured and a theater built.

## PATRONS WANTED FILMS, NOT VAUDEVILLE.

The Duchess, Euclid avenue and East 57th street, Cleveland, has abandoned the contemplated policy of vaudeville and pictures, substituting instead feature photoplay productions. This action was determined, the management announces, by the attitude of Duchess patrons. A vote was taken in the theater recently and 90 per cent. of the patrons favored a single bill of features, rather than a split bill of pictures and vaudeville. In consequence, starting the first week in October, Metro features will be shown the first three days of each week and Fox Film corporation productions the latter half of the week. An orchestra of thirteen pieces will furnish music at each show. Moderate prices will be maintained, with a reduction for both matinee and night shows from the present box office scale.

## DAVE L. SCHUMANN TO MANAGE THE NEW DENISON SQUARE.

The Denison Square is the name of the newest Cleveland photoplay theater. It is located at Denison avenue and W. 25th street, under the management of Dave L. Schumann. The theater takes rank with other high class houses in the city. Mr. Schumann's policy of feature productions promises to win an enviable patronage. Mr. Schumann has made it a point that "redheads" are to shine at the Denison Square. Every employe of the theater, including cashier, doorman and ushers, have red hair. The stage has been arranged as a garden, with several small fountains and myriad lights glowing upon the foliage and flowers. One hundred cages, each containing a singing canary are distributed about the "garden."

## HENN BROTHERS GET LEASE ON NEW HOMESTEAD THEATER.

Henn Bros., pioneer Cleveland exhibitors, have taken a ten-year lease on the Homestead theater, under construction for Theodore Schmitt, owner, at Detroit avenue and W. 118th street. The new house will seat approximately 1,000 and will be fitted out with every modern theater convenience.

## BRIEF NOTES.

Safety Director A. A. Benesch, of Cleveland, asked the Ohio censor board to delete picture burlesquing policemen, on the ground that such mockery tends to exert a bad influence. In answer, however, C. C. Williams, member of the board, said the board would be unable to comply with this request.

The Alhambra theater, E. 105th street and Euclid avenue, Cleveland, has been redecorated throughout and a stage "set" installed, designed to represent the season of fall. The Alhambra management has made application for the first run release of "Damaged Goods" though the date of booking has not yet been announced.

# Calendar of Daily Program Releases

## Releases for Weeks Ending October 9 and October 16

(For Extended Table of Current Releases See Pages 346, 348, 350.)

## General Film Company.

### Current Releases

#### MONDAY, OCTOBER 4, 1915.

BIOGRAPH—The Old and the New (Drama).
ESSANAY—Tides That Meet (Special—Three parts—Drama).
ESSANAY—Shanghaied (Special—Two parts—Comedy).
GEORGE KLEINE—The Fashion Shop (Special—Two parts—Drama).
KALEM—The Pretenders ("Broadway Favorites"—Special—Four parts—Drama).
LUBIN—Think Mothers (Drama).
SELIG—A Sultana of the Desert (Special Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 79, 1915 (News).
VITAGRAPH—The Reward (Drama).

#### TUESDAY, OCTOBER 5, 1915.

BIOGRAPH— The Worth of a Woman (Special—Two parts—Drama).
ESSANAY—The Old Sin (Special—Three parts—Drama).
KALEM—Whitewashing William (Comedy).
LUBIN—Love and Swords (Comedy).
SELIG—The Girl and the Mail Bag (Drama).
VITAGRAPH—Barriers of Prejudice (Special—Two parts—Drama).

#### WEDNESDAY, OCTOBER 6, 1915.

EDISON—Black Eyes (Comedy).
ESSANAY—The Fable of "The Statesman Who Didn't Make Good" (Comedy).
KALEM—The Man In Irons (Episode No. 12 of "The Mysteries of the Grand Hotel" (Special—Two parts—Drama).
LUBIN—Jim West—Gambler (Special Three parts—Drama).
VITAGRAPH—Fits and Chills (Comedy).

#### THURSDAY, OCTOBER 7, 1915.

BIOGRAPH—Her Soul Revealed (Drama).
ESSANAY—Snakeville's Weak Women (Western Comedy).
LUBIN—The Telegrapher's Peril (Special Two parts—Drama).
MINA—The Honeymoon Roll (Comedy).
SELIG—The Bridge of Time (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 80, 1915 (News).
VITAGRAPH—Old Good For Nuthin' (Comedy-Drama).

#### FRIDAY, OCTOBER 8, 1915.

BIOGRAPH—Billy's Stratagem (Drama—Biograph Re-issue No. 18).
EDISON—An Unwilling Thief (Special—Three parts—Drama).
ESSANAY—Broncho Billy, Sheepman (Western Drama).
KALEM—The Finger of Suspicion (Drama—Alice Joyce Re-issue).
LUBIN—The Son (Drama).
VITAGRAPH—Miss Sticky—Moufie-Kiss (Comedy).

#### SATURDAY, OCTOBER 9, 1915.

BIOGRAPH—Bob's Love Affairs (Comedy-Drama).
EDISON—The Manufacture of Coin (Educational).
ESSANAY—Suppressed Evidence (Special Two parts—Drama).
KALEM—The Water Tank Plot (Episode No. 48 of the "Hazards of Helen"—Railroad Series—Drama).
LUBIN—Think of the Money (Comedy).
SELIG—The Tiger Slayer (Jungle—Zoo—Drama).
VITAGRAPH—Youth (Broadway Star Feature—Special three parts—Drama).

## General Film Company.

### Advance Releases

#### MONDAY, OCTOBER 11, 1915.

BIOGRAPH—Jealousy's Fools (Drama).
ESSANAY—The Village Homestead (Special—Three parts—Drama).
GEORGE KLEINE—Wilful Peggy (Special—Two parts—Drama).
KALEM—The Dancing Doll ("Broadway Favorites" Special—Three parts—Drama).
LUBIN—The Emerald God (Drama).
SELIG—The Sculptor's Model (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 81, 1915 (News).
VITAGRAPH—The Lure of a Widow (Comedy).

#### TUESDAY, OCTOBER 12, 1915.

BIOGRAPH—Blow for Blow (Special—Two parts—Drama).
ESSANAY—The Great Defeat (Special—Two parts—Drama).
KALEM—Queering Cupid (Comedy).
LUBIN—Romance of a Beanery (Comedy).
SELIG—The Foreman's Choice (Drama).
VITAGRAPH—Lillian's Husbands (Broadway Star Feature—Special—Three parts—Comedy).

#### WEDNESDAY, OCTOBER 13, 1915.

BIOGRAPH—Serge Panine (Special—Three parts—Drama).
EDISON—The Widow's Breezy Suit (Comedy).
ESSANAY—The Canimated Nooz Pictorial (Cartoon-Comedy). —A Scenic Subject on the Same Reel.
KALEM—Voices in the Dark (Special—Two parts—Drama).
KNICKERBOCKER STAR FEATURES—The Dragon's Claw, (Special Feature—Three parts—Drama).
LUBIN—The Steadfast (Special—Two parts—Drama).
VITAGRAPH—On With the Dance (Comedy).

#### THURSDAY, OCTOBER 14, 1915.

BIOGRAPH—The Dawn of Courage (Drama).
ESSANAY—All Stuck Up (Comedy).
LUBIN—Man o' the Backwoods (Special—Three parts—Drama).
MINA—Subject Not Yet Announced.
SELIG—The Chronicles of Bloom Center Series No. 1 "Landing the Hose Reel" (Special—Three parts—Comedy).
SELIG—Hearst-Selig News Pictorial No. 82, 1915 (News).
VITAGRAPH—The Third Party (Drama).

#### FRIDAY, OCTOBER 15, 1915.

BIOGRAPH—Pippa Passes (Drama-Biograph Reissue No. 19).
EDISON—Giadiola (Special—Four parts—Drama).
ESSANAY—Broncho Billy's Parents (Western—Drama).
KALEM—The Law at Silver Camp (Special—Two Parts—Drama).
LUBIN—Belle of Barnegat (Drama).
VITAGRAPH—How John Came Home (Comedy).

#### SATURDAY, OCTOBER 16, 1915.

BIOGRAPH—The Inevitable (Drama).
EDISON—The Little Saleslady (Drama).
ESSANAY—The Reaping (Special—Three parts—Drama).
KALEM—A Test of Courage (Episode No. 49 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—The Price of Pies (Comedy).
SELIG—In the Midst of African Wilds (Jungle-Zoo—Drama).
VITAGRAPH—The Ruling Power (Special—Two parts—Drama).

**SELECT THIS WEEK'S BEST One, Two, Three and Four Reel Pictures produced by the Great SELIG, LUBIN, BIOGRAPH, VITAGRAPH, ESSANAY, KALEM and EDISON STUDIOS.**

ARRANGE A WELL-BALANCED PROGRAM FOR EACH DAY
YOU CAN DO THIS SUCCESSFULLY AT THE BIG UP-TO-DATE EXCHANGES OF THE

**GREATER NEW YORK FILM RENTAL CO., 126-132 West 46th Street, New York**

# SERGE PANINE

The masterpiece of Georges Ohnet, crowned
by the French Academy

## The Three Reel Biograph

Released October 13

In the Regular Service

A three reel production that has everything—story, cast, strong dramatic situations, direction, advertising value—everything, in fact, that a feature should have—without the prohibitive cost.

The THREE REEL BIOGRAPH — a dependable feature.

For descriptions of all Biograph releases read **THE BIOGRAPH** mailed free each week

BIOGRAPH COMPANY
807 EAST 175th STREET
NEW YORK, N. Y.

# Calendar of Daily Program Releases

## Releases for Weeks Ending October 9 and October 16

(For Extended Table of Current Releases See Pages 346, 348, 350.)

## Universal Film Mfg. Co.

### SUNDAY, OCTOBER 3, 1915.

LAEMMLE—Her Three Mothers (Three parts—Drama).
L-KO—A Mortgage On His Daughter (Comedy).
REX—No release this day.
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 16, "Kitty In Danger" (Two parts—Drama).

### MONDAY, OCTOBER 4, 1915.

BROADWAY UNIVERSAL FEATURE—Fatherhood (Four parts—Drama).
NESTOR—When A Man's Fickle (Comedy).

### TUESDAY, OCTOBER 5, 1915.

GOLD SEAL—The Silent Battle (Three parts—Drama).
IMP—The Unnecessary Sex (Comedy).
REX—No release this day.

### WEDNESDAY, OCTOBER 6, 1915.

ANIMATED WEEKLY—Number 187 (News).
L-KO—No release this day.
VICTOR—The Woman who Lied (Three parts—Drama).

### THURSDAY, OCTOBER 7, 1915.

BIG U—The $50,000 Jewel Theft (Two parts—Drama).
LAEMMLE—No release this day.
POWERS—The Acrobat's Dream (Comedy).
The Hero of the Gridiron (Comedy).

### FRIDAY, OCTOBER 8, 1915.

NESTOR—Eddie's Little Love Affair (Comedy).
REX—The House With the Drawn Shades (Two parts—Drama).
VICTOR—No release this day.

### SATURDAY, OCTOBER 9, 1915.

BISON—The Queen of Jungle Land (Three parts—Drama).
JOKER—$50.00 For a Kiss (Comedy).
POWERS—The Third Partner (Drama).

### SUNDAY, OCTOBER 10, 1915.

LAEMMLE—Marianna (Drama).
L-KO—A Bath House Tragedy (Two parts—Comedy).
REX—Alas and Alack (Drama).
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 17) (Two Parts—Drama).

### MONDAY, OCTOBER 11, 1915.

BROADWAY UNIVERSAL FEATURE—The Man of Shame (Five parts—Drama).
NESTOR—Some Fixer (Comedy).

### TUESDAY, OCTOBER 12, 1915.

GOLD SEAL—The Kiss of Dishonor (Two parts—Modern—Drama).
IMP—Bashful Glen (Comedy).
REX—The Healing of Mary Brown (Fairy Story).

### WEDNESDAY, OCTOBER 13, 1915.

ANIMATED WEEKLY—Number 188 (News).
L-KO—Under New Management (Two parts—Comedy).
VICTOR—No release this day.

### THURSDAY, OCTOBER 14, 1915.

BIG U—No release this day.
LAEMMLE—The Girl of the Dance Hall (Three parts—Western—Drama).
POWERS—Lady Baffles and Detective Duck in "When the Wets Went Dry" (Comedy).

### FRIDAY, OCTOBER 15, 1915.

IMP—No release this day.
NESTOR—And the Best Man Won (Comedy).
VICTOR—A Kentucky Idyll (Two parts—Drama).

### SATURDAY, OCTOBER 16, 1915.

BISON—The Yellow Star (Three parts—Underworld—Drama).
JOKER—No Babies Allowed (Comedy).
POWERS—The Vengeance of Guido (Drama).

## Mutual Film Corporation.

### SUNDAY, OCTOBER 3, 1915.

GAUMONT—His Lordship's Dilemma (Comedy).
RELIANCE—As In the Days of Old (Two parts—Drama).
THANHOUSER—The Mystery of Eagle's Cliff (Drama).

### MONDAY, OCTOBER 4, 1915.

AMERICAN—Just as It Happened (Two parts—Drama).
FALSTAFF—Cousin Clara's Cook Book (Comedy).
NOVELTY—The Corsican Brothers Up to Date (Burlesque).

### TUESDAY, OCTOBER 5, 1915.

BEAUTY—Mother's Busy Week (Comedy).
GAUMONT—Seeing America First (No. 4) (Scenic).
—Keeping Up With the Joneses (Cartoon).
THANHOUSER—The Light on the Reef (Two parts—Drama).

### WEDNESDAY, OCTOBER 6, 1915.

MUTUAL—Just Like His Wife (Comedy).
RIALTO—Sunshine and Tempest (Three parts—Drama).

### THURSDAY, OCTOBER 7, 1915.

CENTAUR—Rhoda's Burglar (Two parts—Drama).
FALSTAFF—Dicky's Demon Dachshund (Comedy).
MUTUAL MASTERPICTURE—Bred In the Bone (Reliance—Four parts—Drama—No. 41).
MUTUAL WEEKLY—Number 40, 1915 (News).

### FRIDAY, OCTOBER 8, 1915.

AMERICAN—The Sting of It (Drama).
CUB—A Change of Luck (Comedy).
MUSTANG—Breezy Bill—Outcast (Two parts—Drama).

### SATURDAY, OCTOBER 9, 1915.

BEAUTY—Curing Father (Comedy).
CLIPPER—Pardoned (Three parts—Drama).

### SUNDAY, OCTOBER 10, 1915.

CASINO—(To be announced.)
RELIANCE—The Queen of the Band (Two parts—Drama).
THANHOUSER—The Has-Been (Drama).

### MONDAY, OCTOBER 11, 1915.

AMERICAN—Let There Be Light (Two parts—Drama-.
FALSTAFF—Capers of College Chaps (Comedy).
NOVELTY—Miss Trillie's Big Feet (Burlesque).

### TUESDAY, OCTOBER 12, 1915.

BEAUTY—Billie—The Hill Billie (Comedy).
GAUMONT—Seeing America First (No. 5) (Scenic).
—Keeping Up With the Joneses (Comedy).
THANHOUSER—The Scoop at Belville (Two parts—Comedy-Drama).
—Down on the Phoney Farm (Cartoon).

### WEDNESDAY, OCTOBER 13, 1915.

NOVELTY—Gold Bricking Cupid (Comedy).
RELIANCE—The Bread Line (Three parts—Drama).

### THURSDAY, OCTOBER 14, 1915.

CENTAUR—Stanley's Close Call (Two parts—Drama) (Bostock Animal Picture).
FALSTAFF—Bing Bang Brothers (Comedy).
MUTUAL MASTERPICTURE—The Miracle of Life (American—Four parts—Drama) (No. 42).
MUTUAL WEEKLY—Number 41, 1915 (News).

### FRIDAY, OCTOBER 15, 1915.

AMERICAN—Profit From Loss (Drama).
CUB—Taking a Chance (Comedy).
MUSTANG—Two Spot Joe (Two parts—Drama).

### SATURDAY, OCTOBER 16, 1915.

BEAUTY—Aided by the Movies (Comedy).
THAN-O-PLAY—The Long Arm of the Secret Service (Three parts—Drama).

# TOM TERRISS

***Five Parts***

***Now Ready***

IN

## "THE FLAME OF PASSION"

Brimful of the kind of action that has made the name of Terriss famous throughout the world.

Mr. Terriss in a heroic but intensely human role. Elaine Terriss as the "Vampire," a characterization in which she has excelled for years.

*A PICTURE THAT THRILLS WHILE IT CHARMS!*

**Made in Jamaica, West Indies, and resplendent with the beauty of the Tropics.**

**Striking Lithographs in Four Colors, Heralds and Other Advertising Helps.**

WIRE OUR NEAREST BRANCH OFFICE FOR AN EARLY BOOKING!

**New York,** 382 Sixth Avenue
**Philadelphia,** 1325 Vine Street
**Cleveland,** 307 Columbia Bldg.
**Pittsburgh,** 422 Penn Avenue
**Syracuse,** 214 E. Fayette Street
**Kansas City,** 928 Main Street

## THE PICTURE PLAYHOUSE FILM Co

**Chicago,** 5 So. Wabash Avenue
**Dallas,** 1911 Commerce Street
**Montreal,** 204 St. Catherine St., W.
**Toronto,** 39 Adelaide Street W.
**Boston,** 23 Piedmont Street
**St. Louis,** 3431 Olive Street

# Stories of the Films

## General Film Company

### VITAGRAPH.

THE GODDESS (A Complete Synopsis of the Vitagraph Serial Is Published Herewith).—To further their interests, three powerful millionaires have brought Celestia, a beautiful girl, up to believe that she has been sent from Heaven to reform the world. After meeting Tommy Barclay, son of one of the millionairs, she has started her work of reform, meeting with success. A huge strike is in progress in the Pennsylvania coal fields. Tommy also at work on reform, becomes involved in this strike and a wife of one of the leaders falls in love with him. She succeeds in getting him into a compromising situation and the husband tells the miners Tommy is a spy. They are about to hang him when Celestia, who has gone to the striking town to try and prevent violence by her presence, rescues him.

Tommy Barclay is elected leader of the striking miners. He and Carson and Gunsdorf visit the mine stockade to try and make some agreement with Silas Kehr, the mine owner. Arrived there, through Gunsdorf's fighting spirit they get in trouble and are locked up, Gunsdorf and Carson handcuffed, in a room. Celestia is also locked in a room. The fight between the miners and strikers begin, Kehr urging his men on. Freddy, the ferret, finally makes his way into the stockade by climbing on to one of their supply wagons, concealing himself in a potato bag, and thus being carried through the gate. Hiding in a barrel, a bomb is kicked near it and he is blown near the window in which Celestia is looking out calling for help. He breaks down the door and rescues her. Meanwhile Gunsdorf, growing impatient, starts banging on their door, and breaks it down just as Freddy is trying to get Celestia away. There is a happy reunion between Celestia and Tommy. Celestia stops the firing, speaks to the miners, telling them about the big corporation, etc., and the men become so enthused with her plan, that cheering and shouting, they send for Kehr, who arrive and hearing her plans, tells her that he will agree with the suggestions if the other millionaires do. Sends telegram to Barclay, and Barclay, Blackstone and Semmes immediately start for Bitumen. Arriving, they hear the plan, and immediately agree with it. Celestia elects Barclay as the head, and starts canvassing for him, all over the country. Everywhere she is greeted with good will, and her preaching listened to with eagerness and great interest.

At Eastern Junction, Tommy, taking the stand against Celestia, tries to the best of his ability to preach against Celestia and her cause, but the people leave him, and become interested in what she is saying. Mary tells her story to him, how Celestia is a fraud, impostor, etc., and he believing, goes to her car to tell her so. He finds Stilleter, who has found his passion for Celestia becoming more and more violent, and has hypnotized her to make her love him. Tommy breaks in and breaks the hypnotic spell. Stilleter leaves angry, watches the car from behind a nearby tree. Celestia pleads with Tommy that she is very tired and he exits. Stilleter returns, hypnotizes her, telling her to meet him at five o'clock, and follow the orders of the driver. Celestia falls asleep. Meanwhile, Mary meets Mrs. Gunsdorf, induces her, through her desire for the big diamond ring, to enter the car and try to kill Celestia. Freddy, watching over Celestia on steps of the car, sees her enter, and catches her hand just as she is about to commit the crime. Celestia sends him away, speaks to Mrs. Gunsdorf, makes her see things in the right light, and forgives her. Mrs. Gunsdorf, meeting Mary, denounces her. Her angry voice is carried to Tommy, and he comes forward, demands to hear the rest. Mrs. Gunsdorf tells him. Mary, angry, pleads with him. He expresses a desire never to see or speak to her again and leaves her. Celestia tells him of Freddy's rescue. They are interrupted by the alarm clock ringing the hour of five. Celestia pleads an engagement. Interrupted by the entrance of the chauffeur, Tommy and Freddy follow Celestia and the driver to the car, where they trip the driver up, Tommy takes the wheel and Freddy jumps in the car, after it has started. Tommy determines to show her the heaven she came from. Stilleter follows in a hired car, the driver having told him of Tommy's intentions.

Stilleter manages to arrive at the cave first, and later hits Tommy on the head with a rock, knocking him unconscious. He grabs Celestia by the hand, dragging her off. Her cries for help are overhead by Freddy, the ferret. He rushes to her rescue. Stilleter, about to show her the crystal, to hypnotize her, is knocked over by Freddy the ferret. Stilleter loses his glasses, without which he cannot see a thing. Freddy learning this, picks them up and throws them away, telling Stilleter to find them. In his search for the glasses, Stilleter steps on a large rattle-snake and dies from the snake bite. On his death, the power he has had over Celestia leaves her, and she sees everything clearly again. Tommy and she leave with Freddy to reveal the scheme to the people. Arrived in the city they read of the big meeting and speech of Barclay's at the Gardens and rush there. Celestia is greeted with cheers. Barclay, Semmes and Blackstone sneak off. Celestia confesses, and Gunsdorf, infuriated, leads the people who are mad with anger on to kill the three rich men. Celestia and Tommy start for Gulls Isle. Freddy warns the three men, who hastily prepare to leave. The police are unable to stem the infuriated rush of the people as they try to force their way to Barclay's home.

Crowd fight their way into the home of Barclay, where the three men with Freddy have taken refuge. The three men escaping from the room, are seen by Gunsdorf, and the mob. Gunsdorf shoots, and kills Semmes. The other three escape in Barclay's car. Gunsdorf shoots and kills Blackstone, as he is about to get into the car. The chauffeur gets up speed, and overtaken by the motorcycle cop, is stopped. Freddy knocks him over for interfering, and they escape. Gunsdorf hires a taxi, and pursues them. Arrived at the railroad station where Freddy and Barclay get on a train, followed by Gunsdorf. They hire a boat, or launch, to take them over Gull Isle. Gunsdorf knocks the boatman out, and takes his place. He attacks Barclay on the boat, is thrown overboard by Freddy. Barclay goes in after Gunsdorf, who gets a hold of him, strangles him, and they both drown together. Tommy and Celestia arrive on the island, welcomed by Parson Smollett. Freddy arrives in his boat, and tells his story. Tommy gives him a good round sum, and he and his family start a small store. Mary Blackstone, giving her wealth to the poor, enters the hospital as a nurse, and Mrs. Gunsdorf devotes her time to charity. Time heals all wounds, and Tommy and Celestia are happy on the island.

---

TO CHERISH AND PROTECT (Broadway Star Features—Special—Three Parts—Sept. 15).—The cast: Harry Morey, Harry Northrup, L. Rogers Lytton, Bobby Connelly, Estelle Mardo, Gladden James and Denton Vane.

After gambling with a customer's stock and losing, the stockbroking firm of Poole, Crane & Bream are completely ruined. They draw lots to see who shall commit suicide. All are insured for amounts sufficient to cover their losses. Bream is secretly in love with Crane's wife, Helen, and he and Poole trick Crane so that he draws the fatal slip. After Bream assures Crane that his wife and child will be taken care of, Crane promises to end his life at 12 o'clock that night. Instead, he stumbles over the body of a suicide and exchanges identities with the dead man. Helen is cheated out of her insurance money, and forced into poverty, then believing her husband dead; for the sake of her child, marries Bream. One night, under the glare of a street lamp, Crane comes face to face with Bream and Poole, but they ignore his threats. He follows them to the home of Potts, the insurance company head, where some thrilling adventures take place. Bream and Poole once more try to "frame" Crane, but Bill, the burglar's dying confession clears him. Bream kills himself and Poole is "sent up," reuniting Crane and his wife.

A QUEEN FOR AN HOUR (Special—Two Parts—Oct. 2).—The cast: Edith Storey, Hughie Mack, Mrs. Nellie Anderson, Evart Overton, Albert Roccardi, Jay Dwiggins and Karin Norman.

Jane, the romantic daughter of a hard-working laundress, has a double. She is Anita, daughter of a very wealthy man, and in love with Ralph, a young clubman, but her father wishes her to marry a fussy little Count with a title. Meeting Jane face to face Anita asks Jane how she would like to change places with her so she can elope with Ralph—and, of course, Jane says yes. The Count is to arrive at Anita's home that night; so hurried preparations are made, and Jane is cleverly substituted for Anita. The Count proposes and, to his huge joy, is promptly accepted—by Jane. Anita and Ralph are married and return to her father's home for forgiveness just as Jane is on the way out. Confusion reigns and when Jane explains, the Count and Anita's father rave like madmen. Fortunately, Tom, Jane's once scorned beau, arrives on the scene and carries off Jane in triumph, while dad makes the best of things by giving the newlyweds his blessing.

---

YOUTH (Broadway Star Features—Special—Three Parts—Oct. 9).—The cast: Antonio Moreno, Frankie Mann, Donald Hall and Mlle. Valkyrien.

Harold Harcourt, a well-to-do young sculptor employs Elena, his wife, as his model, and she lends inspiration to many beautiful pieces of statuary. But a few years later, while striving for the Great Prize, a statue of "Youth," he finds Elena lacks that indefinable "something," which spells Youth. Without regard for her feelings he frankly tells her she is too old, and when Ione, a vivacious and ideally formed young girl visits them, he sees in her the perfect model for his greatest work. The inevitable follows, and Elena, her heart breaking, watches the growing fascination of her husband and Ione, while he exhibits only coolness toward herself. Julian, a former suitor, comes into her life, and she is about to run away with him, when a sight of her husband's marvelous statue stays her. Instead, she goes away alone after leaving a note for her husband saying she trusts in his sense of honor to save the situation. His conscience awakened, he makes honorable amends, smashes the work of art he has created, in expiation, and secures his wife's loving forgiveness.

---

THE LURE OF A WIDOW (Oct. 11).—The cast: Nitra Frazer, Wally Van, Charles Eldridge.

Lucy comes to the decision that widows are the only ones able to secure a husband, so she decides to become a "widow." Becomingly dressed in black and with a big doll smothered in wrappings to resemble a baby, she descends upon a seaside hotel, with the result that every man in the place is soon her slave. She falls in love with Tom, whose wealthy uncle detests widows, and pretends "baby" is deaf and dumb. At times she forgets the doll and handles it with alarming carelessness, which causes every one extreme wonderment, and when she goes rowing with Tom Uncle sees her dragging dolly in the water by one leg. He sets up a roar which brings a crowd, and all are horrified to see the widow suddenly heave the "baby" far out into the water and fling her arms about Tom. A dozen water heroes are on their way to the rescue in no time, but the widow just laughs and laughs; then, on return to shore, explains, and all ends happily.

---

LILLIAN'S HUSBANDS (Broadway Star Feature—Special—Three Parts—Oct. 12).—The cast: Lillian Walker, Donald Hall, Joe Halpin, Richard Leslie, Hattie DeLara, Mae Greene and Donald MacBride.

Lillian has never seen her guardian, who is said to be rather eccentric, and as she is holding a suffragette meeting at her home she receives a letter from him saying he would be pleased to hear she was happily married and that he is glad she is not a suffragette. Her girl friends advise Lillian to write him she is married. She does so, and he writes he is coming in person to congratulate her. Lillian, to continue the game, shows Turner (guardian) a photo of Jack, her friend Mollie's fiance, but makes a blunder which causes Turner to set a detective on Jack's track. An exasperating but ludicrous mix-up follows, which leaves Turner more mystified than ever. Lillian, desperate, hires a man to marry her and then disappear. The man goes on a spree with the money and

ROLL TICKETS

PRICES
Five Thousand..........$1.25
Ten Thousand..........$2.50
Twenty-five Thousand..........$3.50
Fifty Thousand..........$5.00
One Hundred Thousand..........$8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000 $2.50. Stock Tickets, 6c. per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
Shamokin, Pa.

gives the game away to Turner, who has fallen in love with Lillian, so he takes the fellow's place and marries Lillian in disguise. Then he reveals his identity, and Lillian with a happy sigh, nestles in his arms.

ON WITH THE DANCE (Oct. 13).—The cast: Jewell Hunt, Arthur Cozine, John T. Kelly, Mary Maurice, Claire Ford.

The story of this comedy concerns a typical grandpa and grandma who pay a surprise visit to their married daughter, but find she has gone with her husband to a tango tea. On their return the visitors express scorn for the new-fangled dances in general, and the "Maxixe," of which the young couple show them a few steps, in particular. Arguments pro and con follow, and we see entrancing visions of the Terpsichorean Art as it was in days past but both sides are unconvinced. Dancing is dancing, however, and the fascinating Maxixe finally gets into the old folks' blood so that they feel young once more, and when next we see them they are dancing it at one of those once-scorned tango teas.

THE THIRD PARTY (Oct. 14).—The cast: Donald Hall, Lillian Burns, Bobby Connelly, James Morrison, S. Rankin Drew.

Dr. Williams is so deeply immersed in his work he unconsciously neglects his wife. Newell Russell, a young society idler, becames acquainted with them and Bobby, the doctor's son, takes a great fancy to him. Harmon, a former suitor of Mrs. Williams, sees an opportunity to make trouble and sends an anonymous note to the Doctor warning him to "watch his wife!" This, followed by the discovery of an apparently compromising snapshot Bobby had taken, sends the Doctor in a rage. He demands an explanation from Newell at the point of an automatic, but Mrs. Williams saves the situation by proving the note was written by Harmon. The Doctor is satisfied and apologizes, but Newell takes the gun and forces Harmon to come to the house and make a public confession before them all, closing the incident.

HOW JOHN CAME HOME (Oct. 15).—The cast: Sidney Drew, Mrs. Sidney Drew, Isador Marcil, William Dangman.

After "cleaning up" on a big tip at the race track, Jones, a clerk, finds himself rich, but jobless, for the boss tolerates no gambling. Saying nothing about his winnings to his wife, Jones prepares to break loose from domestic moorings, and disappears, leaving the impression that he has been drowned. Several weeks later Jones' money is all gone and he accepts a job as a hack-driver. Meanwhile, Mary, his "widow," has had a fortune left her by a rich uncle, and coming out of the lawyer's office, she gets into Jones' hack and drives to the marble works to order a tombstone for her departed husband. Jones succeeds in changing the epitaph from "gone, but not forgotten, to "gone, but not for good," in the entry book, then hearing of his wife's wealth, decides to "come back." He employs the "lost memory" trick and gets away with it beautifully, being received with open arms by his wife. The tombstone arrives at their door, but Mrs. Jones tells the driver to bring it back and cancel the order her John has come back.

THE WOMAN IN THE BOX (Special—Two Parts—Oct. 16).—The cast: Harry Morey, Peggy Blake, L. Rogers Lytton and George Cooper.

Milton Asheton, of the U. C. Secret Service, is sent to Mexico to discover if that country is really leasing an island in the Pacific to a foreign country, whose attitude is belligerent towards the United States. In Mexico City he attends the opera and becomes greatly attracted towards a beautiful woman seated in the box opposite. The attraction proves mutual and he takes her to supper, after which she leaves him abruptly and returns home alone. The following evening he attends a ball at the Mexican Secretary of War's house, and the hostess proves to be the lady whom he met at the opera. She is an American-born woman, and having found among her husband's papers the document relating to the leasing of the island and proving he is a traitor, she shows Milton a copy of it. Her husband's brutality towards her has become unbearable and she determines to thwart his traitorous plan against the land of her birth. They are seen talking together by the husband, who insults Milton and is knocked down. They arrange a duel, and the husband is assassinated by a rival political faction a few hours later, and after securing the tell-tale document and delivering it to Washington, Milton returns to Mexico City and woos and wins the late Secretary's widow for his wife.

## EDISON.

THE WIDOW'S BREEZY SUIT (Oct. 13).—The cast: Sally Crute, Raymond McKee, Pat O'Malley, Guido Colucci, Yale Benner, James Harris, Harry Eytinge, Mabel Dwight.

The day of the widow's arrival at the seaside resort is a "red-letter" day in the career of the half dozen men who are enslaved by the beauty of her face and form. As one man, they vow to win her. Her suitors are of every variety—tall and short, fat and thin, young and old. Prominent among them is Albertus Simpleton, who lives up to his name. By feigning to faint, he succeeds in becoming acquainted with the widow, who hurries to his assistance when he "collapses." This leads to his introducing his men friends. Together, they start out gay "doings," but each time Albertus gets "stuck" and is forced to pay the bills.

Meantime, each is trying to win the first place in the widow's regard. Mr. Gout "saves" her when she is about to fall off a board-walk two feet higher than the beach, and some time later they discover that the veiled lady whom they treat to refreshments while she is occupying the widow's wheel-chair is none other than the widow's colored maid. Finally, on the widow's last day at the beach, she goes in bathing again, and while in deep water is taken with a cramp. She has gone in alone on this occasion, and now calls for help. She is heard by one of her followers, who, however, is very slow in going to her assistance. Two of the others also see her, but they hurry off to get a life-saver, their motto evidently being "Let George do it."

On this occasion, George's other name is Albertus, and after a little hesitation, this valorous youth jumps into the water and swims to her assistance. He is finally successful in bringing her safely to shore. The widow delays her departure one more day, and as she is leaving they all come to bid her good-bye. When Albertus presents his card up to this time, she has known him only by his first name the widow laughingly informs him that she is his late father's widow, she having married his father while Albertus was touring in Italy. For the benefit of her other suitors, the widow adds that she is quite content to remain a widow for a while longer, at least.

GLADIOLA (Special—Four Parts—Oct. 15). The cast: Viola Dana, Charles Sutton, Jessie Stevens, Robert Conness, Pat O'Malley, Eldean Steuart.

Gladiola Bain, a pretty and unsophisticated country girl, falls in love with Ned Williams, a young bachelor from the city, who, by his own confession is "just a selfish idler, who has everything in life but love." On the other hand, there is Ab, the farm boy, who has adored Gladiola ever since they were children. Ab realizes that Ned is gradually winning Gladiola away from him, but he believes that the young man from the city is honorable and really in love with Gladiola, so does not press his own case, since she is so obviously in love with Ned.

Eventually, in the face of opposition on her father's part, Gladiola elopes with Ned. They are married and live in luxury in the city. Then, one day, another actor comes into this little life drama in the person of a woman who claims and eventually proves herself—to be Ned Williams' wife, from whom he ran away before meeting Gladiola. Stunned by the news, Gladiola returns home to face the scorn of the villagers, and in the old farmhouse her baby is born. Later, she gets news that Ned's real wife has died, and that, dying, she has begged Ned to right the wrong he has done Gladiola by marrying her, now that she, by her death, sets him free. Ned returns to the farm and begs Gladiola to let him make her his wife, but she declares that she will have nothing more to do with him, and that their child shall never know of his father's deceit. Genuinely repentant, but powerless to make her change her mind, Ned leaves her forever, and later the faithful Ab wins her promise to let him be a father to the child and her own protector for life.

## LUBIN.

THE EMERALD GOD (Oct. 11).—The cast: Jessalyn Van Trump, L. C. Shumway, George Routh, Jay Morley, Robert Gray, Melvin Mayo.

James Elston, a wealthy man, is the owner of the Emerald God, a precious little Hindu image. When he discovers that his safe has been tampered with he calls up a detective agency, and Ethel Holt, a girl detective is put on the job. Elston is giving a house party at the same time so Ethel pretends to be his niece. At the party are Oliver Weber, a society Raffles, whom Ethel has met before and secretly loves; Rollin Ryse, a reckless spendthrift, who is threatened by his creditors; and Harry Fairchilds, a society "catch." Ethel learns that these men know of the little god, and her suspicions are also aroused at the mysterious action of Raith, Elston's new Hindu servant. The first night of her stay, Ethel installs a camera trap by the safe, during Elston's absence. The god is stolen, and the camera gets a picture, but owing to a faulty shutter, only the hands of the thief can be seen and the little finger of the left hand is missing! Ethel determines to make a quiet search for the man with such a hand.

In the morning, Ethel tries to get the Hindu to remove his gloves, but he does not understand her, as his master is not there to in-

Special Orders

for hand colored pictures ANY SIZE, ANY SHAPE, to fit ANY SPACE—On canvas, wood, cardboard, or unmounted. Send us size and we will send you lowest figures.

Now Is the Time

to fix up your house OUTSIDE and INSIDE for a BIGGER Fall business. We'll help you do it. The more attractive your lobby (which is your show window), the more people you'll draw.

Single Column Half-Tone Cuts of All the Players 40 Cents Each

Transparencies

Hand Colored photographs on glass of all the favorites for Day and Night display in various sizes.
TRANSPARENCY FRAME TO HOLD NINE 8 x 10 PICTURES
(Catalogue for details)

Photo Folders

Contains a 4 x 5 Gravure picture—a souvenir that looks as big as your price of admission—
Per thousand, $8.50

Large Hand Colored Pictures

of all the leading players, size 22 x 28 inches. 75c. Each. FRAMED, $2.50 each
(The catalogue has illustrations.)

The Silver Frame

with an 11 x 14 inch hand colored picture, 50 cents each; 500 players; pictures without frame, $2.00 per doz. (See catalogue.)

Photo Players Post Card

is ever on the increase for advertising and souvenir purposes. Five million cards always on hand of all the players in the films—wire us for your wants.
$3.00 per Thousand
Catalogue contains al' the names.

PHOTOGRAPHS, SIZE 8 x 10, of all prominent players, Association and Independent, 500 different names, 20c. each.

FAC-SIMILE OIL PAINTINGS of the stars, all sizes, from $8 to $25 each, with heavy gold frames.

KRAUS MFG. CO.
220 W. 42nd Street
NEW YORK
12th Floor, CANDLER BUILDING

Send for New Catalogue of over 500 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

terpret her words. Ethel is then called to go riding with the guests, but again she cannot find the owner of the hand, as all the men wear riding gloves. During the ride, Fairchilds is thrown from his horse. Ryse and Weber hastily dismount, and help him to arise. Weber is seen picking up the Emerald God from the spot and putting it in his pocket. Upon returning home, Ethel discovers that Elston is there, and knows of the robbery, having telephoned the agency again. She has him make Rajab remove his glove, but only to discover that the Hindu's hands are perfect. Ethel, chagrined, rushes to her room for the photograph to show Elston. When she returns, she sees Weber in the library with the Emerald God in his hand. In the presence of Elston, Ethel, and her superior, Weber declares he found the idol. Ethel is about to denounce him when she discovers that he is nervously toying with his gloves, and that he is not the man! She is greatly relieved, and shows the photograph to Elston, who immediately recognizes the hand as that of—Ryse! The latter, confronted with the evidence, can do naught but confess that he is guilty. Ethel, ashamed of her unjust suspicions of Weber, turns to him, and the Raffles finds in the love of the good woman an incentive to lead a nobler life in the future.

---

ROMANCE OF A BEANERY (Oct. 12).—The cast: Dorothy Roth, David L. Don, Jack Delson.

Heinie Schmalzer, owner of a restaurant in a western town, is much enamored of his cashier, Lizzie Banks. Heinie invites Lizzie to the Waiters' Union picnic. When at the picnic grove entrance, Lizzie is seen by Jack Darrow, a young millionaire, who flirts with her. Heinie is jealous and takes Lizzie out for a row, but breaks the oar and in trying to steer the boat to keep it from going over the falls, loses the other oar. Jack Darrow sees them and calls for help. Jack takes a rope and just as Heinie and Lizzie are about to go over the falls he throws it over Heinie's head and the crowd pulls them to shore. Jack takes Lizzie away. Heinie starts to remonstrate with Jack for stealing his girl and is about to strike Jack, when Jack knocks him down. Heinie now is sore and makes a deal with an Italian for a knife, gun and bomb, agreeing to give him $10 for them, but when he gets the firearms in his possession he refused to pay the Italian. He kicks him away and runs in search of Jack Darrow. The Italian in the meantime rushes back to his companion and they start out to get revenge.

Heinie discovers Jack and Lizzie, lights and throws the bomb which falls at the feet of Jack, who picks it up and lights his cigarette with it, throwing it back. It falls at Heinie's feet. He runs for dear life. Some boys are playing football in the field and the ball lands at Heinie's feet, he thinks it is the bomb and rushes to his restaurant chased by the Italians. They throw a bomb in the door and it explodes and blows up the place. Heinie emerges from the ruins, picks up the cash register and rushes to the street. He meets Lizzie, who is returning after having a quarrel with Jack. Heinie picks her up in his arms and runs, but the money drawer falls out depositing the money on the road, which is taken by the Italian. Then we see Heinie and Lizzie on the railroad track walking; she is unable to go any further and then she tells him what a brute he is.

---

THE STEADFAST (Special—Two Parts—Oct. 13).—The cast: Joseph W. Smiley, Lillie Leslie, Tom Carr, Stephen Carr, Percy Winter, John Smiley, Francis Joyner.

Henry Wygand, civil engineer, happy in the love of his wife, Elizabeth, and his little son, Jack, receives the contract for the construction of a cement railroad bridge, and awards the sub-contract to supply cement to his wife's father, William Floyd. The father-in-law, however, is a weak old man, completely under the control of Charles Burke, his chief clerk. His business is bad, and under Burke's influence he is persuaded to substitute an inferior grade of cement for the bridge, trusting to Wygand's confidence in him to prevent discovery. Burke's purpose in this is twofold. If the scheme succeeds, he will benefit financially, and if it fails Wygand will be ruined, and Burke will be free to press his attentions upon Elizabeth, with whom he has long been in love. When the bridge is nearing completion, Wygand discovers the faulty cement, but urged by Floyd to save him from financial ruin, he agrees to say nothing about it.

Several months after the completion of the bridge the piers give way, and there is a terrible wreck. Investigation shows that the entire structure is weak, and Wygand, shielding his father-in-law, takes his punishment, paying a heavy fine and submitting to a jail sentence. The shock proves too much for Floyd's strength, and he dies, leaving Burke in control of the business. Elizabeth, as her father's heiress, receives payments from Burke, who begins to press his attentions upon her. Finally he suggests that she divorce Wygand and marry him, but Elizabeth refuses to listen. Then Burke tells her that she is penniless. Floyd sold the business to Burke before his death, and the payments to Elizabeth have come from Burke's own pocket. This proves to be true, but Elizabeth does not know that Burke forced the sale of the business under threat of exposure. Burke has taken papers relating to the crooked deal to his home. Burke's servant discovers them, but fails to realize their importance, and is discharged for meddling.

Elizabeth eludes Burke and takes lodgings in the poor part of the city where she manages to support Jack by making paper flowers. Time passes. Burke has lost all trace of Elizabeth, but still thinks of her. Burke's servant is arrested as a pickpocket, and is confined in the same jail with Wygand. In the tenement, Jack falls ill, and Elizabeth, herself far from well, starts for assistance. In the street she falls unconscious, and is found by Burke. He realizes his opportunity, and takes both the unconscious woman and her son to his own home. There he gives instructions that she be cared for, but that she be kept in ignorance of the fact that she is in his house.

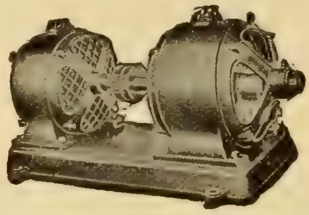
In prison, Burke's servant, dying, tells Wygand of the papers proving Burke's guilt. Elizabeth, partly recovered, is anxious to thank her unknown benefactor. She goes to the library, where she finds Burke. He again begs her to come to him, but she refuses. But Burke will not let her go. In the midst of a struggle Wygand enters. Released from prison, he comes directly to Burke, and arrives in time to save his wife. The papers proving Burke's guilt are found, and Wygand returns to happiness with his little family.

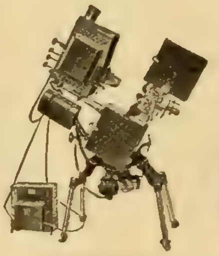
S. L. ROTHAPFEL

J. H. HALLBERG

former director of the Strand, now head of the Rialto Theatre, under construction at 42nd Street and Broadway, New York, has appointed J. H. Hallberg, Consulting Electrical and Projection Expert to his architect, Thomas W. Lamb. Mr. Hallberg has prepared plans and specifications for the new Rialto operating room. Mr. Rothapfel gave instructions to have the booth equipped in the most modern manner possible, and in view thereof Mr. Hallberg, being the Leading Expert in this line, was naturally appointed to lay out and oversee this important work.

Mr. Exhibitor, do you want to be behind the time? No! Strand or Rialto projection is none too good for you—you also need the best. See Hallberg about HALLBERG PROJECTION and you will produce results. Don't delay. Be wise!!


Hallberg Motor Generator


POWER'S 6B

"SIMPLEX"

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 Cents.

I EQUIP THEATRES COMPLETE AND CARRY ALL MAKES CARBONS AND SUPPLIES.

Send $2.50 for latest Operators' Book "MOTION PICTURE ELECTRICITY"

J. H. HALLBERG SWEDISH ELECTRICAL ENGINEER

38 East 23d St. THE HOUSE OF QUALITY New York

---

NAN O' THE BACKWOODS (Special—Three Parts—Oct. 14).—The cast: Valentine Grant, Walter Chappen, James Vincent, P. H. O'Malley, Roy Sheldon.

Nan is a contented girl living with her father and her brother, Lidge. Dr. Brenton finds diversion in teaching Nan geography, and is secretly in love with her. Nan meets Gilbert, the dissolute son of their neighbors, while he is out riding in his auto, and innocent of his intentions, she accepts his invitation to go out riding with him. During one of their clandestine meetings they are discovered by Lige, who unjustly suspects Gilbert of having wronged her and he forces a promise from Gilbert to marry her.

Gilbert then tries to escape north, and while he is speeding away on the train, Lige discovers his escape. He pursues him in an auto, catches up with the train at the next station and forces Gilbert to return and wed Nan. Accompanied by her brother and her father, Nan and Gilbert are wed by a justice of the peace. From there they go to Gilbert's home and when Gilbert's parents hear the story from their son, how he was forced into marrying Nan, they order Nan and all her people out of the house and promises that they will have the marriage annulled. Gilbert is stricken with a fever and confesses to Dr. Brenton, who is called upon to attend him, that Nan has not been wronged. Gilbert dies exonerating Nan and after the passing of years Nan marries Dr. Brenton.

---

BELLE OF BARNEGAT (Oct. 15).—The cast: Dorothy DeWolff, Helen Greene, Frances Sanson, Gilbert Ely, Clarence Jay Elmer, Kempton E. Greene, Earl Western, Nancy Barrington, Mary DeWolff.

In a calm sea and under a cloudless sky there comes a great catastrophe, in sight of the U. S. Coast Guard Station at Mantaloking. A passenger steamer catches fire from an explosion of her boilers and sinks rapidly as the boats of the Coast Guard speed toward her. Among the passengers is a young mother, with a little daughter named Belle, who is unable to reach the boats before the sinking of the vessel, and takes to the water, with her little one, on a piece of wreckage. They are rescued by Tom Dawes, son of the Coast Guard Captain, but the mother dies as soon as the station is reached, and the little one is adopted by the crew at the station.

The lapse of years discovers Belle of Barnegat as the prize pupil at the village school, and that she may be properly cared for amid the proper surroundings, Bill Dawes has resigned his captaincy of the Coast Guard Station, and is now conducting a prosperous boats to let and fishing tackle business. The days of the summer vacation arrive, and Belle ably applies her arithmetical knowledge toward keeping of the boat house books. Some of the customers become attracted to the little girl, who as soon as she is old enough becomes known as the Belle of Barnegat, and her lover, Tom Dawes, become greatly grieved thereat. One day when one of the customers at the boat house tries to kiss her, he is seized and thrown into the bay by Harry Fonda, who had often admired her, but never ventured to tell her of it. Belle becomes interested in her new acquaintance, so vastly more refined than the rough and untutored Tom, and Tom becomes more and more jealous, until one day, while

Tom and Belle are out in a boat, he would have shot his rival had not his father interfered.

One day Belle receives a letter from Harry Fonda, and Tom demands to see it. Belle refuses to disclose its contents, and when Tom tries to take it from her, she destroys it and is locked in her room. Full of despair, Tom hurries to the boat house, hoists the sail of his boat, and points her anywhere away from the scenes that have become hateful to him. The boat capsizes, and the ropes and sheets of the rigging become so wrapped about Tom's body that it is impossible for him to extricate himself. This is seen by Bill Dawes from the dock and he, crippled with rheumatism, pleads with Harry Fonda to go to the rescue, but he refuses. At the same time Belle breaks from the barred window of her room, and when her plea also fails to move Harry, she rows out into the storm herself, saves Tom just as the entangling ropes are pulling him under, and in each other's arms the vows are made which are never to be broken.

---

THE PRICE OF PIES (Oct. 16).—The cast: Billie Reeves, Mae Hotely, Wally Helston, Charles Griffith.

Bill gets a job as bill poster for a picture theater and when he is not posting bills he takes a pair of sandwich boards around town. When they get a convict picture, the manager has an idea of putting Bill into a prison suit to help along the effect. That would have been all right had it not been that Bill had to chase a couple of small boys who patted him on the cheek with some tomatoes that were ripe for some time. It tired him so that he put aside the boards and took a nap in a freight car.

That would have been all right, too, but the freight car happened to be going somewhere else and Bill went along with it part of the way, until the brakeman found him. Then he stopped very suddenly. Without his boards he looked like a convict and there was a reward for a man who had escaped. Bill thought they wanted him for stealing some pies and tried to fight them off with a shotgun he found. He might have done so only running after eating four pies brought on a stomach ache, and Bill was compelled to saw wood to pay for the pies.

---

## ESSANAY.

DREAMY DUD AT THE OLD SWIMMIN' HOLE (Sept. 29)—Dreamy Dud takes a swim in the river. He is chased by a turtle but manages to escape its clutches. Later he dives to the bottom of the river, where he sees a beautiful mermaid. He is very much frightened by a watch dog fish's loud barking, but after a desperate encounter, worsts it. Dreamy then makes love to the mermaid and shows her all the tricks in which he is expert. She is so delighted that she kisses him. Dreamy is transported to the seventh heaven, when he wakes up to find it was too good to be true.

BRONCHO BILLY MISLED (Oct. 1).—The cast: G. M. Anderson, Lloyd Bacon, Marguerite Clayton and Lee Willard.

In a fight Marguerite's father kills a man and Broncho Billy, the sheriff, goes in search of the slayer. Marguerite successfully hides her father. Broncho Billy, however, waits on the outside. Marguerite, in order to get the sheriff away from the door and allow her father to make his escape, leads Broncho Billy to believe that she has hidden her father in a wood shed. Broncho Billy with drawn revolver rushes into the outer building and Marguerite hastily throws on the lock, making him a prisoner. Marguerite's father then makes his escape on Broncho Billy's horse and the matter ends happily for every one concerned except for Broncho Billy.

TIDES THAT MEET (Special—Three Parts—Oct. 4).—The cast. Bryant Washburn, Ann Kirk, Edmund F. Cobb, John H. Cossar and Jack Meredith.

Estelle Dalny goes for Red Cross duty in Mexico. Her half brother, Rupert Ellston, later crosses the border as a surveyor and overhears some Mexicans say his sister has been kidnapped by Jacoba, an outlaw chief. Seeking someone to help save her, he meets Lopez Deligardo, another outlaw, who tells him if he kills Bourne Carringford, he will save his sister. Carringford is Ellston's best friend, but, for his sister's sake, Ellston shoots his comrade and flees. Estelle, freed, nures Carringford, who was not killed, unaware it was her brother who shot him and he not knowing Ellston is her brother. They are married, Ellston joins the rebels, hoping he will be killed for his act. He falls in love with Felicita de Lome. Later Ellston sees Carringford, whom he thought he had killed, and surrenders. Carringford turns Ellston over to Martinez, a rebel chief, who stakes him to a post in the broiling sun. Felicita appeals to Carringford, explaining Ellston shot him to save his sister. Carringford and Estelle learn the price Ellston paid to save her, and Carringford rushes to save Ellston. There is a happy reunion between Ellston, his sister and Felicita.

THE OLD SIN (Special—Three Parts—Oct. 5).—The cast: June Keith, John Lorenz, Hugh E. Thompson, John F. Cossar and J. N. Spence.

Richard Bannon, a rising young lawyer, marries Cherish Stanton, a chorus girl, refusing to hear anything about her past. Five years later he is made district attorney and among the guests at a party he gives is Dan McAleer, traction magnate and man about town. Cherish recognizes in McAleer the man of her past. Later Bannon unearths a plot to put through a gigantic traction merger through bribery and warns McAleer, who threatens to bring up a scandal that will ruin Bannon. He tells Bannon to make Cherish tell him a story. She confesses and Bannon threatens to kill McAleer if he dares make public the scandal. The telephone rings and Bannon hears Cherish fire a shot. Bannon then shoots McAleer, only to learn later that a maid had saved Cherish. He is about to give himself up when McAleer appears. The bullet had lodged in his watch. McAleer confesses a change of heart, begs Cherish's forgiveness, and assures Bannon he will make only a legal defense on the merger deal while Bannon clasps Cherish to his heart.

---

THE FABLE OF THE STATESMAN WHO DIDN'T MAKE GOOD (Oct. 6).—The cast: Harry Dunkinson and Frankie Raymond.

Once there was a bluff whose long suit was glittering generalities. He hated work, but could be heard a mile, so he became a statesman. About to be shown up by an investigating committee, he made a speech about "Our Heroic Dead on a Hundred Battlefields." It was simply impossible for such a thunderous patriot to be a crook. In due time he married a widow, and ten days later our statesman came home much saturated one 4 a. m. in a deep-sea-going hack. In the morning, wife had statesman upon the carpet. "Madam!" said he, "during a long career as a servant of the peepul—" "Nix, nix!" said the wife, "let go the flying rings and get back to earth!" "From the rock-bound hills of Maine to the Everglades—" he began. "Forget the Everglades," interrupted the wife. "To adjust yourself with wifey you must come down to cases!" So he went out and bought a $22 hat to square himself. Moral: Some women should be given the right to vote.

---

SNAKEVILLE'S WEAK WOMEN (Oct. 7).—The cast: Victor Potel, Margaret Joslin, Harry Todd and Robert McKenzie.

The women of Snakeville petition for a feminine representative on the police force, and Sophie Clutts is made "copess." She proceeds to arrest the masculine half of the force when she finds him accepting a stein of beer. Then she catches City Chap flirting and casts him in jail, too. He makes love to her, however, and wins her sympathies. Protesting male citizens of Snakeville arouse Sophie's ire, and they all are locked up. Meanwhile, the wives of the village prepare dinner, but wait in vain for their husbands. The women in a body march to the jail, jump on Sophie and pull her hair and finally knock down the lockup door. The rescued husbands pile out, but City Chap is caught under the door, with Sophie on top of it. He manages to crawl out and takes Sophie in his arms as she gladly takes off her star.

SUPPRESSED EVIDENCE (Oct. 9).—The cast: G. M. Anderson, Leona Anderson, Marguerite Clayton, Ella McKenzie and Lee Willard.

The wife and mother involve with her local instructor, places her husband's revolver and a note to "get rid of him" in her lover's coat-pocket. The professor telephones to the husband to meet him and is about to shoot when the husband, in a small table mirror, sees the action and wheels on the music teacher. In the struggle, the professor is killed, but before dying he gives the husband his wife's note. The husband is arrested for the murder, but, for the sake of their little daughter, hides the note in a secret drawer of his desk and keeps silent about his wife's connection with the slaying. Fifteen years later he is pardoned, but his wife orders him from the old home. He gets the note and when he shows it to the wife, she craves his forgiveness. The daughter, now grown up, proves the means of a reconciliation and happy family reunion.

---

## KALEM.

THE DANCING DOLL (Broadway Favorites —Special—Three Parts—Oct. 11).—The cast: Vivian Wessell, Wayne Nunn, E. T. Roseman, George Moss and Harland B. Moore.

Dr. Latham, a demented scientist, who believes that life can be artificially created in an inanimate object, is killed while conducting an experiment. His nephew, Felix, a skilful woodcarver, supports himself by selling wooden dolls to the guests at a nearby summer resort. Grown to manhood, Felix becomes engaged to Hilda, a neighbor's daughter. The girl is passionately fond of dancing. Hart, a professional dancer, who is stopping at the hotel, meets the girl. Informing Hilda of the great career

We're Selling Satisfaction

*Think This Over!*

If we didn't honestly believe that our product was the best on the market—if we had the slightest fear that it wouldn't "make good," we would refuse every order offered us!

No, we're not demented! We're merely using the shortest and safest route to great and lasting success.

We must satisfy each customer, for a single dissatisfied buyer would do our business no end of injury.

Our Product is the Radium Gold Fibre Screen

What we claim for it, it will do—and we claim that it will give the most satisfying picture that science has yet been able to devise.

*Write for Sample, Price and Details of Our New Sales Plan.*

RADIUM GOLD FIBRE SCREEN INC.
220 W. 42d STREET, NEW YORK CITY

which awaits her in the city, Hart induces her to elope with him.

His sweetheart's flight drives Felix mad. He fashions a life-sized figure in Hilda's likeness and dresses it in her clothes. Mechanism inside the doll enables it to walk and dance. In the meantime, Hilda, married to Hart, finds him a cad. Following a quarrel, in which the man strikes her, Hilda returns to the mountain. Among his father's books, Felix finds a note in which it is declared that the spark of life can be implanted in a lifeless form by lightning. A violent storm comes up as Hilda approaches the house. A flash of lightning stuns Felix. Hilda, entering, removes the dry clothes from the doll and dons them. When Felix recovers consciousness he sees Hilda and believes her to be his doll come to life.

Hilda, realizing Felix's plight, resolves to nurse him back to health. Hart discovers her whereabouts and goes to demand his wife. He enters the house while a storm is raging. Hart is about to seize the girl when a bolt of lightning kills him. Felix's sanity returns and he and Hilda gaze at each other in perfect trust and understanding.

---

QUEERING CUPID (Oct. 12). The cast: Dave Morris, Bud Duncan, John Zahl and Ethel Teare:

Girls are so fickle! Even as Almond and his despised rival are about to slay each other for her sake, Bertha smiles graciously upon Ferdinand Fizzle who looks like ready money and has a delightful custom of presenting jewelry lavishly. Observing their idol walking away with the handsome stranger, the combatants call off hostilities and become allies. They thereupon aim a 43-centimeter briquette at Ferdinand, but the projectile bounces off an an officer's intelligent forehead.

While Dinny and his ally are chased by the peeved policeman, Ferdinand improves his time by making love to Bertha. Later, upon arriving home, Ferdy is confronted by his irate wife, who demands the jewelry he had taken to have fixed. Filled with fear, the daredevil flirt hastens to Bertha's home and tries to remove his gifts by force. In the meantime, Almond hires a couple of gangsters to kidnap Bertha and take her to the minister. The men kidnap the girl and carry her away. Armed with a gun, Almond is compelling the minister to perform the ceremony when the police, attracted by the row, arrive. The officer in charge is a good-looking chap, so, when Almond drops his gun in fright, Bertha kicks him out of the room, grabs the pistol, holds up the dominie and the policeman, and compels the latter to make her his'n.

---

VOICES IN THE DARK (Special—Two Parts Oct. 13).—The cast: Henry Hallam, Anna Nilsson, Helen Lindroth, Guy Coombs and John E. Mackin.

Although she returns Harvey's love, Ethel, interested in charity work, refuses to become his wife. Rawlins, the elderly housekeeper, takes an extraordinary interest in her employer's daughter. Granger suffers financial losses and obtains a substantial loan from McCall, who poses as a mine owner. Granger is unable to meet the note when it falls due, but McCall, attracted by Ethel, consents to cancel it upon condition that her father consent to their marriage. Ethel accidentally overhears the conversation which follows and thus learns that she is not Granger's daughter that she had been left on his doorstep when an infant and that the widower had adopted her.

Rawlins, hiding behind the portieres at the opposite end of the room, also overhears the foregoing. The woman recognizes McCall. Obtaining a revolver, the woman suddenly turns out the lights from her place of hiding and orders the people in the room to remain seated under penalty of death. Rawlins then declares that McCall is her husband and Ethel their daughter. She had married the man, only to be separated from him when he was arrested for counterfeiting. Ethel was born shortly afterward. Unable to obtain work because of the infant, Rawlins, or Mrs. McCall, had placed her upon Granger's doorstep.

When the lights are presently turned on, McCall is found to have disappeared through the window. Harvey sees the man. Mistaking him for a burglar, he seizes him and the man is placed under arrest. Harvey learns of Ethel's parentage, but his love is so great that he repeats his determination to make her his wife.

---

THE LAW AT SILVER CAMP (Special—Two Parts—Oct. 15).—The cast: Walter L. Rodgers, Alberta Garcia, Joseph J. Franz, M. Ernest Gerrie, Charles Huber and Malcolm Blevins.

The deadly feud between Walstead and Kerns, leads to the gambler's death at the stagecoach driver's hands. Rose, the slain man's daughter, vows to avenge his murder. Long a young surveyor while peering through his transit, sees the girl trying to crush her foe by dislodging a boulder above him. The surveyor interferes, saves Kern's life and learns Rose's story. Kerns views with hatred the work which steadily brings the new railroad nearer, knowing that it must eventually put him out of business. He makes Paul the target for a volley of abuse while the surveyor is in the little frontier saloon. Paul, however, gives the bully a thrashing and when the latter's henchmen attempt to interfere, holds them at bay with his pistol and escapes.

Taunted by his gang for having been bested by Paul, Kerns starts a free-for-all fight in the course of which the mirror behind the bar is broken. The driver is compelled to flee. Furious because of the damage caused, the saloonkeeper offers a hundred dollars for Kerns' capture. Paul, knowing that it means death to remain in camp, flees. He meets Rose and the girl joins him. Kerns tries desperately to escape from his pursuers and, in descending the face of a cliff, loses his hold and falls to death. The body is discovered by Paul and Rose. A marshal and his posse on their way to establish law and order at Silver Camp, come upon the two and place them under arrest on suspicion of having caused Kerns' death. Their innocence is established, however, when it is proved that Kerns died as the result of the fall.

REFLEX

The Quality Carbons of the World

Specially constructed negative with copper coated core.

The following letter was received a year ago from the manager of one of the biggest combinations of Moving Picture theatres in England.

"With reference to the REFLEX brand of carbons which we have been using in our theatres for over 12 months.——. Our demand is a more heavy one than usual in the trade, three of our throws being over 180 feet and one no less than 205 feet. At this distance of throw we experienced considerable difficulty with the ordinary types of carbons upon the market.

"The REFLEX carbons, however, were as steady as a rock all the time. With the lower averages we find that where we require 90 amps. to show a good picture we can get down to 70 when the REFLEX is well heated and can maintain a steady light throughout the life of the carbon.

"The difference in price, in our opinion, cannot be considered for one moment as against the added beauty of the picture shown."

Good projections and clear pictures mean a crowded theatre and more money. Have you, Mr. Manager, and you, Mr. Operator, tried REFLEX carbons? They will solve your light difficulties.

¾ x 12 plain cored. $10.00 per hundred carbons.

⅝ x 12 plain cored, $7.50 per hundred carbons.

⅝ x 6 copper coated cored, $3.75 per hundred carbons.

½ x 6 copper coated cored, $2.75 per hundred carbons.

If your dealer cannot supply you, we will fill sample orders in lots of fifty each in all the above sizes, providing cash accompanies the order in full.

Jones & Cammack

Sole Distributors for the United States

12 Bridge Street,
New York City

---

A TEST OF COURAGE (Episode No. 49 of the "Hazards of Helen" Railroad Series—Oct. 16).—The cast: Helen Holmes, Robyn Adair and Charles Murchison.

Confronting Helen at the Lone Point Switch Tower, Denning and his pal imprison the girl in a clothes closet and then steal everything of value. In making their getaway, the crooks accidentally upset a lantern and set the tower afire. Helen, by picking the lock in the door with a hairpin, barely escapes death in the flames. Denning and Orkanz board a freight and escape. Helen emerges from the burning building just as a local passes. A desperate run enables the girl to swing aboard the last car. Hastening forward the girl informs the engine crew of what has taken place and induces them to overhaul the freight, now on a siding.

Realizing their danger, the crooks hold up the freight engineer, compel him to cut his engine loose and speed away. Helen meets this strategy by having the local's engine crew sidetrack the cars and then drive their locomotive in pursuit. In danger of capture, the yeggs desert their engine and flee. The engine crew follow. Orkanz and his pal circle back, climb aboard the freight engine and open the throttle. Helen runs after the locomotive and just succeeds in swinging aboard it. A hurled wrench lays Orkanz low, while the girl's pistol holds Denning up. Helen assumes charge of the engine and is running it back when Denning turns the tables upon her. By this time, however, the engine has reached the spot where its crew is waiting and Denning suddenly finds himself in the grasp of the railroad men.

## BIOGRAPH.

JEALOUSY'S FOOLS (Oct. 11).—The cast: Charles Perley, Robert Nolan and Augusta Anderson.

The pardners live a lonesome existence on their claim, and often think of wedded bliss. So, when they chance upon the advertisement of a girl, "object matrimony," their interest is aroused, and they write to Marie Drayton in care of general delivery, Chicago. In a few days they receive a photograph and a note asking $100 for clothes and traveling expenses. Both fall in love with the picture, and each sends $50. She is to choose between them; meanwhile, they squabble over her picture. On the day when she is expected to arrive, they have a bitter quarrel and decide to settle it with the cards. Two hands of stud poker are dealt; one contains a pair. With an oath, the loser starts up; there is a struggle; a gun speaks, and the partnership is severed. Fleeing from the thing on the floor, the survivor meets the mail carrier. There is a letter from Marie. Still running, he reaches a secluded place and tears open the missive. Its contents are the last touch of irony to shatter his reason. Stumbling like a blinded animal, he staggers over a precipice and dies. Outriders find in his hand Marie's mocking letter: "Received from A Fool There Was, $100 for one picture."

---

BLOW FOR BLOW (Special—Two Parts—Oct 12).—The cast: W. J. Butler, Mary Malatesta, Ivan Christy, Joseph McDermott, Charles Bennett, Gus Pixley and Frank Bates.

Alice Craddock elopes with Arthur Petherick, and after their marriage the young couple return home, seeking her father's foregiveness. But Josiah Craddock knows nothing good of Petherick, and has warned his daughter against this man. Therefore he turns a deaf ear to her pleading and bids her go she has made her bed and now must lie upon it. John Drummond, his former clerk, is with him at the time of the interview, which takes place in the grounds of the Craddock home. He is in love with Mildred, twin sister of Alice, but she does not favor him. Seeing her alone, Drummond renews his advances and, in an outburst of passion, takes advantage of their isolation to seize and kiss her. William Linden, Mildred's fiance, comes on the scene and knocks the dastard down.

(Continued on page 322.)

# LIST OF BLUE RIBBON FEATURES

BIG FOUR
V L S E
FEATURE PLAY

"THE JUGGERNAUT"
"THE ISLAND OF REGENERATION"
"HEARTS AND THE HIGHWAY"
"THE SINS OF THE MOTHERS"
"CROOKY"
"THE CHALICE OF COURAGE"
"THE WHEELS OF JUSTICE"
"MORTMAIN"
"PLAYING DEAD"

# COMING BLUE RIBBON FEATURES

"THE DUST OF EGYPT"... OCT·4
*FEATURING* EDITH STOREY AND ANTONIO MORENO

"THE MAN WHO COULDN'T BEAT GOD"
*FEATURING* MAURICE COSTELLO AND OTHER EMINENT VITAGRAPH STARS OCT·18

"THE TURN OF THE ROAD"
*FEATURING* JOSEPH KILGOUR, NOV·1ST
VIRGINIA PEARSON AND NAOMI CHILDERS

"THE HEIGHTS OF HAZARD"
*FEATURING* CHARLES RICHMAN
ELEANOR WOODRUFF AND OTHER EMINENT
VITAGRAPH STARS.
NOV. 15

**THE VITAGRAPH COMPANY OF AMERICA**
EXECUTIVE OFFICES
EAST 15TH ST & LOCUST AVE., BROOKLYN, N. Y.
NEW YORK CHICAGO LONDON PARIS

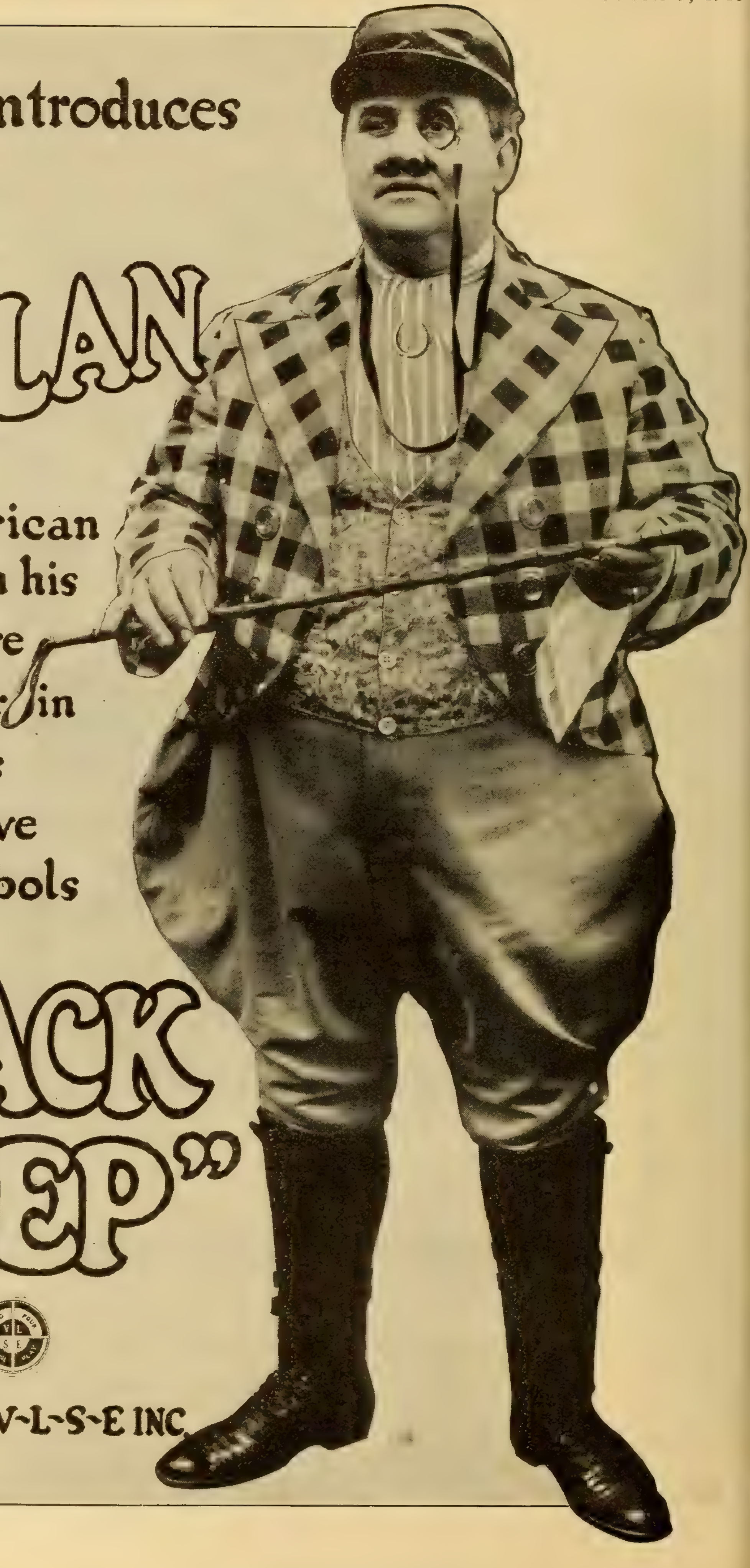
BLUE RIBBON FEATURES
V
REG. U.S. PAT. OFF.

## SELIG introduces

# OTIS HARLAN

King of American
Comedians in his
motion picture
debut as a star in
Charles Hoyt's
Comedy in Five
Gleeful Gambols

# "A BLACK SHEEP"



**BOOK THROUGH V-L-S-E INC.**

# V·L·S·E· Exchanges

75 Walton St.,
Atlanta, Ga.

67 Church St.,
Boston, Mass.

Adams St. & Wabash Ave.
Chicago, Ill.

138 West 7th St.,
Cincinnati, Ohio

1900 Commerce St.,
Dallas, Texas

1031-17th St.,
Denver, Colo.

502 Peter Smith Bldg.,
Detroit, Mich.

12th & Walnut Sts.,
Kansas City, Mo.

645 S. Olive St.,
Los Angeles, Cal.

608 First Ave. North
Minneapolis, Minn.

1600 Broadway,
New York, N.Y.

229 North 12th Street.,
Philadelphia, Pa.

115 Fourth Ave.,
Pittsburgh, Pa.

986 Market St.,
San Francisco, Cal.

415 Olive Street.,
Seattle, Wash.

3630 Olive Street.,
St. Louis, Mo.

2077 E. Fourth St.
Cleveland, Ohio.

# V·L·S·E· Releases

## VITAGRAPH

- THE JUGGERNAUT
- ISLAND OF REGENERATION
- HEARTS & THE HIGHWAY
- SINS OF THE MOTHERS
- CROOKY
- CHALICE OF COURAGE
- WHEELS OF JUSTICE
- MORTMAIN
- PLAYING DEAD

## LUBIN

- EAGLES NEST
- THE COLLEGE WIDOW
- THE SPORTING DUCHESS
- THE DISTRICT ATTORNEY
- THE CLIMBERS
- RINGTAILED RHINOCEROS
- THE GREAT RUBY
- TILLIES TOMATO SURPRISE

## SELIG

- CARPET OF BAGDAD
- THE MILLIONAIRE BABY
- THE ROSARY
- THE TEXAS STEER
- HOUSE OF A THOUSAND CANDLES
- THE CIRCULAR STAIRCASE

## ESSANAY

- GRAUSTARK
- THE SLIM PRINCESS
- THE WHITE SISTER
- BLINDNESS OF VIRTUE
- A BUNCH OF KEYS
- THE MAN TRAIL

BIG FOUR
V L
S E
FEATURE PLAY

**V·L·S·E·**
**1600 B'WAY, N.Y.**

(Continued from page 318.)

Drummond is [illegible] from attacking him by the arrival of [illegible], but he vows that he will get even with Linden "blow for blow." Some time after his marriage to Mildred, Linden [illegible]. Drummond, prowling about the house, comes upon Mildred alone in the [illegible] and pursues her to the edge of a cliff. Rather than fall into his hands, she [illegible]. The butler witnesses [illegible] but keeps silent for fear that [illegible] of it. In course of time Linden [illegible] again. His friend, Doctor Grace, [illegible] In the course of his visits to the slums, Grace meets Alice Petherick, whose husband is now a worthless loafer, and helps her. Drummond meets Petherick in a [illegible] and, learning where Alice is, plans to deal Linden another blow. He tells Alice that Mildred was poisoned by Linden, who had fallen in love with the woman he afterward married. Desiring vengeance for her sister, Alice, whom Linden has never seen, falls in with his plan, which is to pretend that she is Mildred. But the old butler, recognizing Drummond, comes forward, and on his story Drummond is arrested.

SERGE PANINE (Special -Three Parts Oct. 13).—The cast: Laura LaVarnie, W. J. Butler, Irma Dawkins, Joseph McDermott, Mary Malatesta, Ivan Christy and Edward Cecil.

Having won fortune in the new land of America Madame Desvarennes, an expatriate French woman looks forward to the happy marriage of her daughter, Micheline, and her foster-daughter, Jeanne. Her protege, Pierre, is Micheline's sweetheart—a young man of no especial fortune, but destined to succeed in business. His affairs necessitate a trip to France. During his absence Serge Panine, a penniless nobleman, is introduced into the household. He falls in love with Jeanne, but, realizing that Micheline is the better match, determines to marry her for her fortune. Jeanne returns the adventurer's passion and scorns the suit of Cayrol, a banker, who loves her. On discovering the baseness of Serge, she accepts Cayrol through pique. Micheline, dazzled by the prospect of marrying a nobleman, forgets Pierre. The latter returns unexpectedly from France, and learns his fate. After the double wedding Jeanne confesses to Madame Desvarennes her love for Serge. The old woman, aghast, sees the happiness of her two girls in danger; and when Cayrol plans to leave home on business she urges him not to go. Serge leaves his wife and ventures at dead of night into Cayrol's home, where Jeanne receives him with rapture. Cayrol, returning, discovers them together, in his wife's boudoir, and is about to attack Serge when he falls dead from excitement. Serge hastens home and tells Micheline that he may be held responsible for Cayrol's death, so she must give him money with which to get away. Micheline breaks the tragic news to her mother, who counsels Serge to kill himself. When he refuses she, seeing in him the destroyer of her girls' happiness, makes up her mind. A shot is heard. The police find Serge Panine dead, with a pistol by his side, and Madame Desvarennes standing ominously by.

THE DAWN OF COURAGE (Oct. 14).—The cast: Curtis Cooksey, Isabel Rea and Hector V. Sarno.

Sands, assistant to the village assayer, is a physical coward. The town bully sees him walking with his sweetheart and, on a bet, drives him from her side through a display of brute force. Ruth writes him a sorrowful note, regretting his cowardice, and releasing him from the engagement. Some time later a mysterious spot develops on his arm, and the village doctor pronounces it to be leprosy. In despair, Sands tries to kill himself, but is too cowardly even for that. The doctor goes insane from overwork and starts to shoot up the town. Sands, seeing Ruth in danger, attacks the madman and overpowers him. A doctor from the next town, hearing Sands declare that his bravery was inspired by knowledge of his doom, inquires the reason. "Why, man, that is only some chemical you have spilt on your arm!" he laughs, and Sands feels Ruth's hand steal into his.

PIPPA PASSES (Oct. 15—Biograph Reissue No. 19).—The cast: Gertrude Robinson, George Nicholls, James Kirkwood, Mack Sennett, Billy Quirk, Arthur Johnson, Marion Leonard and Owen Moore.

The little silk winder, Pippa, awakens with joy in her heart and, taking her guitar, goes forth with a song on her lips: "God's in His Heaven—all's right with the world." A workman, drinking away his wages in a tavern, hears the song and returns to his sorrowing wife. A student discovering the true character of the girl he has married, is on the point of striking her down when Pippa's song changes his heart. In another place a wife is persuading her lover to stab her sleeping spouse when Pippa passes. "All's right with the world" that triumphant phrase palsies the murderer's hand and chastens the recreant wife. And so it is wherever Pippa passes, until she returns to her little room and sleeps, unconscious of it all.

"NEWMAN"
Brass Frames and Rails

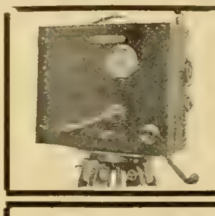
DO YOU KNOW?
that 90% of all the brass frames used in the moving picture houses throughout the country are "NEWMANS?"

WHY?
because we steadily have refused to cheapen or lower the quality of our goods, even though others have sought to undermine our prestige by underselling with cheapened products. That is one of the reasons why nine out of every ten frames sold bear the name "NEWMAN."

Insist on that name and save money.

Our new 1915 catalog will be sent to you for the asking—get one quick.

The Newman Mfg. Co.
NEW YORK 101 Fourth Ave. CINCINNATI 717 Sycamore St. CHICAGO 108 W. Lake St.
Coast Representative—G. A. METCALFE
117 Goldengate Ave., San Francisco, Cal.
Established since 1882.



L. A. MOTION PICTURE CO.
Manufacturers of high grade studio equipment
215-217 E. Washington Street
LOS ANGELES, CAL.

First Class Features
Being booked in
IOWA, INDIANA, ILLINOIS, WISCONSIN, MICHIGAN and MISSOURI
Apply
Central Film Company
110 South State St. CHICAGO

Developing and Printing
References: Chicago Speedway Pictures, Sarah Bernhardt at Home, etc. Prompt guaranteed work. Expert camera men furnished. Best tinting and toning.
ADVANCE MOTION PICTURE COMPANY
People's Gas Buliding, Chicago

BE UP TO DATE
Install
CORCORAN TANKS
Get No. 6 Price List
J. CORCORAN, Inc. 11½ JOHN STREET NEW YORK CITY

CAILLE
Ticket Office Equipments
Embody Ticket Sellers, Ticket Choppers, Change Makers, Theatre Record Ledgers and Theatre Tickets. Catalog on request.
CAILLE BROS. COMPANY, 1001 Amsterdam Ave., Detroit, Mich

THE INEVITABLE (Oct. 16).—The cast: Claire McDowell, Alan Hale, Vola Smith and Ilean Hume.

The frivolous wife meets the artist at a reception and flirts with him. The affair progresses until the inevitable happens—she faces the alternative of guarding her husband's honor or going with the other man. The husband's cousin, a young girl, visiting in the house, has discovered the trend of affairs and pleaded vainly with the wife to think of her husband and child. But the infatuation is too strong, and she forsakes her home. Time passes, and the artist begins to tire of her. She discovers his faithlessness and, when he flings her aside, determines to commit suicide. But the thought of her child saves her, and she begins to live honestly for the child's sake. At length her heart's yearning impels her toward the home of her husband's cousin, where the child is. Worn out with life's struggle, she reaches the place and is recognized by the child, who has wandered away from her father. Stress of emotion causes the mother to faint; the child runs for her father; the erring woman recovers consciousness and is borne tenderly into the house, where, in the midst of memories long lost, she is reconciled to her loved ones before dying.

## MINA.

THE HONEYMOON ROLL (Oct. 7).—The two Newlyweds from Rubetown come to the city for their honeymoon with quite a fat bank roll. All would have fared well with them if hubby hadn't decided to visit an uncle of his, leaving wifey alone to await his return. A stranded actor has seen the couple and is wondering how to put a dent in that honeymoon roll. Seeing hubby depart, he decides to make his attempt, so, going to wifey's room, he introduces himself as a great actor and proceeds to give her instructions in the histrionic art. So well is she pleased that she gives him about half of the roll as advanced payment for lessons.

Slick-Fingered Sue is also out to capture that roll. On the pretense of walking into the wrong room, she starts up a conversation with the wife, claims to be a great actress, starts a demonstration which ends in wifey thinking her even more clever than her previous visitor and offering her the other half of the bankroll as advance payment for lessons. Hubby has returned. He is put wise to the game by the bell-hop and a wild chase ensues, the bell-hop surreptitiously extracting the roll from Slick-Fingered Sue and the actor. The final view of the latter two is on a handcar which they are working as hard as can be to escape the wrath of Mr. Newlywed. The bell-hop gives back the roll to the bride and groom and everybody's happy.

## SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 75 (Sept. 20).—San Diego—State's birthday is celebrated on "Admission Day" at Panama-Pacific and California Fairs. The Native Sons of the Golden West review great parade. Colonial dances are held on the lawn of the Massachusetts building as part of the celebration.

Fort Spring, Va.—Large dynamite blast of 7 tons lifts 82,000 cubic yards of rock.

Portland, Me.—Greek pageant in outdoor setting is staged in classic style before court of King Alcinous and Queen Arete in gorgeous spectacle.

New York—Schools open for the year and thousands of young Americans take up the burden of the "Three R's."

San Francisco—Labor day is celebrated at the Panama Fair by teams from trade unions and exciting contests held.

New York—Billion dollar war loan is sought by bankers representing the Allies, who meet American financiers at famous Morgan library to discuss loan.

Le Creusot, France—Big munitions factory works double time supplying shells for the famous "75" guns at the front.

Manitowoc, Wis.—Ice crushing steamer "Nevada" is launched as she slides down ways. The steel freighter will be used to battle ice floes on lake.

Brownsville, Tex.—Army avitaors, Lieut. Morrow and mechancian Khuen-Kryk, meet with accident while on border scout duty at Fort Brown. American soldiers on guard near the International Bridge at Brownsville.

Philadelphia—The cruiser "Columbia," flagship of submarines, leaves navy yard for naval war college, where its officers will take charge of Uncle Sam's undersea flotilla. U. S. S. "Minnesota" tries out new four-blade propellers.

HEARST-SELIG NEWS PICTORIAL NO. 76 (Sept. 23).—Boston Red Sox defeat White Sox in important series on Governor's Day. Governor Walsh throws first ball.

Weehawken, N. J.—Capt. Samuel Golden demonstrates ease with which he can control new non-capsizable, collision-proof "Hullfin" craft of own invention.

Atlantic City—New Jersey councils of B. P.

O. Elks celebrate annual reunion. Ladies' auxiliary rides in wheel chairs.

Saugus, Mass.—Grand Exalted Ruler James H. Nickerson, head of Elks in United States, watches frolic at Lily Pond Grove.

Philadelphia—First spade of earth in subway project is turned by Mayor Blankenburg and work to build gigantic new transportation system is begun.

Syracuse, N. Y.—Big crowds at State Fair watch races and horse show. Hunters are put over jumps at equine exhibit.

Chicago—The only double deck jack-knife bascule bridge ever built is constructed around old Lake Street bridge without stopping traffic on elevated tracks or on river.

Los Angeles—A stork leads line of march in which baby boys, girls, lions, tigers and leopards are inspected at Selig Zoo by happy throng.

New York—New York police recruits are reviewed by Mayor Mitchel, who watches evolutions of men who have just been drilled and mustered into service.

Cambridge, Mass.—Harvard squad put through hard football practice by Trainer Donovan, Capt. Mahon and Head Coach Haughton.

Harlingen, Tex.—U. S. soldiers on border detailed to clear ground for camp find the cactus a disagreeable obstacle. Also military events on the border.

A SULTANA OF THE DESERT (Special—Two Parts—Oct. 4).—Jean, the daughter of Martine, the French exporter, loves Christoph and the love is requited. However, Jean's father objects to the two lovers meeting. He discovers the trysting place of Jean and Christoph. Taking home his daughter, he orders her to prepare for a journey. Before Martine and his daughter leave, Jean writes Christoph as follows: "Good-bye; they are taking me to a convent." Martine's servant sees Jean give the maid this note, follows her to Christoph's shop, where he overcomes Christoph and knocks him unconscious with a blow. He then takes Christoph to a dungeon beneath Martine's home. Jean and her father cross the desert with a caravan of camels.

In the meantime, Christoph comes to his senses, wrenches loose a bar in the dungeon window and escapes. He again encounters Jean's maid, who tells him where Jean has been taken. After Jean has been placed in the convent, she escapes and in time reaches a cave in the desert, where she makes friends with a lion. Christoph has also crossed the desert; has visited the convent and is told that Jean is no longer there. He returns to the desert in search of Jean. Word reaches Jean's father that she has disappeared, and he engages Balsamo, the Bedouin pirate of the desert, to search for Jean. Balsamo follows Jean's trail, discovers her, and shoots and kills the mate of the lion, which has become Jean's pet. He then forces Jean to accompany him.

In another oasis, Balsamo attacks Jean, but the lion enters and kills the bandit. Christoph, in search of Jean, arrives on the desert and finds her alive, with her pet lion. Jean's father, hearing nothing of his daughter, also starts a search for her, and arrives on the oasis. He shoots and kills the pet lion, and Jean coming upon him, tells him how the lion saved her life.

THE GIRL AND THE MAIL BAG (Oct. 5).—Jessie Baird, the postmaster's daughter, handles the registered mail. Hankey, a gambler, seeing the men sending money away from the mining town, decides to rob the stage coach of the mail bag. He orders Pete, a pal, to board the stage and throw the mail bag off at Deer Creek. Jessie becomes suspicious and starts for Deer Creek. Pete pushes the mail bag off the stage seat. Jessie takes a short cut and beats Hanky to the Creek. She finds the mail bag abstracts the money and puts rocks in its place. Tom Chester, owner of the stage, misses the mail bag. Going back to look for it, Tom is shot and wounded by Pete. Pete and Hankey accuse each other of treachery. Jessie, from her hiding place, gets the drop on both outlaws and brings them to justice.

THE BRIDGE OF TIME (Special—Two Parts—Oct. 7).—The cast: Harry Mestayer, Guy Oliver, Virginia Kirtley, Bert Grasby, Wm. Sheerer, Eugenie Besserer.

Ralph Kennard, the last of a distinguished family, engages Marie Waters, a girl of humble station, to catalogue his ancestors. He tells Marie that he has reached the Queen Elizabethan period. Dick Darcy is one of Kennard's reprobate friends. Bob Waters, a chauffeur, is a brother of Marie. Kennard, admiring Marie, resolves to have her for his own and plots with his friend Dick, who agrees to act as a minister and perform a mock ceremony. Somewhat conscience-stricken over his crime, Kennard leaves his friends and refuses to attend a cafe where his friend Dick and two women await him. Refusing to take "no" for an answer over the telephone, the two women with Darcy go to Kennard's home in a taxi driven by Bob Waters. Marie also arrives at Kennard's home at the same time, for she now has misgivings as to the legality of the ceremony. As Darcy and the two women enter Kennard's home, Bob sees his sister hovering near. He demands to know what she is doing there and she confesses that she and Kennard are man and wife. Bob resolves to confront Kennard with his sister. They force an entrance into the home. There Darcy laughs and tells what really took place. Bob, mad with rage, seizes an old sword from the wall and stabs Kennard, who falls bleeding to the floor. In delirium, Ralph Kennard's soul crosses the "Bridge of Time," and returns to the body of a wicked ancestor, Sir Ralph Kennard. It is in the Elizabethan period and Sir Ralph Kennard is believed to be dying, while Sir Richard D'Arcy and two women show maudlin grief in an apartment below. Sir Ralph's physician enters, tells them that Kennard has taken a turn for the better, and bids them all to leave the house and not darken it again.

Sir Ralph orders his servants to bring the maid that he wronged that he may wed her, and to fetch her brother who wounded him that he may forgive him. Bob, now a sturdy young yeoman, and his sister appear. The marriage ceremony is performed. In the meantime, Sir Richard D'Arcy plots against the life of Sir Ralph Kennard, who he believes will divulge plans formulated against Queen Elizabeth. He and his men resolve to kill them both. Bob overhears the plans, cuts a rope which furnishes the means of entrance to Sir Richard's castle, and kills two of the villains. Together with Sir Richard, he is also instrumental in saving Queen Elizabeth's life, and in so doing, Sir Ralph loses his own.

And then it is that Ralph Kennard regains consciousness and comes back across the "Bridge of Time." Surrounding his bedside are the nurse, the doctor, Marie and Bob. The doctor assures Marie that Ralph will recover, and at the bedside a real marriage ceremony is performed.

THE TIGER SLAYER (Jungle Zoo Subject—Oct. 9).—Gordon Graham owns an immense tract of land in the Jungle and has a large corps of natives working for him. Frank Holden, one of his surveyors, is in love with Graham's daughter, Helen, and she returns his affection. Martin, chief clerk in the office, is jealous of Holden, for he also loves Helen. When it is learned that the natives in the interior have refused to work because tigers have killed a number of their people, Graham decides he must send some man to take charge of them. Martin sees a chance to get rid of Holden and upon his suggestion Graham sends his daughter's lover on the dangerous mission.

Holden arrives at the native village and when he promises to secure a Tiger Slayer for them, the natives go back to work. Graham leaves Helen and also goes to the interior to pay his help. Martin takes advantage of his employer's absence and attacks Helen. She escapes and flees into the jungle. She is followed by a tiger and just as he is about to attack her, Holden and the Tiger Slayer he has secured kill the beast.

THE SCULPTOR'S MODEL (Special—Two Parts—Oct. 11).—The cast: Joe King, Vivian Reed, Fred Hearn, Thomas Bates, Doris Reed, Viola Alberti.

Richard Haynes, a millionaire sculptor, is selected by the Society of Art to do the marble figure of "Dawn," which is to occupy the center of the promenade in its new building. Unable to find a suitable model, he follows the suggestion of his housekeeper and goes to the country to try to locate the right type of girl. By chance he stops at the Gray farm, where Farmer Gray, his wife and son live, together with their adopted daughter, Una. Tom Gray, the son, and Una are in love, but the coming of Haynes changes things greatly. Una appeals to the sculptor as being the ideal type for his model. He tells her of the life that awaits her in the city and at length the girl goes away with him.

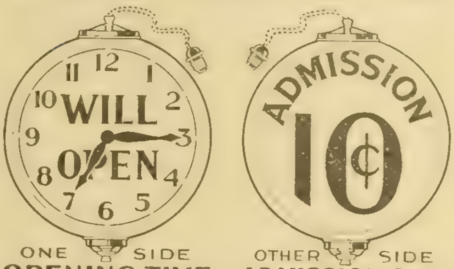
Haynes takes her to his studio, where she poses as "Dawn." As the days go by she believes herself to be in love with him, though no word of this subject passes between them. Tom Gray leaves the farm and comes to the city in search of Una, for he fears harm may have come to her. In time the figure of "Dawn" is finished and Hayes apparently has no more interest in Una. Una is disillusioned and leaves the sculptor's studio forever, securing a position as maid in the home of a society leader. When he learns that she has gone away, Haynes wakes to the fact that he really loved the girl.

Tom Gray finds Haynes and accuses him of having lured Una from home. Haynes, however, convinces him that he was merely an employer to Una but that he truly loves her. Tom also confesses his love for the girl and they agree to search for her together and then let her choose between them. The society leader gives a card party and Haynes finds Una when he attends it. He tells Tom and the three are brought face to face. Una decides almost instantly that Tom is the one she loves and goes to his arms.

THE FOREMAN'S CHOICE (Oct. 12).—The cast: Tom Mix, Victoria Forde, Sid Jordan, Pat Chrisman, Howard Farrell.

Tom Hickson leaves for the Diamond S ranch to become foreman. Vicky, stepdaughter of Bull Dexter, an escaped convict, tears up a

COLOR FLASHING SIGN



OPENING TIME ADMISSION SIGN

$6 This is the latest admission sign. One side has movable hands you set to indicate your opening time. When you open, turn the sign around and it shows admission fee. Sign is 12 inches high, made of opal glass with blue etched letters. Electric light inside illuminates sign and a patented device causes it to flash alternately brilliant red, purple and green flashes, which compel attention. It draws the crowd. 5c. sign instead of 10c. if you say so. Also can have additional wording, "Children 5c." if you desire. Plug and bulb included. Just attach to any electric light socket. Order one to-day from

EVERYTHING FOR YOUR PLAYHOUSE
HOMMEL'S
COMMERCIAL BUILDING
422 FIRST AVE.
PITTSBURGH, PA.

WANTED

Crisp, Live, Snappy, Original Stories
FOR ONE AND TWO REEL COMEDIES

Stories MUST be possessed of ORIGINAL ideas, capable of being worked into good, short comedies. For material of this kind we will pay attractive prices.

GEORGE KLEINE
11 E. 14th Street, New York

GUMSTICKUM

An odorless powder paste that is clean; handy; vermin proof; usable in open or closed container, and just the thing for theatre and road manager and agent. Quart package size, 25 cents; five packages, $1, postpaid.

MADIGAN POWDER WORKS, Clarksville, Ia.

PATENTS

Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

We Furnish Cameramen
ALSO DO
PRINTING AND DEVELOPING
OF THE HIGHEST GRADE
We guarantee all work. Give prompt delivery at lowest prices
Standard Motion Picture Company
1621-5 So. Wabash Ave., CHICAGO.

MENGER & RING, Inc.
MANUFACTURERS OF
Poster and Lobby
Display Frames
304-6 W. 42d St., NEW YORK
Phone Bryant 6621-22

notice offering a reward for Dexter's arrest, just before Tom rides up. Tom meets Bull Dexter and unsuspectingly trades horses with him. Vicky falls over a cliff and Tom, putting a loop around his foot, hangs face downward, grasps Vicky, and this saves her life.

Tom returns to the ranch on Dexter's horse and the ranch owner, seeing the stolen animal, becomes suspicious. Tom and Vicky meet again near Dexter's home. While the two are talking to Mrs. Dexter, the sheriff and the ranch owner approach. Tom induces the sheriff to allow him to hunt down Bull Dexter. In a running fight, Tom shoots Dexter's horse from under him, wounds Dexter and makes him a prisoner. Vicky rides up and pleads with Tom to let Dexter go as he is her stepfather, and Tom, realizing that he loves Vicky, allows Dexter to go and takes the girl in his arms.

CHRONICLES OF BLOOM CENTER—Episode No. 1, "The Landing of the Hose Reel" (Special—Three Parts—Oct. 14).—The cast: Irene Wallace, Sidney Smith, Ralph McComas, Wm. Hutchinson, Lyllian Brown Leighton, Miss Mattox, Lee Morris, John Lancaster, George Hernandez, Elsie Greeson.

Frederick Warren, the New York millionaire, has a liking for Bloom Center, the little rural village where he was born and reared. Warren frequently donates funds for Bloom Center's public enterprises. The Ladies' Art Embroidery Club holds a meeting in Melodeon Hall to discuss the need of a new hose reel for the Bloom Center Fire Department and Ira Pash, postmaster, is deputized to write Warren for money with which to purchase the apparatus. Warren and his daughter, Amy, read the letter and Warren notifies Bloom Center that if the inhabitants will raise half the required sum that he will donate the balance. Warren also instructs his daughter to visit Bloom Center, without revealing her identity and to ascertain whether or not the villagers appreciate his liberality.

Amy arrives in Bloom Center and poses as a young lady with literary talents. She makes friends with Margaret Tate, editress of the Bloom Center Weekly Bugle. Amy's stylish garments and city manners create a sensation among the masculine gender of Bloom Center and incite the spirit of envy among the women. Warren's offer to donate half the money for the purchase of fire-fighting equipment occasions caustic comment among certain of the unappreciative villagers, but others prepare to seek ways and means to raise the necessary sum. A tax on whiskers is one method devised and rather than pay a dollar and continue to wear whiskers, many make a concerted rush for the Bloom Center tonsorial artist. A lawn fete and other mediums are also employed.

During the course of proceedings, Constable Plum plots to hold up auto speeders, but Chubby Green changes the sign much to the discomfiture of Constable Plum, who also gets into the bad graces of Mrs. Plum by acting the Gay Lothario to Amy. Amy, after participating in many of the endeavors of the villagers to raise the money writes to her father that it cannot be done and so Warren sends a check for the necessary amount.

When the hose reel is purchased, Warren arrives and introduces Amy as his daughter, much to the consternation of those who had maligned her. A trial run of the hose reel is decided upon by Fire Chief Pash. Chubby Green and his boy friends start many false alarms and when Constable Plum discovers that Fire Chief Pash's home is really and truly burning down that functionary chides Plum for trying to pull a childish joke. He refuses to budge. However when the Fire Chief goes home, resplendent in helmet and boots, he is astounded to find that his dwelling is a smouldering mass of ruins.

## Universal Film Mfg. Co.

### BISON.

THE QUEEN OF JUNGLELAND (Three Parts—Oct. 9).—The cast: Wellington Plater, Edythe Sterling, Lule Warrenton, Rex Rosseli and Sherman Bainbridge.

Colonel Rand, a hunter and explorer and uncle of Philip Blackton, in order that he may break the hereditary craving for drink of his nephew, takes the young man on a trip to the African Jungle. While on board the ship, Philip's desire for liquor again manifests itself, and it is with difficulty that the Colonel manages to keep him away from drink. A few months later the expedition reaches the wild country, and Philip in the new surroundings has completely conquered his longing for intoxicants. Wandering miles from the camp one day, Philip comes across a young white girl playing with a couple of pet leopards. Being informed that her name is Lola, Philip, who is about to speak to her and who has been warned by the white girl to keep away, is attacked by the beasts. Before the leopards have inflicted much harm, Lola drives the animals away, and Philip is ministered to by Lola and her companion, an old negress named Wambi. When he regains consciousness, Philip asks the reason why she makes her home in the wild jungle, but his request is waived aside and the women depart. Philip is subsequently rescued by the searching party, but when he begins to recount his tale to the Colonel and the other men in the camp, they place no credence in his story, concluding that he has been drinking again and that his utterances are the hallucinations of an intoxicated mind.

—FEATURE FILMS—
Three, four and five reel subjects, with paper,
$10.00 per reel
Two reel subjects, with paper,
$7.50 per reel
Single subjects, with paper
$5.00 per reel
Splendid comedies, all makes
G. W. Bradenburgh
802 Vine Street Philadelphia

THE STERLING
CAMERA & FILM CO.
Manufacturers of Feature Film Productions
Commercial, Industrial and other Camera
Work a Specialty. All Work Guaranteed
145 W. 45th St., New York, N. Y.

WE BUY, SELL AND EXCHANGE
SECOND-HAND MOVING
PICTURE MACHINES AND FILMS
Write for Bargains
MONARCH FILM SERVICE
Department T. Memphis, Tennessee

FOR SALE
3 and 4 Reel Features
Original Lobby
$25.00 and up
Wisconsin-Illinois Feature Release Co.
314 Mallers Bldg., Chicago

BOOK
Uncle Sam at Work
Also
Brand new Chaplins
PEERLESS FILM EXCHANGE
Chicago, Ill., 36 West Randolph St.
Des Moines, Ia., Family Theatre Bldg.

For
POSTERS
Goes Lithographing Co
Chicago

FOR the best music obtainable for motion pictures find out about the new
SEEBURG-MOTION-PICTURE-PLAYER
Manufactured by
J. P. SEEBURG PIANO CO.
Republic Bldg., 209 S. State St., CHICAGO

The next day, Philip, who is deeply angered at the attitude of the men, goes far into the forests to locate Lola, and is prevented from shooting a lion about to attack him by the girl he is in search of. After Lola has driven the beast away he pleads his love for her and again inquires why she chooses to live in the forests. She at first refuses but at length relents and tells him that her father, Blake, is the chief of a tribe of natives. She also informs him that her mother was a black woman. A strange look comes into the face of Wambi, whose tongue had been cut out, and she leaves them only to return shortly with a photograph which she gives to Philip. Just then Blake appears and, scenting trouble, Philip has him tied to a tree. A wild expression appears in the eyes of Blake when he hears Philip remark that he believes the woman in the picture is Lola's mother and that Blake is not her father. Philip thereupon demands of Blake under penalty of death to tell what he knows concerning the photograph. Blake then relates how, years ago, he murdered the young husband of a woman he coveted; how the woman was accidentally shot in a struggle with him; how he went into the jungle with the woman's baby (Lola) and how in order that Wambi could not talk of the incident he cut out her tongue. As he finishes the tale Wambi's rage, which she has suppressed for years, comes to the surface and she kills Blake.

Meanwhile, Colonel Rand, unable to find his nephew, goes home, and many months later Philip receives a letter from him, stating that he will pay them a visit. With a happy heart, Philip takes his wife and baby in his arms as the picture ends.

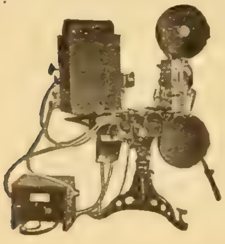
### POWERS.

THE HAM ACTORS (Sept. 23).—The ham actors are pigs—big pigs, little squealers and pigs of assorted sizes. They grunt all through the picture, leap through hoops, parade in doll clothes, climb ladders, give imitations of a dog begging and generally comport themselves like the particularly intelligent pigs that they are. These ham actors bring home the bacon, and if there is any acrobatic stunt that they can't do the piggies would like to know what it is, for they essay everything in this squealing split-reel jumble of porcine fun.

They balance on teeter-tawters, shoot the chutes, both backward and forward, and then shoot up the chutes again, they walk on their hind legs and beg for the milk bottle, and finally re-enact the nursery rhyme, "This little pig went to market, this little pig stayed home," with side-splitting effect.

LIFE OF THE FROG (On Same Reel As Foregoing).—This film is a fascinating portrayal of one of a most wonderful transformations in nature. It was prepared by Raymond L. Ditmars, of the New York Zoological Park. It shows first the discovery by a party of children of some frog's eggs. The eggs are removed from the water, a jelly-like mass. Then they are placed in an aquarium, a myriad of black dots. The child magnifies the eggs and sees their progress from day to day.

Get acquainted with the
ERBOGRAPH WAY
of Developing and Printing
ERBOGRAPH COMPANY
203-11 West 146th St., New York City



THE MASTER MODEL PROJECTOR because it throws a steady, sharp and flickerless picture; because it will run through film, no matter what its condition; because two to three thousand feet of film can be run without rewinding; because film can be threaded in quicker time; because its simplified construction permits of smooth and easy operation; because breakdowns are rare, upkeep small, its life of perfect service long—because of these and many other reasons exhibitors and operators will find in the American Standard Motion Picture Machine their ideal projector.
AMERICAN STANDARD MOTION PICTURE MACHINE COMPANY
One Hundred Ten and Twelve West Fortieth Street, New York

On the fifth day signs of life appear. Little bits of life are hatched from the eggs and sink to the bottom of the jar. On their first journey the little wigglers are shown clinging to a straw. Then are shown the pollywogs at the age of five months. Their mouths are rasps for scraping up vegetable matter. Then the change to the frog occurs. What really takes weeks is reduced to seconds. The final scenes show His Majesty, the Bull Frog, weighing 1½ pounds.

## L-KO.

A BATH HOUSE TRAGEDY (Two Parts—Oct. 10).—The cast: Hank Mann, Dick Smith and Peggy Pearce.

Wife was getting stout, but hubby impolitely told her she was getting down-right fat. This hurt her feelings and she went to the bath house to get reduced by the steam process. Meanwhile husband went out for an airing and laid eyes on a swell chicken whom he followed into a bath house. Her sweetheart was Hank, the life saver, but he didn't know this until it was too late, or until he had to take refuge in the steam room from said Hank's ill temper.

Meanwhile Hank was having trouble with his assistant, as the latter paid more attention to Hank's sweetheart than was necessary. Also Hank's pet fish, Oscar, worried Hank, as he bit Hank when Hank was trying to be friendly. Oscar also bit an intoxicated gentleman who was trying to recuperate from the ill effects of liquor in the swimming tank. All these unpleasant features came to a climax when husband came out of the steam room and found his wife flirting with a fat gentleman. In the ensuing excitement a rubbing table got loose with Hank and some cops on it, and rolled out on to the roof and skidded around on the eaves. Wife lost twenty pounds through fright, husband got in trouble, the girl lost Hank and Hank slapped his assistant's face. Very few people have gone swimming there since.

## REX.

ALAS AND ALACK (Oct. 10).—The cast: Cleo Madison, Lon Chaney, Arthur Shirley and Margaret Whisler.

One summer day, while Jess, the wife of a poor fisherman, is mending their nets, she notices a fine yacht anchored nearby and plans what she would do with a million dollars. Her little child is playing nearby, and after eagerly listening to the noise in a large shell, brings it to the mother and asks her to tell what makes the noise inside the shell. On the yacht is Charles Holcombe and his wife. With all their wealth they are unhappy. The wife showers all her affections on a lap dog, and thinks little and cares less for her husband's welfare. Tired of her continual nagging, he rows to the shore and comes upon Jess and the child without their being aware of his presence.

Jess tells the child how a beautiful girl was imprisoned in the shell by a bad fairy because she dared to love a handsome prince, and the noise heard is the cry of the imprisoned girl. Charles is amazed at the pretty woman having to toil so hard and comes upon them. Wishing to learn more of them, he looks about for an excuse for being there, and seeing a bed of daisies, begs for a bouquet. The child returns to play and Holcombe picks a large bunch of the flowers. Having no excuse to linger longer, Holcombe returns to the yacht, and looking back, sees the mother and child waving him good-bye. Filled with happy thoughts of how pleasant it would be to have a wife like that, he arrives in time to have his wife nag him for staying so long. She is angry also, because the air does not agree with her dog. As the yacht sails away, Holcombe sits dreaming over the daisies. Back on the beach the fisherman arrives and brings more nets to mend, and as Jess sits dreaming of the man and his yacht, her husband's voice recalls her to the grind of every day existence.

## LAEMMLE.

MARIANNA (Oct. 10).—The cast: Charles Manley, "Mother" Benson, Yona Landowska and Harry Mann.

Pietro Roma, maker of plaster figures, together with his blind wife and his granddaughter, Marianna, are struggling for existence in one room in a tenement. Marianna, with a push cart, marketing her grandfather's products. The owner of the tenement, John Callahan, has long has his eye on Marianna, but the girl repulses his advances. One day Marianna is arrested for peddling without a license. At the same hour Callahan's sister, with a party of friends, are arrested for speeding, the two factions being arraigned before the same judge. The wealthy crowd is let off with a fine of two dollars, but Marianna is given the full penalty, ten dollars or ten days. Callahan sees his opportunity. He approaches Marianna, plays upon her frightened mind, and succeeds in gaining from her a lukewarm promise to place herself under his protection. Callahan pays her fine and then takes her to his apartments.

In the interim, old Pietro, who hates his landlord, is informed that Marianna has left the court in company with Callahan and starts out to rescue Marianna. At the Callahan apartments Marianna sees the picture of an elderly woman, beneath which is a small shrine. She questions Callahan as to the identity of the woman, and is informed that she is Callahan's mother. Marianna pays homage to the elderly woman's picture, then, seeing the shrine, kneels before it and tells her beads. Old Pietro is about to knife Callahan when the latter points to the kneeling Marianna. Pietro softens, takes Marianna home, where she is met by young Tony Libria, who is old Pietro's choice for her husband. Pietro assures Tony of the virtue of Marianna, and the story ends with the two young lovers receiving the blessing of old Pietro.

## VICTOR.

NOT A LAMB SHALL STRAY (Sept. 22).—The cast: Curtis Benton and Sydell Dowling.

The story is that of a childless couple who have a vision of happiness that would come to them by adopting a child. We see them arriving at the Hebrew Infant Asylum of New York City, which claims for itself to be the only organization of its kind in the United States and then passing through all its various departments. First, they are taken into the Examining Room, where the newly-arrived babies are undressed and submitted to a careful examination on the part of an efficient nurse. Then they are shown babies at nine months being taught to walk. In the Milk Laboratory they find 125 bottle babies, each requiring a special formula. This necessitates 800 bottles daily. Going out on the porch they find a number of infants sleeping in the sun by special order of the physicians.

In one of the wards they run across the "High Chair Squad," that is the babies in high chairs learning to eat for themselves with the assistance of the nurses. After the meal the babies are given their evening nap with the windows wide open. When they wake up the babies are given their bath, separate towels, soap, etc., being provided for each infant. Elsewhere a model kitchen is shown and subsequently the older children are seen at their meals in the dining rooms set aside for the boys and girls respectively. Afterwards the children assemble for "Daily Prayers."

Passing into another room, the aforesaid couple see some of the little girls playing with dolls in their cribs, while the boys are provided with all sorts of toys that seem to interest them. In one of the scenes some of the older boys are sitting at a table holding a meeting in imitation of the asylum's board of directors. In another scene the girls are playing at "dressmaking," and are cutting out paper patterns. There is also a Kindergarten scene, where the children are seen playing all sorts of games. They have all kinds of toys, notably, a miniature circus, and romp and dance in childish glee.

Having seen everything in the asylum from start to finish, the husband and wife pick out an attractive looking boy who seems to take to them. After duly consulting the superintendent, they sign adoption papers, make a donation to the asylum and take the boy away with them to his great delight and astonishment.

THE WOMAN WHO LIED (Four Parts—Oct. 6).—The cast: Mary Fuller, William Heidoff, Paul Panzer, Edna Hunter, Milton Sills, Charles Ogle and Eldine Stuart.

The curtain falls as Cleo finishes her remarkable portrayal of a woman dying after having taken poison, and she is enthusiastically applauded. Gordon, the debonair lover of Cleo, leaves his box and goes to her dressing room. He is making love to her when Harry Parker, her husband, enters and reproaches her for her unfaithfulness. The husband, picking up a revolver, is prevented from shooting his wife by Gordon, who struggles with him. The noise attracts the attention of Jack Stanley, who has just answered a telephone call at the back of the stage, and who rushes into the actress' room immediately after Gordon has killed Harry. Taking the pistol from Gordon, Jack asks for an explanation, and is bending over the body as Cleo hides Gordon and as the stage manager and stage hands rush in Jack is accused of the murder and sentenced to fifteen years in prison, and Helen Forde, fiance of the imprisoned man, is convinced from a newspaper story that he must have had an association with the actress.

Despite the fact that Gordon is in love with Cleo, he tries to get Helen to marry him. Cleo also urges the marriage, as Gordon has promised to spend a good part of Helen's wealth on her. Finally, Helen consents, and they are married. Three years have passed, and Gordon tires of Cleo. Helen is brutally treated by her husband, and she realizes that she has made a mistake in marrying him. Cleo, to get revenge on Gordon, informs Helen that it was not Jack who had committed the murder, but Gordon. Through the pleadings of Beatty, the little daughter of Helen, as to the reason why her mother is crying, Cleo, who has been touched by the child's pathetic appeal, becomes deeply attached to the mother, and the two women plan to right the wrong.

Helen, determining that she will not live with a murderer any longer, leaves with Cleo for the West, and everything goes along smoothly until their funds run low. Cleo, unknown to Helen, obtains a position as a dancer in a cafe in order to raise a little money to maintain their home. Here she meets Jack, who had escaped from prison. After the performance, Cleo takes him to Helen's cottage, where a happy reconciliation is effected between the estranged couple.

Meanwhile, Gordon, who has returned from his business trip, during which time Helen left him, finds the note his wife wrote him before she left. Learning of the whereabouts of Helen with the aid of detectives, he goes to the town in which they live, and accidentally sees Jack. Gordon spreads the news that Jack is a jail bird, and a posse is formed and sent in search of him. Gordon calls upon Helen and encounters Jack, who, inflamed at the malicious work of Gordon, springs upon the culprit just as Cleo spies the posse surrounding the house. Holding a pistol at Gordon, she tells him to stand while Jack seeks refuge in a secret cellar entered through a trap door under the carpet. After abstracting a full written confession from Gordon she permits him to escape. As he is making a getaway, the posse spy him and, taking him for Jack, he is shot. The posse discover their mistake and bring the dead man back to the cottage, but the situation is cleared by the written confession which Cleo produces.

Good One Reel
Comedy Negatives
Wanted

Prompt payment

Address: Box 1002,
c/o M. P. World.

State Full Particulars.

AMERICAN FEATURES

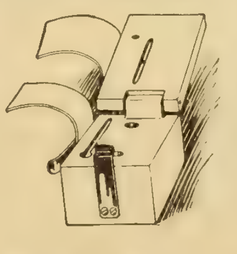
Absolutely New and Not Run

Two, Three, Four and Five Reels
Posters, Heralds, Photographs and Slides
Also One-Reel Comedies and Dramas
A Few Second-Hand Features and Single-Reel
Commercials with Posters.

Sidney Franklin
145 West 45th Street

RUN
ROLIN PATHE
FILMS
AND MAKE YOUR AUDIENCE
HAPPY.

OUR CATALOGUE OF
BRUSH ELECTRIC LIGHTING SETS
contains more useful information about electric lighting in general than any other book ever issued. Write for it today.
THE CHAS. A. STRELINGER CO.,
Box MP-2, Detroit, Mich., U. S. A.

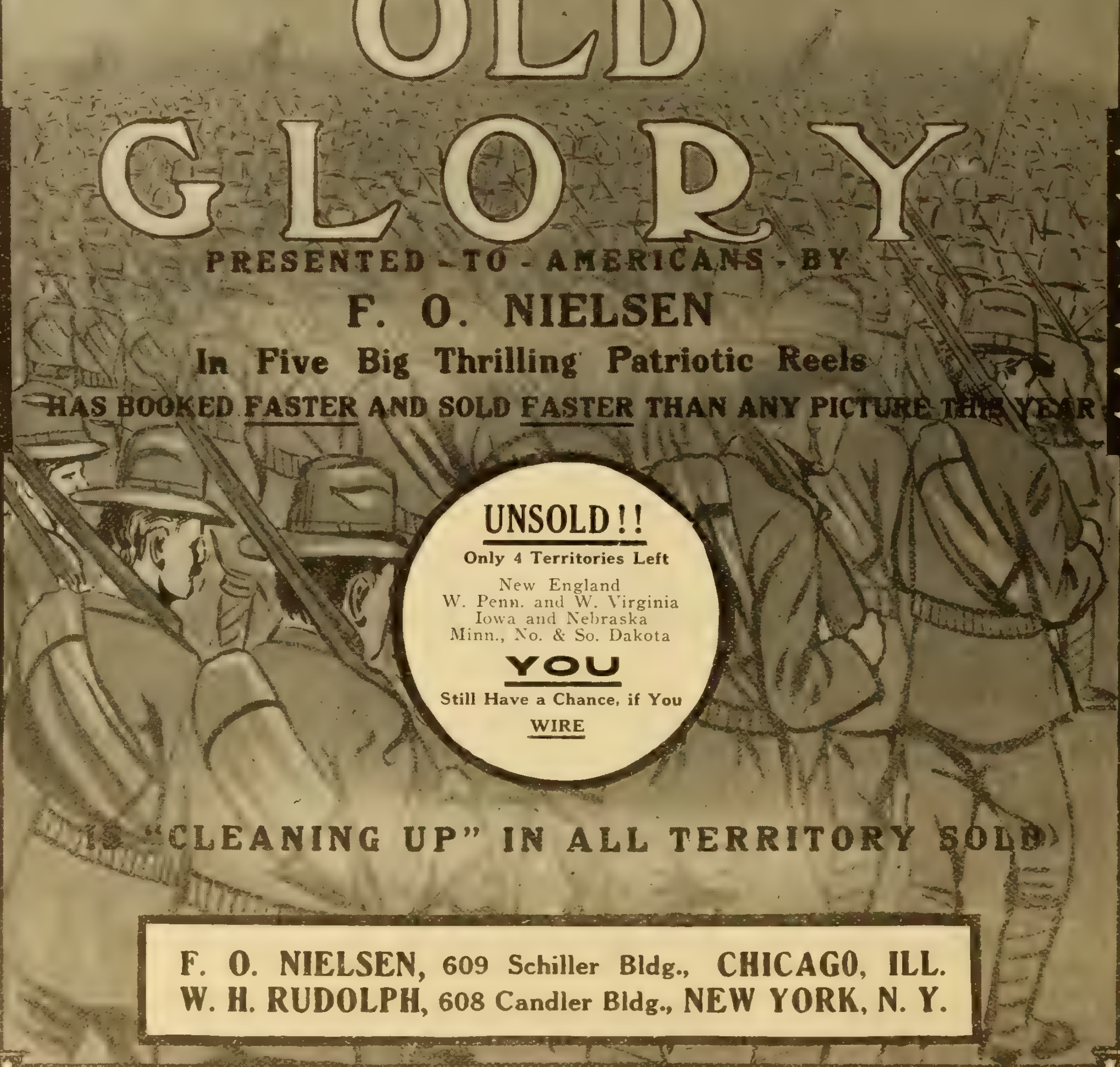


Clean Films
are absolutely necessary to get 100% results from any subject. The
LELAND
Film
Cleaner
really CLEANS—every particle of dirt and grease comes off like magic. Makes old films like new.
*Write for folder and low price proposition today*
S. B. LELAND, MONTPELIER, VT.

When Nielsen made "Guarding Old Glory" he grabbed everything in sight for his picture except Henry Ford's Jitney Submarine. The reason Nielsen didn't get one of these is because Henry hasn't got one either.

In other words:

If it is worth seeing—it's in "Guarding Old Glory!!"



# GUARDING OLD GLORY

PRESENTED - TO - AMERICANS - BY

**F. O. NIELSEN**

**In Five Big Thrilling Patriotic Reels**

HAS BOOKED FASTER AND SOLD FASTER THAN ANY PICTURE THIS YEAR

**UNSOLD!!**

**Only 4 Territories Left**

New England
W. Penn. and W. Virginia
Iowa and Nebraska
Minn., No. & So. Dakota

**YOU**

Still Have a Chance, if You

**WIRE**

IS "CLEANING UP" IN ALL TERRITORY SOLD

**F. O. NIELSEN,** 609 Schiller Bldg., **CHICAGO, ILL.**
**W. H. RUDOLPH,** 608 Candler Bldg., **NEW YORK, N. Y.**

# GEORGE ADE'S

## SPARKLING (5 REEL) COMEDY

# "Just Out of College"

***Capitulated Chicago's Five Leading Newspapers***

READ WHAT THEY and THE AUTHOR SAID ABOUT IT after its initial opening at THE FINE ARTS THEATRE, where it will run indefinitely at 25c, 50c and $1.00 prices.

"Just Out of College" is one of the best film comedies ever seen. The picture is decidedly good.
—*Chicago Examiner.*

People who are looking for a good laugh in pictureland will do well to see "Just Out of College." It is film humor of good sort, ripplingly easy, with something of a musical comedy swing, clearly photographed and well acted. —*Chicago Tribune.*

"Just Out of College" is chock full of rich and boisterous humor from beginning to end.
—*Chicago Evening American.*

It is a corking comedy, one of the best presented in some time and deserves the laughs it receives.
—*Chicago Herald.*

The action is fast, furious and funny; it possesses a wealth of humorous situations, effectively handled, and unquestionably provides good, wholesome entertainment that is bound to satisfy everybody.
—*Chicago Daily News.*

I heartily approve of it. There is everything in the picture that I had in my play. —*George Ade.*

***After reading the above testimonials you must admit that "Just Out of College" is the best high-class comedy on the market today.***

**For Bookings in ILLINOIS, WISCONSIN, MICHIGAN, INDIANA and OHIO**

PHONE, WIRE OR WRITE

**F. O. NIELSEN, 616 Schiller Bldg., Chicago, Ill.**

'PHONE CENTRAL 7847

## JOKER.

$50.00 FOR A KISS (Oct. 9).—The cast: Will M. Cressey, Adele Farrington and Blanche Dayne.

Silas and his wife live on the farm and increase their finances by selling milk to the dairy creamery. They have saved about fifty dollars by selling milk, and it is Susan's daily job to take the can of milk in. Silas is getting the can of milk ready, and as the cow seems to hold back on the supply, he fills the can with water. The hired hand comes along later and drinks a couple of cups of milk, filling the vacant place with water. At last Susan sets out with the milk. On the road an auto hits her and she loses some of the milk, and calling to her aid some water along the road, refills the can. She arrives at the creamery and delivers her milk, which the inspector proceeds to test for purity.

Back at the farm, Betfie, a book agent, and her chum arrive and tries to interest Silas in the book she is peddling. He is a wise old "fox," however, having purchased a "gold brick" shortly before, and it appears that she will make no sale. Bettie, however, has prepared for this emergency by having a camera stationed nearby, and leads the old man on until he suddenly grabs and kisses her. She sends him to the house for a photo of himself, and while he is gone, she gets her chum to develop the picture taken. Silas comes back and gives her "the laugh" when she tells him that she expects him to buy a book. She quickly brings him to terms when she shows him the photo taken of him kissing her. He digs up their savings from the snug hiding place between the mattresses and the book agent leaves him a much sadder, but wiser "rube."

Back at the creamery, Susan is in difficulties. Not only has the inspector found that the milk has been "watered," but he also finds a frog, which she had probably put in when she dipped water from the roadside. The inspector tells her she will have to pay a fine of $50.00 or go to jail. She tells him that she has that much at home, so he accompanies her to get it. They arrive at home, and Susan goes to the hiding place, but no money is to be found. Silas is found, and tells them a harrowing tale of how he was held up by burglars and barely escaped with his life. The tale is "too thin" for the experienced inspector and he takes the couple to the lock-up.

## IMP.

THE WOLF OF DEBT (Four Parts—Oct. 1). —The cast: Violet Mersereau, William Garwood, Fanny Hayes, Brinsley Shaw.

Mrs. Stanhope, a widow in embarrassing circumstances, urges her daughter, Helen, to marry Anthony Stuart, a wealthy broker, but she refuses. Helen, the following day, meets Bruce Marsden, a millionaire, at the golf links, and at once there develops a mutual attraction for each other. In a month their engagement is announced, and before they are married, Marsden transfers his Mesupa copper stock to Helen. The broker who has Marsden's stock is losing his own Transcontinental holdings and in order to raise money, gives his client's shares as security. But the market goes down and the broker loses everything, including Marsden's stock. Notwithstanding this, Helen marries the ruined millionaire. Helen's mercenary mother is greatly perturbed at the turn of events, and persuades Stuart to try and win Helen from her husband. Stuart's plans formulated, he gives Marsden a position in his office, and begins to lavish his attentions on Helen, who refuses to have anything to do with him.

Failing in this he sends Marsden out of town on business while he invites Helen and her mother to a fashionable affair. At her mother's instigation, Helen purchases an expensive gown on credit and attends the society function, where she is later trailed by her husband, who returned from his trip sooner than he expected. Becoming suspicious of his wife, Marsden secretly watches her, and when she and Stuart leave in the latter's car he does not let them get out of his sight. The car breaks down and Stuart takes Helen to a roadhouse cafe. Marsden then appears, denounces his wife, and leaves the employ of Stuart, getting work elsewhere.

Mesupa stock, meanwhile, due to the finding of ore, has gone up. Stuart starts to buy so heavily it is reported that he is trying to corner the copper market. When the stock reaches 104, Marsden, through his lawyer, Roger Murdock, in whose office Helen has found employment, swamps the market with his stock which brings the selling price down to 71¾. Stuart is finally ruined, and after an explanation from Helen, husband and wife are reconciled.

THE UNNECESSARY SEX (Oct. 5).—The cast: Billy Garwood and Violet Mesereau.

John is a writer who has no use for women. He takes two old servants, men of course, and goes to a house in the country where he can finish his book in absolute quiet. He walks about the place and congratulates himself on his Eveless Eden. As he is commenting upon the absolute quiet, a wild cry of discord breaks in on his reveries. John goes through the garden and finds there a baby, and carries it home. Finally driven to his wits' ends he runs across to the next house and finds there a pretty girl. He begs her to come with him. She assents and. soon has baby sleeping in her arms. Then she declares she must go. She places baby on a couch, gives John a few instructions and leaves him.

A few days pass. John finds himself attached to the child. Later he adopts the child. The girl next door sees John with his baby and is much amused. He tells her with great dignity that the child is now his—and he has decided to make quite a writer of him and call him. William Shakespeare Brown. The girl laughs and tells him that he can't very well do that as the baby is a girl. John decides to relinquish baby entirely. He cannot have a girl in his home. The girl tells John she will take the child until further arrangements are made. But John misses the kiddy and soon has an excuse for coming very often to the porch next door, and soon John and Violet discover that they both make an ideal papa and mamma for baby and they are married.

## BIG U.

THE FIFTY THOUSAND DOLLAR JEWEL THEFT (Two Parts—Oct. 7).—The cast: M. J. MacQuarrie, Hayward Mark, Arthur Moon, Adele Farrington and Edna Payne.

The police of the Pacific Coast are baffled by the operations of a gang of society crooks. The successful theft of $50,000 worth of jewels from Mrs. Harding, a wealthy woman from the East, marks the largest haul they have made. Old Tom Sparks, one of the oldest detectives on the force, reads of the robbery and asks to be assigned to the case. Old Tom is looked upon by the other members as somewhat as a joke, and the chief laughingly tells him that this case requires the ability of young men. One of the crooks is taken into custody and given the third degree without result. Sparks wanders around, ever alert, and sees a vaguely familiar face. On consulting the photos in the Rogues' Gallery he finds the likeness of the man, who is a famous crook. Sparks returns in disguise and follows him around.

Mrs. Harding is rendered frantic by the loss of her jewels and the police are unable to get a line on the crooks. Sparks, in the disguise of a crippled beggar, does not rouse the suspicions of the crooks and finally by a ruse manages to get into the room where the crooks are staying. His suspicions are verified, for he finds some of the missing jewelry and later sees one of the crooks remove a stone from a setting and take it to a pawnshop. Sparks hurriedly calls up the station and gets more men. That night when the crooks assemble to divide the money received from the jewel they are surrounded and captured and the jewelry recovered. The jewels are restored to the owner, who starts to thank the chief, but he tells her all the credit is due to the old detective. When she, overcome with gratitude for the recovery of the jewels, starts to write and a check to Sparks, he smilingly tells her to give the reward to some deserving charity. The boys on the force acclaim him the best in the service and the chief tells him that he will never hesitate in putting him on the most baffling cases in the future.

## GOLD SEAL.

THE SILENT BATTLE (Three Parts—Oct. 5). —The cast: Ray Hanford, Hobart Henley, Paul Machette, Wm. Quinn, L. M. Wells and Agnes Vernon.

William Lovett, known as "Wild Bill," is the son of "Battleship" Lovett, who has made a fortune. Lovett, Sr., is greatly aggrieved at his son's dissipation and fears for his future. "Old Timmins," Lovett's faithful secretary, notes with dismay the growing worries of his employer, and, presuming upon their long friendship, inquires the cause. Lovett, Sr., tells of the disappointment the boy is proving. The old man comforts Lovett and outlines a plan which he thinks will prove beneficial to everyone. One night "Wild Bill" misconducts himself in the presence of his childhood friend, Audrey Parkinson, who repulses his advances in his maudlin condition. The next day she and her father return to their ranch in the West.

Lovett, Sr., decides to put Timmins' plan into effect and so next day has his lawyer draft a new will. His lawyer sends for Lovett, Jr., reads the will and when the lawyer returns impatiently asks what is wanted of him. The lawyer hands him a contract to sign whereby he will receive ten dollars per week if he will promise not to communicate with his father. He refuses to sign it. The note has awakened the long dormant manhood in the boy and the lawyer sees how deep is the blow the boy is suffering and tells Timmins to call off the plan, but he refuses. Lovett, Jr., writes his father that, although he has fallen pretty low, he will not accept his terms, and leaves, promising to return when he has made a man of himself. He rides on the bunkers of a train, and is thrown off by the crew as the train is stopping in the town in which Audrey lives. She recognizes Lovett, Jr., and wires his father, who offers a reward for information that will keep

WESTINGHOUSE OZONIZER

Inexpensive Ventilation

Now that cool weather is coming, the ventilating problem arises. Everyone shuns the theater that is stuffy and foul.

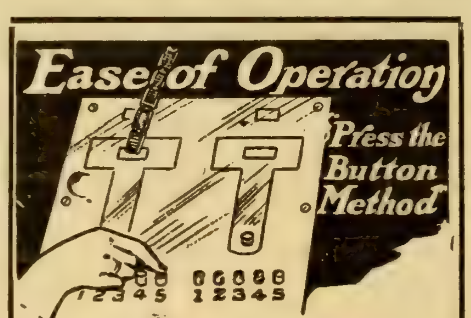
Keep the air in your theater fresh without an elaborate heating and ventilating system by supplying ozone to the air. Ozone refreshens the air and removes all stuffiness. It is produced cheaply by

Westinghouse Electric Ozonizers

One ozonizer uses only 18 watts at maximum output and is sufficient for a seating capacity of 150.

*Write for Folder 4277 for details*

Westinghouse Electric & Mfg. Co.
Dept. NR. East Pittsburgh, Pa.
*Sales Offices in 45 American Cities*



A Safe Deposit
For Your
Box Office

Our New 1916 Model of the AUTOMATIC Ticket Selling and Cash Register is now ready. If you want to obtain **double security** for your Box Office this new model offers a Burglar and Fire-Proof ticket magazine that is controlled by counter switch. It is the last word in Ticket Selling Machines.

Write for details.

The Automatic Ticket Selling & Cash Register Co.
1476 BROADWAY. NEW YORK CITY.

him supplied with knowledge as to his son's whereabouts. A deputy sheriff in a neighboring town, to whom Lovett, Jr., applies for work in exchange of a meal recognizes him from the notice, and that night he earns his first money by sawing wood. He rides the bunkers again and is put off in a town near where Audrey lives. She sees him and is instrumental in getting a job for him with Old Man Carr. In the weeks that pass, Bill proves his ability and on one of the paydays, accompanies the boys to town. All head for the saloon. Bill refuses to accompany them, then changes his mind and coming in, calls for mineral water, telling them that he has taken his last drink.

Audrey keeps his father in touch with these happenings. Carr tires of his strenuous life and offers the ranch to Bill at his own terms. Bill accepts the proposition and calls on Audrey to tell her the good news. Audrey later promises to marry him. Five years pass and Bill has made good in the full sense of the word. Now he can visit his father and does so, accompanied by Audrey, his wife, and four-year-old son. He calls at the father's office and treats the old secretary, Timmins, coldly, but there is a glad reunion with his father. Old Timmins, on account of Bill's indifference, resigns, but is taken back by Bill. Bill spends a brief year with his father, each day of which is full of joy to them both, and then his father gives up his fight and dies. Later Timmins brings the will and papers of Lovett, Sr. While going through the papers Bill finds a promisory note for eighty-five thousand dollars, and turning it over reads, "Paid in full with a few tears, a few heartaches and unlimited pride in my son." He realizes the trick the old man has played on him in buying the ranch and allowing the payments to be made through Carr to him.

## NESTOR.

WHEN A MAN'S FICKLE (Oct. 4).—The cast: Neal Burns, Billie Rhodes and Dolly Ohnet.

Phil, a fickle flirt, becomes engaged to Jane and one day goes into the office to call her up. Here he sees the picture of a pretty girl and decides to make her acquaintance. He tells Jane that he will be up to see her that night and goes out in quest of the picture girl. Wandering through the park he sees a girl feeding swans and "falls for her," forgetting his quest. They become so chummy that Phil proposes and the girl tells him to call that night to meet her "folks." They kiss and part and Dolly hastens home to break the news. Phil calls up his first love and tells her it is impossible for him to come to see her that night, as he is busy.

That night Phil calls to ask for Dolly, but finds he has lost her address. He knocks at the first convenient door. The mother opens and he blurts out his mission, telling her he wants her daughter. This suits mother, so she invites him in and he is bewildered to find a new girl, Billy, instead of Dolly. But he has a case of love at first sight, for Billie is a "pippin." After a short stay he leaves and forgets all about Dolly. But on falling down the steps he lands at the door of her apartment. She and her mother rush out and he is taken in. After being forced to become engaged to the girl, he leaves shortly thereafter. Billie asks Phil for dinner the next night and invites Dolly and family to come up and see the decorations and the two girls then tell of being engaged to the "sweetest man in the world," not knowing it to be the same man. Dolly and family then leave, promising to return a little later.

Phil arrives and they have a very pleasant time, until there is a knock at the door and Dolly comes into meet Billie's beau. Phil sees them, and escapes down the fire escape, only to be seen by Dolly, who had left Billie's flat. He pretends he was trying to scare her and enters the room. Soon there is a jolly time in progress. Billie's family hear the music and decide to visit. When Phil sees his latest fiancee come in he is in despair. He tries to escape, but the families have caught on to his tricks and the two fathers capture him. When the fathers, mothers and daughters finish with Phil, he lands dejectedly at the bottom of the stairs, with all the fickleness knocked out of him.

EDDIE'S LITTLE LOVE AFFAIR (Oct. 8).—The cast: Eddie Lyons, Elsie Greeson and Lee Moran.

Eddie and the girl are neighbors and sweethearts, but on the last day of their vacation they are parted by a lover's quarrel over a tennis game. The next day each leaves for college. Upon arriving at college, she is greeted by the professor, who is hated by the girls on account of his strict ways. The professor of languages fails to show up, so the principal writes to a college nearby for a substitute. Eddie arrives at his college and is greeted kindly. He is offered the post of professor of languages and accepts. Eddie's new job is very pleasant, as he deals exclusively with the girls, and he makes a hit with the principal by the strict way he deals with them. Elsie has heard all about the new professor, how handsome he is and how all the girls rave over him, but she takes little interest in the matter. In the first class, under the new professor, she is late for class and is reprimanded by her teacher, who recognizes his estranged sweetheart. She recognizes Eddie, and can't understand why he is there.

The professor, although outwardly stern and strict, is secretly carrying on a love affair with one of the pupils, and has several narrow escapes from being caught. Eddie has the upper hand over the girl, in being her teacher, and tries every way to force her to beg his forgiveness, while she, thinking he is to blame, remains unforgiving. Eddie at last relents and slips a note under Elsie's door, telling her to meet him at the bridge at eight that night. Now Professor Sneeks has had a misunderstanding with his lover and writes her a note to meet him at this same bridge at eight the same night. Both Lochinvars are nearly caught slipping the notes under the door, but successfully escape. Elsie finds her note and is overjoyed. She is the first to slip out that night, and is seen by the principal, who follows her. Arriving at the bridge, she sees the professor there, and just as he greets her the principal arrives and gives them a "bawling out." Eddie is late, so is the other maid, and they arrive in time for the finish. Explanations follow, each chooses his maid and the principal is put to flight by the arrival of Dan Cupid.

## UNIVERSAL.

ANIMATED WEEKLY NO. 186 (Sept. 29).

Crowning Beaby Beauties—Governor Whitman awards kiddies' prizes to winners of contest—Yonkers, N. Y.

Pennant Winners—Mayor leads throng of "Pelican" rooters to Southern League game—New Orleans, La.

Up from Sea Grave—U. S. Lightship, raised after two years in Lake Erie, reaches port—Buffalo, N. Y.

Boston's Mermaids—43 girl swimmers fight for championship honors—Boston, Mass. Subtitle: Marion Gibson greets Champion Meehan.

Novel Launching—Steamship sent sideways into water at christening—Manitowoc, Wis.

Breaking World's Records—Daring motorcyclists make dizzy speed on dirt track at Interstate Races—Detroit, Mich. Subtitle: Winner Don Graves, made 100 miles in 84 minutes.

Blue Ribbon Horses—Giant Percheron mares capture honors at State Fair—Syracuse, N. Y. Subtitle: New York police given blue ribbon by governor.

Queen Visits Hospital—Marquis of Zetland's hospital yacht inspected by England's Dowager Queen Alexandria—Brighton, England.

Russian Army on March—Czar's troops, retreating after battle, near Mitaw. Sub titles: Religious services at Red Cross camp. Biplane's bomb fires church.

Interned Sea Raiders—Two big German ships retained by United States after they sought refuge here—Norfolk, Va. Subtitles: A little exercise. Armed British liner held by U. S.

Indian Soldiers at Play—Ghurkas and sikhs have sport before going into battle, near Argonne firing line.

Henry Ford Aids Nation—Famous auto maker visits navy yard to help plan United States defense—Brooklyn, N. Y. Subtitle: Ford is a guest of Navy Secretary Daniels.

How New York Can Mobilize—10,000 citizen soldiers rush by auto, motorcycle, horse and foot to drill and review—Van Cortlandt Park, New York City. Subtitle: Governor reviewing troops.

Cartoons by the world famous caricaturist, Hy. Mayer.

## UNIVERSAL SPECIAL FEATURE.

THE BROKEN COIN (Episode No. 16—"Kitty in Danger"—Two Parts—Oct. 3).—Kitty is taken from the tree by Count Sachio and his man and brought to Grahoffen. In the meantime Count Frederick, disgusted with his King's cowardice, decides to see Kitty. Being unable to find her at the hotel, and becoming worried as to her safety, he sends his soldiers in search of her. Thinking she may have remained at the palace he returns there. In passing near the spot where Kitty was captured, he notices on the ground a hat belonging to her. Upon further searching he finds a cigarette case with this inscription inside: "To Count Sachio for deeds of valor, from Phillip, King of Gretzhoffen, 1914." Feeling that Kitty must be in the hands of Sachio, and realizing her danger, he sends his own men to Grahoffen to learn what they can of Kitty's whereabouts. In the meantime Roleaux, a prisoner in the palace of Grahoffen, sees Kitty brought in. Knowing she is a prisoner like himself, he succeeds in escaping, finds Kitty and helps her to escape. They are about to make a getaway when they find themselves surrounded by Sachio's guards.

Sachio and King Phillip decide they are too dangerous to have about, and after much discussion, they decide to send them both back to America. Knowing it is impossible to force Kitty to book passage, Count Sachio bribes some deck hands to stow them away in the hold of the boat. This is overheard by Count Frederick's men, who rush back to Gretzhoffen and tell of Kitty's danger. Count Frederick gets in communication with the wharf men and tells them to hold the boat, but learns that she has already left port. He follows in the King's fastest torpedo boat. In the hold of the boat Kitty comes to and looks about for some means of escape. She is about to sit down on a mass of rags in the corner when she feels it move. After getting over her fright she examines it and finds it to be no other than her friend, Roleaux. Together them plan their escape.

Count Frederick finally gets aboard his yacht and a race between the ocean liner and the speedy little craft begins. In the meantime Kitty discovers she is on a boat and shouts for help. This is heard by passengers, who inform the captain. He sends his two deck hands, not knowing of their part in the abduction, to investigate. The deck hands try to gag Kitty and Roleaux, but are overpowered, and Kitty and Roleaux make their escape just as Count Frederick's yacht is seen pulling alongside the liner. Kitty and Roleaux, about to leave the top of the ladder, are again seized and knocked unconscious as the episode fades.

## BROADWAY UNIVERSAL FEATURE.

FATHERHOOD (Four Parts—Oct. 4).—The cast: Hobart Bosworth, Joseph Flores, Hart Hoxie, Helen Wolcott and Yeamans Titus.

Lon Gilchrist and Bud Dalton, range riders for a ranch in Arizona, are instrumental in aiding the occupants of a stage coach which has been held up by Indians. Lon observes an Indian tear a baby from the arms of its mother, and giving chase to the redmen, he sees the infant cast into the underbrush. The infant is bleeding from a wound on the forehead caused by the stiff branches of the bush when Lon picks it up. He bandages the cut with his handkerchief and brings the baby to its mother. For helping to save the coach, Lon is rewarded with a large sum of money from the Wells Fargo Express Company, which is judiciously invested by him. Years later, Lon is a wealthy ranch owner, but has become so imbued with the spirit of business that he pays practically no attention to the more pleasant sides of life. Meanwhile Lizzie, the name of the baby whom Lon saved from the Indians years ago and who has now grown to beautiful womanhood, has, owing to the death of her mother, to earn her living as waitress in a restaurant. To this eating place some time later comes Lon, who gets acquainted with Lizzie. A mutual attraction develops between them, and they are subsequently married.

Lon, who has always been a man of reticence, did not inform his wife that he is a rich rancher, and great is her surprise when she arrives at the ranch to learn that her husband is a man of wealth. But with all her money, she is not happy, for Lon bestows practically no affection upon her, as all of his time is absorbed in a strict adherence to business. For his wife's amusement Lon permits her to consort with Del Beasley, a handsome cowboy, whom he adores as a son. A rodeo is being held some distance from the ranch, but as Lizzie is down in health, Lon refuses to let her accompany him. Her highly nervous condition develops hysteria, and she rebukes her husband severely. When Lon goes she tells Del, whom Lon had instructed to take care of her, to drive her to the station, as she has decided to go to the city. Crestfallen and broken-hearted over his wife's action, Lon is unable to proceed very far and turns back home. He finds the note Lizzie had written to him, telling him that she has made up her mind to go back to the city. Not finding Del around, he concludes that he, too, has gone with his wife, and in a jealous rage he starts in pursuit of them. On his way he stops at a brook for a drink, and from the reflection of his haggard face in the water a realization of the disparity of his age and that of his wife comes to him, and he decides to let her go. But there has been no sin committed by his wife, for as he sits in his cabin holding her picture Del appears.

Lizzie arrives in the city, and months later her baby is born. Lon is apprised of his fatherhood by a postal card, and he rushes to the city in the hope that the little mite will be the result of a reconciliation. He is led to the room in which his wife is sitting by the kindly old landlady, and as he holds his son in his arms, he tells the story of how he once saved a little baby from the Indians. When he has finished relating the incident, his wife takes from a bureau draw the blood-stained handkerchief which Lon had wound around her head when a baby and, pushing back her hair, shows him the scar. His wife was the little baby girl he had saved, and little did he think at that time that the infant girl would become his life's partner. But Fate works wonders.

**After all, there is *only one moving picture paper* that you really need, and this is IT, conducted by the largest and most experienced staff of editors and correspondents.**

***Here is a Challenge and a Promise—It Is Your Advertisement***

# A Rally Call to EXHIBITORS

It is about time that someone took up the exhibitors' side of the case. We heard so much about the producers' and the exchanges' side.

The exhibitor has something he wants to obtain. This, then, is to be an attempt to clarify the exhibitor's arguments, his grievances—his view of what is right and what is wrong in picture making and picture distribution.

The fact that the Associated Film Sales Corporation is sponsoring this campaign for the exhibitor should have nothing to do with it. To be sure, the Associated Service hope to win the exhibitors' support.

Therefore, in this series of editorials written by a man who knows the exhibitors' needs, there will be first of all a digest of what you have been saying in your family and to your friends—and then there will be an attempt to show you that Associated Service is made according to your prescription, according to your pattern, according to your demands, according to your orders.

## READ EDITORIAL ☛
## NO. 1—*Read Every Word*

**It has been said that you will not read more than a headline. We believe that is not true. We believe that when an announcement dealing with dollars and cents is brought before your attention, you will listen to reason and give a man an opportunity to state his case.**
**You cannot afford to skip over a single word of the editorial on the following page.**

**ASSOCIATED SERVICE**
**110 West 40th Street, New York City**

# What Makes a Program That the Exhibitor Likes

### *An Editorial by the Associated Editor-in-Chief*

Promises are made in Heaven they say and Hell is paved with good intentions.

Programs have been born, brought up, bred, cared for, indulged and sent forth in the cruel, cruel world from the comfortable haven of producers' studios. In other words, programs have been made by producers, of producers and for producers.

The exhibitor has been just the outlet.

The motion picture field has been growing so quickly that the exhibitor has not had time to meet with conditions. He has been busy taking care of his patrons.

The exhibitor from now on is to be the big man in the industry. Therefore, programs to be right from now on must be made for the exhibitor based on his needs.

A program can no longer be the entire output—good, bad or indifferent, of a combination of producers.

Associated Service hence is a new kind of combination of producers, associated merely for the purpose of cutting down overhead and business expenses.

Associated Service, therefore, is the reduction in cost of all pictures for the exhibitor and the making of better pictures.

Associated Program cannot be just the dumping ground for producers because the following have to be pleased before a single reel can go out under the Associated name:—

1. A jury of all manufacturers represented, who jealous of the general standard, will not permit a black sheep to wander into the fold.
2. Individual, independent exchanges who eliminate for Associated Service the tremendous expense of carrying on offices and office staffs all over the country.
3. Associated Service is the exhibitor's program. It consists of the right sort of dramas, strong and powerful. The right sort of comedies, slap stick to be sure, in some instances, farces in others and conservative in others. It consists of big features issued on the program. It is backed by business men who are working the proposition on a strictly business basis, selling film exactly as a purely commercial calculating concern would sell soap; creating a demand and filling a demand; merchandising on strictly successful business principles—that of making the dealer or the exhibitor, in this case the big feature.

When the exhibitor, who is king in this field, realizes that Associated means his program there will be such a rush to Associated that we will scarcely be able to fill the demand.

## ROSTER OF ASSOCIATED EXCHANGES

NEW YORK CITY—Variety Films Corporation, 126-132 West 46th St.
WASHINGTON, D. C.—Electric Theatre Supply Co.
ATLANTA, GA.—C. E. Buchanan, 65 Walton St.
PHILADELPHIA, PA.—Electric Theatre Supply Co., 13th and Vine Sts.
SAN FRANCISCO, CAL.—Kulla & Cohen.
SALT LAKE CITY, UTAH—Exhibitors Film Exchange, Judge Bldg.
LOS ANGELES, CAL.—Kulla & Cohen.
TOLEDO, OHIO—Detroit-Kriterion Film Service, Inc., 423 Huron St.
CHICAGO, ILL.—Union Film Company, 164-166 W. Washington St.
BUFFALO, N. Y.—Variety Films Corporation.
DETROIT, MICH.—Detroit-Kriterion Film Service, 183 Jefferson Ave.
BOSTON, MASS.—Exchange to be announced next week.
BALTIMORE, MD.—Electric Theatre Supply Co.
SEATTLE, WASH.—Kulla & Cohen.
PITTSBURGH, PA.—H. B. Miller, 1014 Empire Bldg.
CLEVELAND, OHIO—Exchange to be announced next week.
COLUMBUS, OHIO—Asso. Film Co., 212 N. High St.

## Releases October 11th, 1915

2 Reel Drama—Santa Barbara
THE BLIND MUSIC MASTER
2 Reel Drama—Ramona
LOVE'S OLD SWEET SONG
2 Reel Drama—Empire
HIGHEST BIDDER
2 Reel Comedy—Banner
THE MOVIE NUT
1 Reel Comedy—Liberty
NOLAN'S WOOING
1 Reel Drama—Federal
MESHES OF FATE
1 Reel Comedy—Alhambra
TOO MUCH ELIXIR OF LIFE
1 Reel Drama—Navajo
JOE'S DEVOTION

ASSOCIATED FILM SALES CORPORATION WORLD'S TOWER BLDG. N.Y. CITY.

**SERVICE**

is the answer to the clamor of the exhibitor.

## *THOUSANDS TO BE SPENT IN YOUR NEIGHBORHOOD*

**Contracts have already been made throughout the country to boost Associated Service in your very territory. We are going to make your prospective customers and your present customers ask you to take Associated Service.**

**However, the exhibitor who responds quickest can easily make himself known as the Associated Exhibitor by means of a plan which we are ready to give to all of our signed exhibitors. It is without doubt, the best means yet evolved for solving for the exhibitor the question of competition in even the most crowded locality.**

**"Film Business on a Business Basis"**

# ASSOCIATED FILM SALES CORPORATION

**110 WEST 40TH STREET** **ARTHUR BARD—General Manager** **NEW YORK CITY**

## Mutual Film Corp.

### THANHOUSER.

THE ROAD TO FAME (Two Parts—Sept. 28).—The cast: George Harris, Winifred Kingston, Bert Delaney, Morgan Jones, Inda Palmer.

The theatrical manager believed he made a find in his new leading woman. He was forced, however, after the first performance in "Camille" to believe that there was something lacking. The manager, however, was much in love with her by this time and the day after the opening performance called upon her and asked her to marry him. She then told him that she had been secretly married some weeks before to the son of a wealthy couple of high social position. As far as the stage was concerned, she added, she didn't care whether she was a success or not, as she intended to retire and live a happy home life.

After the actress and her husband went to live with the latter's parents, the young woman found herself more and more unhappy in her new surroundings. The parents resented her having won the heart of their son and their friends looked coldly upon her. Her husband's father was particularly cold and on one occasion she accidentally overheard him in conversation with her husband. He was deploring the marriage and the husband expressed his sorrow that he had caused pain to his parents, but added that now he was married it was too late to talk of the matter. From what he said the young wife believed that her husband was ashamed of her and secretly wanted to be free. She took an early occasion to speak to her father-inlaw and tell him she was perfectly willing to go away if he would advance her some money. This he did gladly and the husband arrived in time to be told by his wife that she was going back to the stage where her surroundings were pleasant and that she had only married him for his money. The younger man believed this but the father happened to glance out of the window and saw the young woman tear up his check. The older man, however, did not tell his son what he had seen, believing it best not to.

The girl returned to her former manager and asked him for a position, saying, "I know that sorrow has taught me how to act." He believed her, and gave her a tryout and, for her benefit, "Camille" was revived, and on the opening night she scored a great success. Among those who were affected by the sympathetic acting were the star's husband and his parents, who had come to the theater as the guests of some friends, not knowing what attraction they were to witness. As the husband was leaving the theater with his party, the manager stepped up to him on his way out, took him to one side and told him that his wife was mourning out her life for him, she loved him so. The husband at first did not believe this, but his father, who had been convinced by the work of the young actress, confessed to his son how the younger man had been tricked. There was a happy reunion between husband and wife.

THE MYSTERY OF THE EAGLE'S CLIFF (Oct. 3).—The cast: Wayne Aery, Lorraine Huling, Helen Badgley and Morgan Jones.

A young scientist, with a wife and young daughter, is greatly interested in some explorations he has planned to make which he believes will bring him fame and fortune. He is thinking of starting on the trip when he receives a letter from another member of the proposed party, saying that unless the sum of $2,000 can be raised immediately the expedition cannot sail. It is suggested that the scientist borrow the money from a wealthy old man who lives in the scientist's home town and who is known to be interested in such affairs as the expedition.

Although knowing the rich old man to be something of a miser, the scientist goes to him and is successful in borrowing the money after explaining that his chief ambition is to do something for the sake of his little daughter whose picture he shows to the rich man. The picture is in a locket which the scientist uses as a charm on his watch chain. While the rich man gets the money, the scientist is so interested that he does not refasten the locket securely and it falls to the floor unheeded. After the scintist has gone, the rich man sees the trinket, and, knowing how greatly prized it is, goes out to try to overtake the younger man and return it. On his way, the old man who is near-sighted, stumbles and falls over a high cliff and is killed.

His body is not found for several days, and knowing nothing of what has happened, the scientist leaves for a distant country with his expedition. When the rich man's body is finally discovered, the locket is found clutched in his hand. It is generally believed that the scientist has murdered him for the money he was known to have obtained the night before leaving. The neighbors believing the scientist guilty and that he has fled, turn against his wife and child, their former friends, and completely ostracize them, making life miserable for the wife and daughter.

Knowing nothing of what has happened in his absence, the scientist returns unexpectedly in hopes of giving his family a glad surprise. He is surprised and angry at what he has learned. The butler of the murdered man has seen the sudden return and reported it to the police. In the meantime the little daughter, who was picking berries at the foot of the cliff on the day of her father's return, has stumbled on a worn pocketbook. It is the pocketbook of the rich man which had fallen from his pocket when he fell from the cliff, and contains, among other papers, a note given by the scientist for the money. The note exonerates the scientist of the charge of murder.

### AMERICAN.

JUST AS IT HAPPENED (Two Parts—Oct. 4).—The cast: Edward Coxen, Lizzette Thorne, Molly Shafer, George Field.

Jennie did not appreciate the restfulness and happiness of her farm home until a city stranger came into her life and caused an estrangement between her Uncle Dave and herself. Dave goes to the city to make good and there falls into evil ways through the chance companionship of "Red Dick," a crook. He repels the crook's invitation to join him in some of his unlawful activities, seeking day by day to find employment. Finally after exerting every effort he yields to the tempter and agrees to meet "Red Dick" to assist him in a robbery that night. His letters home have been full of good news so that his mother and Jennie would not know he tried and failed.

However, there was no sentiment in the make-up of his boardinghouse-keeper. She put him out, bag and baggage, for non-payment of his rent. The planned robbery had been discovered by the police who, in order to capture "Red Dick," follow Dave to the rendezvous in the city park. As Dave awaits his initiation in crime a postman happening along stops near Dave to tighten the strings on some packages of letters. As he does so, he discloses a letter addressed to Dave in his mother's handwriting, and across the envelope there was stamped the words "Not Found." Thereupon, Dave decided to return home. His mother, apprised of his coming, arranges a big party in his honor, but ragged clothes and his general unkempt appearance prevent him from participating. He hides in the barn and later, discovered by his mother, the family is reunited, and happiness reigns supreme.

LET THERE BE LIGHT (Two Parts—Oct. 11).—The cast: Helene Rosson, Charles Newton, E. Forrest Taylor, Queenie Rosson and Perry Banks.

Peter Stearns has devoted the largest part of his life to electrical experiments. Electrical appliances of every kind are installed in his home. It is his ambition to perfect an electric ray which will astound the world with its brilliancy. To this end Peter works faithfully. At the death of a life-long friend, there comes into Peter's life his chum's "little girl." Thoughtlessly, Peter expects the "little girl" to be a child, and his embarrassment is keen when a young woman arrives as June Sterling. June is very happy in Peter's home, bringing sunshine and happy hours to the lonely bachelor.

Finally the town gossips get busy, and carry to Peter unkind reports of the people. Peter is hurt and offers to give June up, but she refuses to permit the gossips to rift their companionship. He asks her to marry him, and she consents. Though Peter showers his wife with attentions, his life-work comes first, and she is thrown much upon her own resources for companionship. A motion picture company asks Peter to inspect its lighting devices. He takes his wife to the studio with him, and there she meets a popular young actor who later becomes a frequent visitor at her home.

Peter perfects his light and as he chances to flood the garden with its light, he sees June in the arms of the actor. Crushed and heart-broken, he returns to his laboratory and decides to give June her liberty that she may re-marry. The evening's experience, however, has taught June that she loves her husband truly, tells her suitor that she does not want to see him again, and husband and wife live happily in a truer conception of the reality of their love for each other.

PROFIT FROM LOSS (Oct. 15).—The cast: Vivian Rich, Walter Spencer, Jack Richardson and Louise Lester.

Carter, a working man, draws his pay. On his way home he passes a saloon and, after the usual struggle, yields to temptation and enters. Harmon, a professional gambler, gets him into a card game and wins his money. After Harmon leaves, Carter learns he has been cheated, and goes in search of Harmon to regain his money by force.

With no money and no food for herself and child, Carter's wife goes out on the street to sell some flowers which had been given her. She enters a cafe where Harmon is drinking. At the urging of his female companion, he gives Mrs. Carter the money he has won. Later, Carter meets Harmon in a dark street and demands the return of his money. Harmon declares that he has given it all away.

With empty pockets, Carter goes home to face his wife, and learns that it is to her that Harmon has given the money. Carter's pay has reached its proper destination after all, and he profits by his loss; for he writes a letter to his employers directing them in future to pay his wages to his wife.

### FALSTAFF.

A PERPLEXING PICKLE PUZZLE (Sept. 30).—The cast: Claude Cooper, Arthur Cunningham, Leland Benham.

Raphael Rembrandt was a painter, but unlike the great masters he did not confine himself to any one branch of work, as he proudly announced in his sign he painted "Portraits, Houses, Black Eyes and Fences." To this he added another side line, that of expert detective work in all its phases. One of the first persons to whom Rembrandt displayed his credentials was Lena, a comely widow who conducted a prosperous delicatessen store, and the artist hoped that some day she would change her name to Lena Rembrandt. When he told her of his new distinction she decided to confide in him, now that he was a detective. She explained that during a number of weeks past many pickles had mysteriously disappeared from her store. The artist took up the case with energy. There were no finger prints on the remaining pickles. There was really nothing that could be regarded as a clue. The first night the detective remained in the delicatessen store. During the first half of the night he slept with one eye open, during the other half he slumbered with the other eye open, but in the morning more pickles had vanished. When he explained the matter to the widow she was frankly suspicious, saying, "It may be that you like pickles a good deal yourself," but her suspicion vanished before the detective's anger and she urged him to go on with the case, which he did.

The following evening the detective heard a suspicious noise in the cellar and went to investigate. Suspended from the ceiling immediately under the spot where the pickle barrel was, he perceived a rude swing. Access to it could be gained by a ladder which was in place beside it. The detective ascended the ladder, shoved his hand through the hole in the ceiling, and—withdrew a pickle! He took the pickle upstairs to examine it more closely. He bit off a piece of it and decided it was a pickle. Then the wrathful widow pounced in upon him and more explanations were needed.

Lena finally retired and the detective laid a trap for the thieves. He rolled the barrel away, put an empty one in that space, and hid in the barrel to await developments. They came. Somebody bored a hole through the barrel and the detective climbed out to investigate. In the cellar he again climbed the ladder and peered through the opening to the floor above. A moment later the ladder fell, leaving the investigator helpless in midair. Lena heard cries coming from the store and rushed in to find her only son, a boy of nine. He called to her excitedly, "Burglars are in the cellar eating pickles," and full of anger she rushed down to investigate. While arguing with the helpless detective a stream of water descended upon them from above, drenching them thoroughly. The preplexing pickle puzzle was never satisfactorily elucidated by either the delicatessen store proprietress or the painter-detective but a boyish chum of Lena's son was heard to say, "I wish I was Heine Schmulz. His mother has a delicatessen store, and she fills his pockets with pickles every day."

### BEAUTY.

BILLIE—THE HILL BILLY (Oct. 12).—The cast: Neva Gerber, William Carroll, Lucille Ward, Webster Campbell, Teddy Lynch and Robert Miller.

Robert Bennett goes into the Ozark Mountains on research work, and comes to a mountaineer's cabin. The old man's son has run away from home after a beating years before, and, grieving over the result of his harsh treatment, "Pap" got the delusion that every man who came there was his returning son.

Bennett finds it easier to humor the old man's fancy than to turn away from him. He becomes interested in the daughter, who cherishes a talent for drawing—in secret, because "Pap" considers it sinful. "Pap" threatens to punish her for this sinful tendency by putting her to work in the tobacco fields. Bennett, who has learned to love the girl, saves her by marrying her and taking her home to his mother.

AIDED BY THE MOVIES (Oct. 16).—The cast: Carol Holloway, John Steppling, John Sheehan, Dick Rosson and Nan Christie.

John and Carol are in love. Her father objects to John and favors Dick. Carol's father is of a gay disposition and starts a flirtation with the leading lady of a moving picture com-

# They Said We Couldn't Do It! But We Did

When we offered the motion picture trade high-class, five reel features a few weeks ago at about half the usual price, a lot of people said we were crazy.

We have since produced "AN AMERICAN GENTLEMAN" and in four days after its first showing, sold the full quota of prints we had allotted to practically all the territory east of the Mississippi.

Since then we have been cursed in several languages and three dialects by those who were left at the post and who failed to get in on the melon. Others who took our tip are coining money.

At this writing the wires are running red with night letters from the corn belt, the mountain states and the exposition country. They'll be gone soon. A few other single states are still open.

A new era of film at Philadelphia prices is at hand. Already we are within feeling distance of the velvet and we are making money selling good goods at half what you are paying for the old stuff. "FOR $5,000 A YEAR" is almost ready, with "Louise Huff," October 6th. You may have thought we had shot our bolt with "An American Gentleman," but this second production is far superior. Better see if there is a chance for you.

## Liberty Motion Picture Co.

**Germantown** **Philadelphia**

pany. They take supper together, and "make a night of it." The next day the leading lady does not appear at the studio, and the company is compelled to take a day off.

The director of the company is a friend of John's, and enters into a scheme to effect the marriage of John and Carol through a ruse. John secures a "parson" and a marriage license, and the movie company arranges to take a picture of a marriage ceremony on the front porch of Carol's home.

The plan is carried out with Carol and John acting as the principals in the ceremony. Carol's father and Dick act as the witnesses. After the ceremony, Carol's father congratulates the "parson" on the realistic manner in which he has acted, and discovers that the ceremony is real. He is furious. The leading woman turns up and persuades him to accept the situation, which he finally does.

## CUB.

A CHANGE OF LUCK (Oct. 8).—The cast: George Ovey, Jefferson Osborne, George George, Louis Fitzroy, Janet Sully and Goldie Colwell.

Jerry and his boon companion Hank are in dire straits. The room rent is due, their hunger is unappeased, and they have not a "jitney" between them. Jerry, always full of ideas, suggests that they may at least get something to eat by the simple expedient of a free lunch counter. The barkeep doesn't mind donating one sandwich, but to supply a feast—never. So Jerry and Hank are thrown out of the place.

At this juncture Wild Ike comes along. Bloodthirsty, he shoots up everybody and everything in sight. Unfortunately for Jerry and Hank they walk in his line of vision, but a rain of bullets prompts them to beat a hasty retreat. Wild Ike, now thoroughly aroused, pursues. They seek shelter in their rooms but the landlady becomes so pestiferous in her demands for rent that they flee to the woods. At one of the outposts they see a sign offering $500 reward for the capture of Wild Ike. A happy idea strikes them. Jerry is to make up as Wild Ike. Hank will turn him over to the sheriff as the genuine bandit, and Hank will collect the reward and split fifty-fifty with his co-conspirator.

Ike, who has been wandering about, steals upon the plotters, overhears their plans and decides its a good one. He makes Jerry trade clothes with him and with visions of getting the reward himself escorts Jerry to the sheriff's office after blowing up Hank so that there will be no interference. But Ike failed to consider Hank's recuperative powers and just as he is collecting the $500 Hank rushes in, exposes the job, has Ike locked up, and with Jerry takes in the $500.

## NOVELTY.

THE LILLIPUTIANS' COURTSHIP (Sept. 20).—The cast: Mrs. General Tom Thumb, Will Archie, Count Magri and Captain Anzer.

Pee Wee, a chubby midget, is in love with Alice, the daughter of Lady Petite. Although Alice is twice as tall as her mother, she stands greatly in awe of her Lilliputian parent. A diminutive duke holds the mortgage on Lady Petite's home. His Grace is Pee Wee's rival for the hand of the stately Alice. Villainous out of all proportion to his stature, the Duke threatens to foreclose unless Lady Petite persuades her daughter to become his bride. Alice, however, defies both suitor and parent. She is locked in her room and sentenced to hard labor by Lady Petite. Alice manages to smuggle out a note to Pee Wee by the giant policeman of Pigmyville. Pee Wee and Uncle Tiny Mite, disguised in Oom Paul whiskers, rush to the rescue with Shetland pony and rig and a ladder. While Uncle Tiny Mite engages the mother in police conversation in the drawing room, Pee Wee ascends to the fair captive's room. Alice however, fails to recognize her sweetheart in his beard, and her shrieks for help call Lady Petite and her guest to the scene of abduction. But Alice, soon discovering her blunder, gracefully permits Uncle Tiny Mite and Pee Wee to carry her off behind the Shetland pony. Lady Petite, tucked under the arm of the giant policeman, gives pursuit. The runaways are captured. Meanwhile the duke has ordered the Petite mansion sold at sheriff's auction. The kidnappers of Alice have been dismissed by the Pigmyville judge, and they hurry to the rescue of the distraught Lilliputian Lady's property. Uncle Tiny Mite presents Lady Petite with the bill of sale. The little virago embraces Pee Wee—and the affair ends in a double wedding.

## AMERICAN ALL STAR FEATURE.

PARDONED (Three Parts—Oct. 9).—The cast: Harry von Meter, Harold Lockwood, May Allison, Eugenie Forde, Chas. Bartlett and Wm. Stowell.

While on a summer's outing, Forest becomes engaged to Aileen, a wealthy young woman staying at the same hotel. One day he is accosted by a woman who claims Forrest to be the father of her child. Forrest declares the woman to be a stranger to him, and convinces Aileen and her parents until Mary produces a photograph of Forrest.

Later Forrest sees a likeness of himself in a newspaper, and then realizes that somewhere in the world there exists his physical counterpart, and in this solution he sees the key to the story so convincingly told by Mary. Time elapses and, through this strange likeness and on circumstantial evidence, Forrest is convicted and about to be hanged for murder. He is offered a pardon if he will impersonate the Governor's son Paul, whose double he is, and who is guilty of the murder for which Forrest was convicted, until after the election. Ignorant of the exact facts, he consents.

Meantime, Paul has married a chorus girl, who threatens the Governor's social ambitions. Forrest falls in love with Kathie, but would renounce his pardon rather than marry her fraudulently. Paul finds his wedding has been illegal, the supposed lover of the girl whom he killed in a jealous quarrel, having been in reality her husband. He returns to denounce Forrst as an impostor, but he is followed by the chorus girl, who, in revenge for her husband's death, stabs him fatally, and Forrest's innocence is established.

## GAUMONT.

THE VIVISECTIONIST (Two Parts—Sept. 17).—The cast: Joseph Levering, Marian Swayne and Flavia Arcara.

To find material for his book on the psychology of women's minds, a writer deliberately makes his wife jealous by feigning an interest in an actress, whom in reality, he never sees. He studies the effect of the emotions in his wife's agony at seeming to lose him. On the discovery that her husband has tortured her for his science, the young wife leaves his home, with her love for him dead. She is injured in an accident and taken to a hospital.

At the same time, the actress kills the artist friend of the psychologist, and the finding of the latter's card outside the actress' window leads the detectives to believe the murder was committed by the psychologist. The final confession of her crime by the actress after she has been fatally shot by the same pistol which killed the artist, frees the psychologist from the law. The forgiveness of his cruelty by his wife on her sick bed, restores them to their former state of happiness.

SEEING AMERICA FIRST (On the Same Reel As "Keeping Up With the Joneses"—Sept. 25).—A trip with the Mutual party to Niagara Falls around the famous place fills the 500 feet with most beautiful and interesting film. The picture includes portions of unusual scenery between New York and Buffalo, and then changes to the wonderful rapids above the Canadian and American Falls. Later, views of the falls, the "Cave of the Winds," and of a trip down the gorge in the saucy little steamer, "Maid o' the Mist," round the picture out in a worth-while display of one of America's most inspiring show places. This subject also includes a view of the famous $90,000 dairy and the other interesting features of Mrs. George W. Vanderbilt's estate at Asheville, N. C.

## CENTAUR.

RHODA'S BURGLAR (Two Parts—Oct. 7). —The cast: Donald Bowles, Grace Gibson, Marvell Spencer, Victor Rothman, Susie Hamilton, H. Turner, Chandler House, Betty Anderson.

Welden Shaw, a man of about twenty-eight, is the husband of Myrtle Shaw, an ambitious, frivolous social climber. They have one daughter, a little child of four, the only light of her father's life. Mrs. Shaw constantly complains of her husband's lack of ambition and drives him from the home with her nagging. He seeks solace among his men friends and drops into loose companionships and looser habits. His one pleasure, however, is to dangle his baby girl on his foot and tell her animal stories.

The domestic affairs of the family grow from bad to worse until the wife, beginning a flirtation with a smooth, suave old roue, leaves her husband, takes her baby with her, and obtains a divorce. She then marries the new love and he takes her to his luxurious home. The first husband, broken in spirit, becomes a burglar. In the course of several years the wife finds her new life less happy then she expected for she has a different man to deal with and he holds her to her bargain, making her life miserable. For comfort in her grief she turns to her daughter, now advancing into womanhood.

The stepfather plans to marry off Rhoda to a libertine friend of his, and preparations for the wedding are pushed ahead. The news leaks out into the slums through the papers and the first husband decides to rob the house for the wedding presents. He enters at night, makes a noise, and his daughter, hearing it, slips from her bedroom, comes down the stairs and confronts him. She recognizes the burglar as her father and explains to him of her forced wedding. Rhoda has a sweetheart of her own. Having been denied the right to see him she induces her burglar-father to aid her. This he does, his efforts ending in their marriage.

He brings the young people to the girl's home and there confronts Wells and his wife. The latter is in tears straining against the bonds which hold her, and complaining bitterly under the new humiliations which Wells is laying upon her. Shaw recognizes in Wells the man who has deserted a woman he met in the slums. This woman produces proof that Wells has been illegally married. Confronted with the proof Wells breaks down, promises to mend his ways, and an unhappy situation is turned into a joyous one. The picture closes with Shaw and his wife again happily reunited and the little girl seated at his feet listening to his stories of wild animals.

## MUTUAL.

MUTUAL WEEKLY NO. 39 (Sept. 30).

Manitowoc, Wis.—Novel side launching. Sub-title: The Goodrich Liner "Nevada" leaves the ways for service on the Great Lakes.

Philadelphia, Pa.—Prominent citizen "hanged." Sub-title: Statue of John C. Bullitt is removed to make room for new subway excavation.

Boston, Mass.—Football season gets under way. Sub-title: The Harvard College squad in first day's practice at Soldiers' Field.

Washington, D. C.—Flag Day at the Capitol. Sub-title: Pretty girls sell flags to aid G. A. R. fund.

Washington Flag Day.—Secretary Daniels buys a flag.

San Francisco, Cal.—Bandit besieged by police ends life. Sub-title: George Nelson, Los Angeles bank robber, barricades himself in house and fights police all night.

New York City.—Subway disaster kills ten. Sub-titles: Construction work on new Seventh Avenue Subway collapses, killing ten and injuring over one hundred. Mayor Mitchell was on the scene early. Fire Commissioner Adamson and Fire Chief Kenlon. Police Commissioner Wood personally directed the police work.

Washington, D. C.—Former Secretary of State Bryan confers with President Wilson at White House. Sub-title: Bryan is silent, but U. S. defenses may have been one thing discussed.

Galveston, Texas.—Aftermath of the Great Hurricane. Sub-title: Ocean liner "Ribston" blown high and dry on beach. To be floated at cost of $100,000.

Del Monte, Cal.—Prominent society folk from all sections of the U. S. attend championship golf games here.

Washington, D. C.—Henry Ford calls on Secretary Daniels and pledges new war engine to United States Navy. Sub-title: Inventor is to work on gas motor for new type of engine.

Correct fashions for stout figures. (By courtesy of Lane Bryant, New York.) Smart suit and waist designed to give stout figures slender lines and poise; evening gown and wrap especially designed for stout figures; broadcloth coat and faille silk afternoon gown, especially designed for stout figures.

New York City—Brooklyn Navy Yard presents the American Defense Society with a full-sized torpedo.

Portland, Me.—The Greek pageant, "The Adventures of Ulysses," is presented amid stage setting of land and sea.

## RELIANCE.

AS IN DAYS OF OLD (Two Parts—Oct. 3).—The cast: Mr. Moody, Harold Goodwin, Maxfield Stanley, Francis MacDonald, Julia Fay, Betty Marsh, Mary Higby, Wilbur Higby, William DeVaull, Elinor Stone and Edward Harley.

John Van Dyne is informed by his old friend, Carl Woertz, in the far West, that the latter, who has attained great wealth, is leaving property to him. Van Dyne, accompanied by his wife and little daughter, Elsie, and a number of his neighbors, start out for the West. In the party are Matthew Warren and his 9-year-old son, Henry, who is possessed of a beautiful voice, and a ne'er-do-well of vicious propensities, Silar Kirby. After covering a part of their journey, Silas is caught stealing. He is about to be shot, but the women of the party plead for his life. The men revoke their death penalty and, instead give him a horse and provisions and send him away. Kirby makes his way to an Indian camp and tells the savages of the small band of white people. They determine to rob the party. Kirby returns with them for this purpose. In the ensuing fight, all of the party but the children, Elsie and Henry, are killed Henry, who sees Kirby strike down his father, deals the villain a blow with all his childish might, and leaves the betrayer of the white men unconscious. The children are discovered in their hiding place by the Indians. Henry clasps the little girl, and begins to sing to reassure her. The Indians, hearing his beautiful voice, imagine him to be a spirit, and bring him offerings of food.

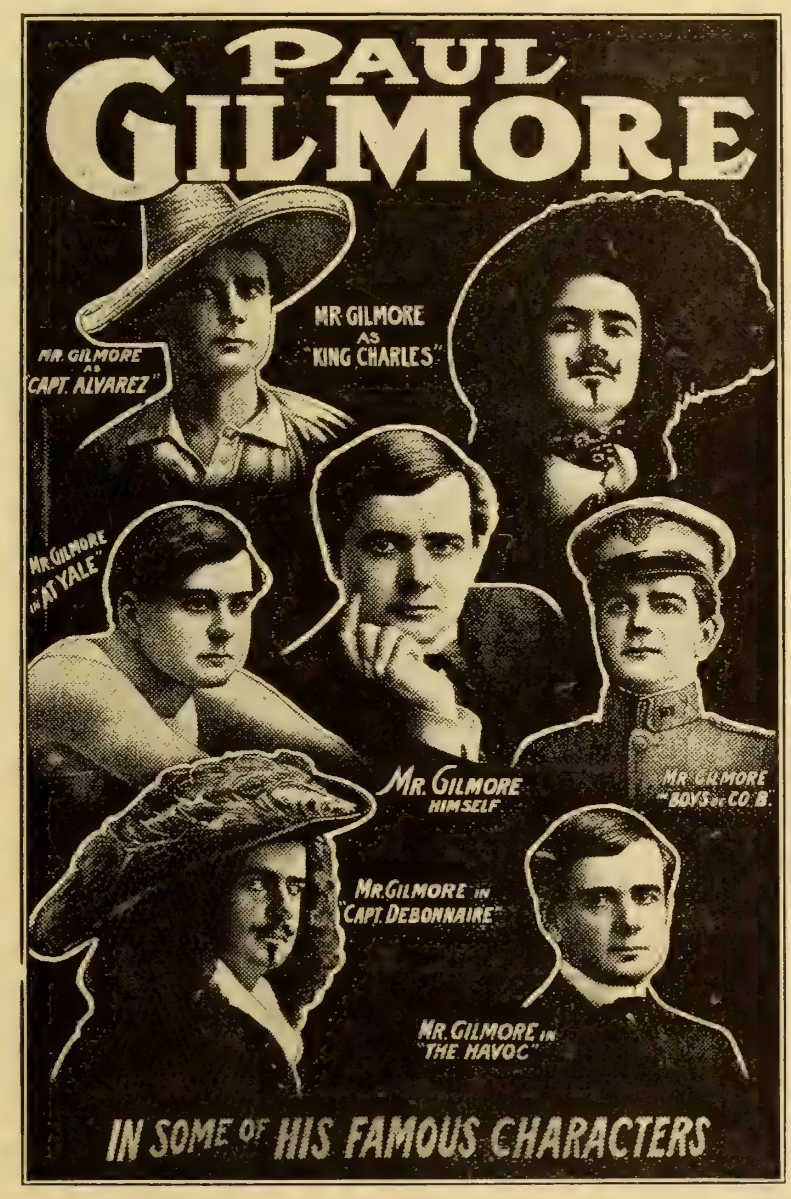
The children pass on, unmolested. In the shelter to which they at last come, miners overhear the boy singing. They investigate, and rescue the pair. Elsie and Henry are taken to the settlement of "Running Dog," and are adopted by Jim Ring. Kirby revives, and believes the children have been killed. In dividing the spoils with the Indians, he comes across

# D. W. GRIFFITH HAS ENGAGED PAUL GILMORE

to appear in the Magnificent Spectacular Romantic Play

## "THE PENITENTS"

Why not hang a three-sheet (mounted) like the sample shown below in your lobby now and start boosting?


PAUL GILMORE
MR. GILMORE AS "CAPT. ALVAREZ"
MR GILMORE AS "KING CHARLES"
MR. GILMORE "AT YALE"
MR. GILMORE HIMSELF
MR GILMORE "BOYS OF CO. B."
MR. GILMORE IN "CAPT. DEBONNAIRE"
MR. GILMORE IN "THE HAVOC"
IN SOME OF HIS FAMOUS CHARACTERS

**This beautiful colored three-sheet of Mr. Gilmore in his famous characters 10c. a sheet**

***We have a one-colored personal three-sheet of Mr. Gilmore for 5c. a sheet***
***Also one-sheets, half-sheets, etc., 10 and 15c. a sheet***

MR. GILMORE IS ONE OF THE BEST KNOWN DRAMATIC STARS
WHY NOT LET YOUR PICTURE PATRONS ANTICIPATE HIS COMING?

**THE PAUL GILMORE CO., Inc.**

**1547 BROADWAY NEW YORK CITY**

the papers bequeathing the Mohawk mine to John Van Dyne. He decides to present himself as the beneficiary of Van Dyne and claim the property. A dishonest lawyer puts him in possion of the property, which rightfully belongs to Elsie. Peter Brock, Van Dyne's lawyer, is not satisfied with the disposition of the mine, and goes west to investigate. In the town of "Running Dog" he sees Elsie, and after telling the miners of her identity, takes her back to the East to be educated. Henry, left alone, is heart-broken. But, soon after, his opportunity comes, too, when an old blind musician recognizes the wonder of his voice and takes him East to have it cultivated.

Twelve years later, Silas Kirby, now known as Simeon Wells, is a conspicuous figure in Eastern society. He poses as Elsie Van Dyne's guardian, and she, ignorant of who he really is, accepts him. One night Wells gives an entertainment, at which he has invited a rising young singer to appear. At the reception, Elsie recognizes the musician as Henry. Elsie's guardian resents the devotion of the boy, and on one occasion tries to interfere. He demands to know, who the boy is. The singer recounts the story of the Indian massacre. With a sudden movement he pushes back Wells' hair from his forehead. There is disclosed an ugly scar. And Kirby, the villain, knows that at last he has been brought to judgment.

---

THE QUEEN OF THE BAND (Two Parts—Oct. 10).—The cast: Adoni Fovieri, Frank Bennett, Gladys Field, Jack McDermott, Phil Gastrock, George Walsh, O. MacDiarmid and Jack Cosgrove.

Zoah, queen of a band of crooks, receives word from one of her agents abroad, telling her that a priceless Kaffire diamond has been shipped to the firm of J. Jacard and Son, in New York City. That night she and her band lay plans to obtain the gem. The next day Jack Lyle and Ethel Dawn, two of Zoah's accomplices, arrive at Jacquard's and ask to be shown antque lockets. Fred Watson, a third accomplice, dressed as a messenger boy, arrives at the window of the store and awaits a signal. After looking at lockets, Lyle asks to be shown diamonds—"big ones." The clerk shows the stones but they do not satisfy them. He then sends for the proprietor, who orders the Kaffire diamond brought from the safe. This is the signal for the two crooks to get busy. Dawn engages Jacard in conversation, while Lyle opens one of the lockets and leaves it on the table. The clerk returns with the most precious stone of them all. Dawn gives the signal to the waiting Watson. The disguised crook enters with a message for the owner of the store, bumps into Lyle, and knocks the diamond on the floor. During the confusion, Lyle slips the Kaffire stone into the open locket.

When the diamond is discovered to be missing, Dawn and Lyle are searched, but nothing is discovered on them. Mr. Jacard and the clerk believe that the messenger boy has had something to do with the disappearance of the diamond, and suspicion is removed from the couple. Dawn and Lyle return to Zoah and give her a description of the locket in which the diamond is hidden. Next day the queen of the band goes to the jewelers, discovers the right locket and purchases it. As Zoah leaves the store, she meets Ramar, the great detective. He recognizes her as a crook he had met in London, and immediately connects the robbery of the Kaffire with her. He follows her car at a discreet distance, and discovers her residence. Then he returns to Jacards and asks to be shown a duplicate of the jewelry purchased by the woman. On seeing the cavity in the locket similar to the one she purchased, he surmises that the diamond was carried away in Zoah's purchase. Ramar forges a letter, supposedly from the owner of the house in which Zoah's band lives, which permits him to enter it to do some paper hanging. In disguise, the detective and his assistant overhear conversation through a crack in the library door which incriminates the gang. Unfortunately for them, the curtain pole falls, with the heavy curtains on it, exposing the listening detectives. The two men are unable to escape. Zoah binds and gags them, but they are saved from a horrible fate to which the heartless leader of the thieves had planned to submit them, by the arrival of the police.

## MUTUAL MASTERPICTURES.

BRED IN THE BONE (Reliance—Four Parts—Oct. 7).—The cast: George A. Beranger, Margie Wilson, Alberta Lee, Richard Cummings, Dorothy Gish, William Hinckley, Seena Owen, W. E. Lawrence, Al Filson.

Harvy, the heavy, and Bella, the ingenue, of a cheap theatrical company are encumbered with an infant girl. The husband, a worthless, dissipated character, annoyed by the presence of the child and the care the wife is compelled to give it, deserts them both. The show then "busts" and the mother and the infant are left stranded in a small California town. Reluctantly the mother is compelled to abandon the child upon the steps of a Quaker household. The childless Quaker couple regard the waif as an answer from heaven to their prayers, and taking the infant in, adopt it and rear it as thir own.

Years now pass and the grown up girl (Mercy) is now soon at the age of eighteen leading the simple life of the Quaker. She is being courted by the son of a neighboring family (also Quakers), who is a school teacher. One day, actuated by some strange mood, Mercy improvises a theatrical costume, and delights several of her companions with real "play-acting." She is discovered by her foster-mother and reprimanded. Later she is attracted by the posters of a musical comedy that is to play the local "opery-house" that night. Dancing with her shadow in the road in imitation of one of the pictures, she is surprised and led home by her shocked sweetheart. That night she climbs out her bedroom window, slides down the pillars of the portico and goes to the "opery-house." On a pile of boxes in an alley alongside the theater she watches the show through a window. An actor coming out in the alley for a smoke discovers her and takes her behind the scenes. Carried away by the glamour of her surroundings, she forgets all her early training in a "reversion of type" and goes off with the company, leaving her foster-parents to mourn the girl they had come to love so dearly.

With this company Mercy travels from town to town, thoroughly happy in her new environment. The actor who first discovered her becomes her "bag-bearer" and devoted cavalier, and is infatuated with her. A manager, who chances to see her, is struck by her demure, appealing type of beauty and thinking she might prove a second Edna May, brings her on to New York. This particular manager makes a specialty of "girly" musical shows of the Ziegfeld type, and in one of these he places Mercy. In this same company the mother who had deserted her years ago, having lost her youth and beauty, is now engaged as a wardrobe woman. The two women, without suspecting their relations, are strongly attracted to each other. Mercy makes a fairly good hit in her environment and when a boost in her salary makes it possible for her to have an apartment, she takes the wardrobe woman as a housekeeper. Her Quaker sweetheart traces her and calls upon her in a vain effort to win her back to her old life.

The actor, who has figured in her life before, is still madly in love with her, and endeavors to reinstate himself in her affections. She repulses him. Crazy with drink, he draws a revolver and fires at her, but misses her. Alarmed, her mother rushes in between them just in time to receive the second shot in her bosom. The actor is led off by the police. Mercy goes to the scene of her early life, with her former Quaker sweetheart, and is received with a glad welcome by her foster-parents.

## Assciated Film Sales Corp.

AN INNOCENT KIDNAPPER (Banner—Rel. Wk. Oct. 4).—Jones, while away on a hunting trip, wins an automobile on a lottery ticket. His wife gets the notification and in her happiness writes Jones that she has a great surprise for him. He shows the letter to his friends, and they all congratulate him, taking it for granted that it must be a Jones, Jr. Jones starts for home. Mrs. Jones, in the meantime, is called away to attend her sick mother, and she leaves Bridget in charge of the house, who immediately extends an invitation to her friends, the O'Reillys. They accept at once and come right on with their newly born babe. The baby falls asleep and Bridget puts the sleeping infant on Mrs. Jones' bed.

Jones arrives, enters, but the servant and her guests are so busy making merry that they do not hear him. Jones looks for his wife, finds the note from her mother, which explains Mrs. Jones' absence, takes the baby, whom he imagines to be his, and goes to show it to his club friends. The O'Reillys, preparing to go home, discover the baby gone, and trouble starts. Detective Kate Trackem is put on the job. Through a photograph in her possession she catches Jones on a car. Mrs. Jones, returning home, runs into Jones with a baby in his arms and a lady with him, misinterprets the meaning, and Jones gets himself in an awful scrape, but everything is straightened out when the O'Reillys arrive and claim their baby and Kate Trackem shows her badge.

MAKE YOUR LOBBY THE ART GALLERY OF THE TOWN

Genuine Life Size Paintings of the Film Stars

Painted to order only.

Prices from $11.00 to $25.00 including Beautiful Antique Gold Frame—8-inch Brass Name-plate and Boxing.

Sizes from 31 x 36 to 46 x 60 inches.

Send for list of subjects and particulars

M. KASSEL, ARTIST

Candler Bldg., 220 West 42nd St., New York

---

GETTING THE GOODS ON FATHER (Empire—Rel. Wk. of Oct. 4).—Mother rather favors a match between Billy and Rena, but father is opposed because, as he says, Billy is too young and unsettled and inclined to flirt. So Billy and Rena call in the assistance of two young friends and they frame up a plan for Dad. Dad falls for their plan, meets Rena's girl friend and is later confronted by Billy's pal, who poses as the irate husband. At this point, Rena dutifully telephones her mother to tell her that Dad is in a scrap and she arrives in time to see father leading Billy's friend in a race down the beach. She takes a hand herself, defending father to the best of her ability, but when all is settled and explanations are due Dad secretly gives the word that the young couple have his full permission and consent if the cause of the mix-up is withheld from mother—and the young couple agree.

---

A WOMAN'S PAST (Federal—Rel. Wk. of Oct. 4).—Mary Ryan, a woman of the underworld, grows ill from overwork, squalid living conditions, and ill-treatment by her companion, Joe Hand. At night, while he sleeps, Mary secures some money she had secreted, and leaves for Arizona, where she meets Charles Fox, a civil engineer. They become engaged, Mary concealing her past. Hand, in the meantime, has drifted westward and reaches the town Mary lives in. He robs the postoffice, is discovered, and being chased by the sheriff's posse, seeks shelter in a cottage which proves to be Mary's. They recognize each other. He frightens the girl into hiding him, just as Fox enters for a visit.

Mary introduces Hand as her cousin. Hand becomes jealous and angry when he sees the affection existing between the two, and starts telling Fox of Mary's past. Fox angrily makes him stop talking, just as the posse passing the cottage sees the robber through the window. They enter and capture him. As he is dragged off he continues to denounce Mary. She denies it to Fox, and he believes her. However, the girl's conscience troubles her later, and she confesses to Fox, who is heartbroken and leaves her in disgust. Mary writes a farewell letter to Fox and prepares to die. Fox repents and starts to return. From a distance he sees Mary placing a pistol to her head. Rushing in, he seizes her and throws away her weapon, as she sinks in his arms.

---

PIERCING THE VEIL (Alhambra—Two Parts—Rel. Wk. of Oct. 4).—Abnormal mentality sharpened and developed into clairvoyancy by his sufferings. A crippled brother's second sight leads him to cry out a warning to his mother when his sister, who has just graduated from business college, becomes the stenographer for the wealthy owner of a steel works, but the mother, thinking it only one of his "queer spells," contents herself with soothing the boy. On a pretext the steel magnet detains the sister in his office when the clerks quit for the day. Although unsophisticated, the girl divines her employer's intentions when he attempts to take her hand. Then ensues a struggle between the employer and his stenographer, ending only when the girl threatens to brain the steel magnate with a typewriter. The employer pretends to desist, bids her go—and never to come back. As she turns to leave the office, the employer seizes her from behind, drags her to a panel in the wall, which is operated by a secret mechanism, and throws her a prisoner into a concealed chamber in the steel works.

The hours pass and her brother, an iron-worker, begins to doubt her chastity. The mother is not worried, thinking perhaps the girl has obtained a position which keeps her away from home. The crippled brother's abnormal brain pictures for him a portion of the struggle in the employer's office. His pleadings finally induce his brother to set out with him in search of their sister. They arrive at the steel works shortly after the employer has returned to renew the battle with the girl. The crippled boy recognizes the place of his dream, and he and his brother enter as the man-brute and the girl are in the midst of another struggle. The employer emerges from the secret chamber into his office just before the girl's brothers enter, as he has been warned by the tapping of the cripple's crutch outside.

The older brother, still doubtful of his crippled brother's "visions," asks half-heartedly after his sister. The employer denies all knowledge of her. But just at that moment the cripple's fingers, which have been busily exploring. find the combination which opens the panel. The older brother beholds his sister, rescues her and then turns to wreak his vengeance on the steel magnate. A fight rages, which is ended when the brother hammerlocks the employer, saves himself from a stabbing and throws the steel man to the bottom of the stairs. Millworkers and a watchman attempt to stop the brother as he starts to leave

# CLOSING OUT THE LAST OF OUR FILMS AT FOOLISH PRICES!

| | | | |
|---|---|---|---|
| Where Is Coletti? - - | 4 Parts; 4100 Feet | Featuring MADGE LESSING, America's Greatest Comedienne | at 4c. per foot |
| The Master of Death - | 4 Parts; 3900 Feet | Featuring George Link and Bessie Belmore | at 5c. per foot |
| The Sacrifice of Pauline | 4 Parts; 3800 Feet | Featuring Charles J. Johnstone and Marion Rollins | at 5c. per foot |
| King Charles the 2d - | 4 Parts; 4000 Feet | Featuring A Great English War Drama | at 4c. per foot |
| Held for Ransom - - | 4 Parts; 3200 Feet | Featuring James Thornhill and Wm. Burleigh | at 5c. per foot |
| The Cellar of Death - | 3 Parts; 2800 Feet | Featuring Henry J. Bushwick and Mary Allen | at 6c. per foot |
| Across the Continent - | 4 Parts; 4100 Feet | Featuring Herbert Barrington and Mrs. Guy Standing | at 6c. per foot |
| The Long Arm of the Law | 4 Parts; 3200 Feet | Featuring Andrew McCormick and Helen Anderson | at 8c. per foot |
| Was He a Coward? - | 4 Parts; 3200 Feet | Featuring Barney McPhee and Margaret Vale, Niece of President Woodrow Wilson | at 10c. per foot |

*One, Three and Six Sheets at 7c. per Sheet. Photos at $1.50 per Set. Heralds at $1.25 per 1000*

## THE I. S. P. CO., 220 West 42d Street, New York

the works, but the sight of what he has done to their employer and the rage that shows in his face cows them. The steel man, naturally, refuses to prosecute the brother, who insists that his sister remain at home and not seek to make her own living.

THE WOLF'S DEN (Navajo—Two Parts—Rel. Wk. of Oct. 4).—Major Harper and Alice, his daughter, eke out their existence by a small annuity which is the remnant of the Major's early fortunes, and by the sale of an occasional painting of Alice. Arnold Gray, an old time friend, is in the secret service and in love with Alice, though she, believing his proposals to be actuated more by charity than love, refuses him. The Major loses his last few dollars in a gambling hall owned by Monsieur Loubert. He confesses to Alice, who bears up under it. In the morning they move to even more humble quarters. They leave no address and Arnold, looking for them, is unable to learn their whereabouts. The tenement into which they move is owned by M. Loubert. He sees Alice the day she moves in, but he also sees the Major and realizes that should he approach them, Harper would recognize him as the gambler and warn Alice against him. Accordingly he watches Alice's habits and learns that she goes into a public park nearly daily and spends an hour or two painting landscapes. The next day Alice is surprised at being accosted by an aged but picturesquely garbed Italian, who shows deep interest in her work. At length she asks him to come to her little attic studio on the following day and pose for her. He agrees. In the days that follow the Italian spends an hour or so each morning with her. Always courteous and willing, at the same time revealing himself as a man of more or less education, he gives the impression of one having seen better days. Alice is grateful to him for the opportunity he has afforded her to make what she believes to be her masterpiece. At this time Major Harper's health fails. The Italian is most solicitous and offers to do what is possible. Alice, trusting him, agrees to meet him that evening and accept a tonic which he says he will give her.

Meanwhile Arnold Gray has been searching in vain for Alice. He meets another victim of M. Loubert's, who tells him of the existence of the gambling hall and promises to furnish him more definite information for a raid. Evening comes and Alice goes to meet the Italian. The room is the back room of M. Loubert's hall. The old Italian bids her wait a moment for him and exits into an adjoining room. When he returns his disguise is off and he appears as M. Loubert himself. Alice, frightened at this change, is reassured. Loubert tells her his intentions are philanthropical; that his visits were simply to ascertain if she and her father were objects of a worthy charity. The look in his eyes belies his words, however, and Alice cringes from him.

In the gambling hall the players stop and a pounding on the door is heard. The guard of the door reports a raid. Loubert exits back into the main hall, while Alice attempts to escape. Arnold, at the head of his men, breaks into the dive. Breaking into the room in which Alice is hidden Arnold finds her lying in a faint. Taking in the situation at a glance, he orders his men into an adjoining room. As they exit in search of the supposed criminal Arnold has indicated, Arnold quickly takes off his secret service star and pins it on Alice's breast. The men return and Arnold tells them that Alice is his appointee, and it was through her he gained the information for the raid. He points to the badge she wears. Later explanations and the reunion. Arnold takes the Major away from the attic room and with Alice they move back into the little cottage, Arnold, Alice and the Major.

LOVE'S PROBATION (Ramona—Two parts—Released Week of Oct. 4).—Nolan Hall, on the completion of his college course, finds his health broken down. He goes to Colorado and takes up ranching. As time passes, he regains his health, but the loneliness of the hills palls upon him, and he longs for congenial companionship. He decides to advertise for a wife, and sends the following advertisement to an eastern paper: "Former eastern college graduate, living on ranch in the Rocky Mountains, has a new cabin that lacks one thing—a wife! Any young lady desiring this man and cabin may address Nolan Hall, Newton, Col."

Myrtle Colwell, the impulsive daughter of Judge and Mrs. Colwell, wearies of society. Her parents try to force Myrtle to marry a titled foreigner. The girl refuses, and a family row ensues. The same day Myrtle happens to see Nolan's advertisement in the paper, and determines to answer it in person. From the railroad station, before boarding the train, she sends a wire to her parents, stating that she has gone to marry a man of her own choosing. Judge Colwell employs a detective to trace her.

Myrtle also sends a wire to Nolan, stating she is coming. He and the cowboys are at the station to meet her. Myrtle, who has had time for reflection, begins to waver, and wants to withdraw from the agreement, but feels it is too late. She and Nolan are married and start for his cabin in the hills. En route she pictures the cabin as similar to her own summer home in the Adirondacks. The reality is far from what she expected to see. She begins to realize the importance of the step she has taken, and regrets her hasty action. During an absence of Nolan from the cabin, Myrtle takes her grip and starts back toward town. On the road she encounters Pedro, a Mexican half-breed, employed by Nolan. Pedro does not know who she is and tries to talk to her. To escape him, she turns back, and takes refuge in the cabin. Nolan, who has witnessed the incident and who appreciates her position, feels sorry for her. He invites her to be his guest for a week, stating that if, at the end of that time, she does not wish to stay he will not hold her. She agrees to the proposition. He leaves her in possession of the cabin and takes up his quarters in a tent nearby.

As the days go by, Nolan treats her with the utmost respect, buys her a complete western outfit, and gives her riding and shooting lessons. One day while practicing, Myrtle accidentally shoots Nolan, who is placing a bottle for a target. She manages to get him to the cabin, and then starts to town on horseback for a doctor. Meanwhile, Detective Brown has found trace of Myrtle and followed her to Newton. He is at the general store making inquiries when she rides into town for the doctor, and recognizes her from a photograph. He wires her parents to come at once. During Nolan's illness Myrtle cares for him and her trust and confidence, as well as her liking for him grows. Judge and Mrs. Colwell arrive, and try to force Myrtle to return East with them, but she decides she loves this new life and her husband. Judge and Mrs. Colwell are also induced by Nolan to remain for a while on a visit.

A MOVIE NUT (Banner—Two Parts—Rel. Wk. of Oct. 11).—Ignatz, a movie nut, studies day and night to become a movie actor. After applying for a position at about a thousand studios, he finally lands a job, and is cast as the star; but Ignatz knows too much, or so he thought, and he tried to show the director how to direct. For his kind information he was directed out of the place.

Poor Ignatz goes home tired and goes to sleep. He dreams that he has at last reached the pinnacle of fame and is the only rival to Charlie Chaplin for the crown of the King of Fundom. He is rudely awakened from his happy dream by the landlady, who demands rent or the room, and thereby drives poor Ignatz back to his former position of high chief, cook and bottle washer at a delicatessen "foundry."

THE BLIND MUSIC MASTER (Santa Barbara—Two Parts—Rel. Wk. of Oct. 11).—Moreau, a young blind musician, is greatly loved by Marie, a servant in the Petite Pension, where he resides. She learns through a letter that Moreau has lost the income derived from a small inheritance, but keeps him in ignorance of his misfortune by entreating his attorney to send Moreau her small savings. Eloise De Montjeu, an opera singer of the lower class, introduces herself to Moreau, upon receiving the vocal score for a new production which she is unable to understand. Later, through his skilful training, she secures an engagement. Moreau has grown to love her, while she apparently returns his love, finding him amusing.

Marie's hands, owing to the work she has been forced to perform, have become coarse and rough. Moreau indifferently tells her that he abhors coarse hands, little knowing the deep sorrow he has brought to one who truly loved him. Eloise, upon meeting an old admirer, mocks Moreau's love. When in despair he calls to plead with her, she takes the revolver with which he intended taking his life, removes the shells, and laughs at him. Her laughs and jeers craze Moreau, who loses his reason. He seizes a chair and starts to strike but falls to the floor himself. Upon regaining his feet he discovers that he has regained his sight. Marie, hearing the struggle, comes to the door of Eloise's room. Moreau looks from Eloise to Marie and finally takes Marie in his arms and denounces Eloise.

JOE'S DEVOTION (Navajo—Rel Wk. of Oct. 11).—When Nell marries Tom, a young miner, Joe, his friend and pal since boyhood, feels that all the sunshine has gone out of his life forever, but with the birth of little Dot, Joe becomes a constant visitor at the cabin, lavishing all his disappointed affection on the child, who adoringly calls him "Uncle Joe."

One day while Tom and Joe are at work together blasting rock, Tom is fatally injured by a premature explosion and with his dying breath begs his friend to look after Nell and the baby. Joe promises. The young wife is heartbroken over the tragedy, but bravely faces the future. Joe watches her valiant struggle and longs to take her in his strong arms and shield her from the world. Nell grieves for her husband. When her cousin in the East writes, asking her to come to her and forget her sorrow, Joe readily offers the necessary money on the strength of the old friendship, even though it will take her and little Dot far away from him. But Nellie cannot bring herself to leave the grave, and refuses his kind offer.

A year of hardship follows. Nellie's funds are low and her spirit broken by the struggle. Joe observes the pitiful struggle she is making and knowing that Nellie will not accept charity, he puts a bill under the door where she cannot help to find it. Nellie accepts it thankfully. During her absence to the store to get supplies, a Mexican, seeking revenge for a supposed wrong done him by Tom, steals little Dot from the cabin. Nellie returns to the cabin, finds her child gone and also finds the Mexican's hat. She starts in pursuit, meeting Joe and the baby. The child's love for her "Uncle Joe" and the mother's gratitude brings her to a realization of Joe's worth.

TOO MUCH ELIXIR OF LIFE (Alhambra—Rel. Wk. of Oct. 11).—Professor Muggles sneers at Billy's temerity in asking for the hand of his daughter. He tells him that he has never done anything for science, and until he does so he had better keep away. Billy sadly kisses Rena good-bye and he leaves. Before he gets home he has an idea definitely outlined, suggested by the sleeping form on the beach of Fritz, the apartment house janitor. With care and tenderness, Billy wraps Fritz in a winding sheet and then buries him by the seashore. An excited phone message to the professor, and Billy returns to wait. The professor, followed by Rena, arrives duly and the professor's delight at the discovery of the mummy is great. He and Billy dig up the body and the professor takes it to his laboratory to try the effect of the elixir of life he has mixed.

Meanwhile Mrs. Fritz searches for her lost spouse. She trails him as far as the beach but loses all trace of him there. Discouraged, she starts home and passes the Muggles' residence on the way. Fritz has just been awakened by Billy while the professor's back is turned and a liberal injection of the elixir has been made. The method of injection more than the elixir itself has aroused the sleeping janitor and as he sits up and gazes on the formidable array of knives and operating instruments, a sudden desire to leave possesses him. He takes his departure before the professor can interfere and starts for parts unknown. Professor Muggles is close in pursuit, but Mrs. Fritz, whom Fritz passes without stopping, is closer. Drawing up the rear are Rena and Billy, delayed somewhat by their laughter. The professor bravely follows until he loses track of Fritz, and then he returns home, regretting only that while his elixir of life is wonderful it is a bit too strong for an ordinary mummy and he will never be able to prove its value to the world, as the mummy is gone. Billy, however, he gratefully thanks and as proof of his gratitude he gives him Rena's hand.

## Pathe Exchange, Inc.

PATHE NEWS NO. 76 (Sept. 22).

Manitowoc, Wis.—Designed with specially strong bows to break the winter ice on Lake Michigan, the freight steamer "Nevada" is christened by 9-year-old Albert Goodrich. Subtitles: Knocking out the blocks preparatory to launching. The deck nearly touches the water as the vessel is launched broadside on.

Baker, Oregon.—Catching fire from a spark, the Eccles Lumber Mill is burnt to the ground, causing $100,000 damage.

Niagara Falls, N. Y.—In view of the famous waterfalls, Canadian soldiers guard the international boundary line, which is halfway across the bridge over the Niagara River.

Brownsville, Texas.—Uncle Sam also has troublesome neighbors on his southern boundary. Everybody crossing the Mexican border is carefully scrutinized.

Hoboken, N. J.—James F. J. Archibald, who was stopped in England, while carrying a letter from Dr. Dumba, the Austrian Ambassador, is allowed to land here unmolested.

Bournemouth, England.—Wounded Indian soldiers grow strong again on the sunny coasts of the English Channel. Sub-title: Boat trips make their convalescence enjoyable.

Syracuse, N. Y.—As a result of a washout, children in this city enjoy the unexpected experience of flooded streets. Sub-title: Children are rescued in a row boat by a kindly fireman.

Bocky River, Ohio.—Tired of skyscrapers and elevated railways, two New York brokers arrive here during their 10,000 mile canoe trip. Subtitles: "Here's a good place to land." The tent is soon pitched. A simple life repast.

Portland, Ore.—The latest product of labor saving harvesting machinery is demonstrated before the Chamber of Commerce. Sub-titles: Only one man is needed to control the whole outfit. The machine, a combined harvester and thresher, reduces the cost of harvesting from $5 to only $1 per acre.

Coney Island, N. Y.—A mammoth boys' band heads the procession at New York's famous pleasure resort during the Mardi Gras festivities: Sub-titles: Coney Island is represented in the parade by a gigantic lobster. The min-

## *To Live Exhibitors of*

EASTERN PENNSYLVANIA AND SOUTHERN NEW JERSEY

We Are Now Booking

THE BIG FILM ATTRACTION

# Guarding Old Glory

A Picture for All Patriotic Americans
In Five Parts

For Terms and Open Dates, Address

**J. T. HOWELL, Dover, New Jersey**

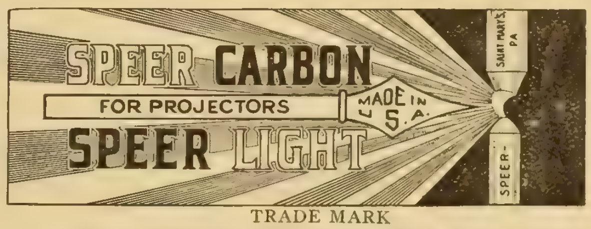
---

# FIRST COME FIRST SERVED

### NET CASH PRICES

| | | | |
|---|---|---|---|
| ½x12, | cored, pointed both ends, | $37.50 per M. | (1,000 in a case) |
| 9/16x12, | cored, pointed both ends, | $40.00 per M. | (1,000 in a case) |
| ⅝x12, | cored, pointed both ends, | $50.00 per M. | (1,000 in a case) |
| ¾x12, | cored, pointed both ends, | $70.00 per M. | (1,000 in a case) |
| ⅞x12, | cored, pointed one end, | $115.00 per M. | (500 in a case) |
| 1x12, | cored, pointed one end, | $150.00 per M. | (500 in a case) |

*We Fill Sample Orders for 100 Carbons at the Above Pro Rata Prices*



TRADE MARK

**OUR SPEER CARBONS** are guaranteed to give satisfaction or **MONEY BACK**

**SPEER CARBON CO., Dept. "W," SAINT MARYS, PA.**
(Makers of carbon for electrical purposes during the past 25 years)
J. H. Hallberg, 36 East 23rd St., New York City, Eastern Distributor

---

## YOU—Mr. Exhibitor READ! THINK! ACT

Springfield, Mass., Sept. 21, 1915.

The J. H. Genter Co., Inc., Newburgh, N. Y.

Gentlemen: We are using one of your screens for the last two years with very good results, etc.

Very truly yours,
SAMUEL SMALL, Globe Theatre.

Another unsolicited testimonial from one of the 9,000 satisfied users of **Mirroroid, the perfect screen.** The testimony of the users is worth more than the "say so" of the manufacturers.

Do you find other manufacturers publishing testimonials like we have done and are doing—testimonials right up to the minute? Will they show you positive proof of the real merits of their screen? Don't take our word for it. Investigate thoroughly. We ask your most careful and thorough investigation. Start now and send for free samples of Mirroroid, the positive business getter and keeper.

Patented June 9, 1908. Feb. 16, 1915.

3 Tints
Silver White
Silver Flesh
Pale Gold

Yours for projection contentment,

**THE J. H. GENTER CO., Inc.**
**Newburgh, N. Y.**

2 Finishes
Rough or Matte
36 1/9c. sq. ft.

utes fly quickly, but apparently the hours stand still at Coney Island. Over half a million people witness the parade.

Pathe's Paris Fashions.—In natural colors.

A white afternoon gown trimmed with handmade lace.

An evening dress of blue tulle.

A green velours hat and bearskin scarf.

A gold and silver robe.

A spangled crepe de meteor evening dress.

A turban hat trimmed with a wreath of flowers.

Lexington, S. C.—Where only one bale of cotton was grown to the acre, Mr. John M. Caughman now grows four, thanks to the use of nitrate fertilizers. Sub-titles: Mr. Caughman's crop is six feet high instead of the usual two feet. Away down South in Dixie.

---

PATHE NEWS, NO. 77 (Sept. 25).

New York City.—Eight dead, over a hundred injured, is the terrible result when two blocks of Seventh Avenue fall into the new subway construction. Sub-titles: A crowded trolley car fell bodily into the excavations. Scores of firemen search the ruins for survivors. Hats are in many cases the only means of identification. The dead are brought up on ladders. Blasting operations are supposed to have been the cause of the disaster. A wounded workman is carried off to the ambulance. The car is sawn in pieces before being hauled out of the excavation.

Yonkers, N. Y.—Acclaimed by popular vote as king and queen of the children's parade, Miss Gladys Sutherland and Master Newton Hamilton are crowned by Governor Whitman. Sub-titles: The King and Queen lead the procession in their state carriage. A youthful Rip Van Winkle. A more youthful Eve. One of the competitors.

Washington, D. C.—Mr. Henry Ford (left) discusses with Secretary Daniels his plan for a gasoline driven submarine. Sub-title: Followed by a crowd of reporters, Secretary Daniels and Mr. Ford leave the White House after a talk with President Wilson.

Cartoon.—The jitney submarine. Sub-titles: Henry takes Dan for a ride. "Now with the glass top and periscope, you have the jitney submarine complete." Off to battle practice.

San Pedro, Cal.—Three-year-old Hilda Fitzgerald is just strong enough to break the bottle at the christening of the cutter "Ellington," designed for service against Chinese smugglers.

Seattle, Wash.—During his trip along the Pacific Coast, ex-President Taft enjoys a round of golf at the Seattle Golf Grounds.

Asbury Park, N. J.—Specimens of doghood that never met before become acquainted at the Autumn exhibition. Sub-titles: A well-guarded loung lady. The Shihuahua surveys the world from an unwonted elevation.

Ironton, Ohio.—A demonstration of apple packing provides interest to the annual apple festival held in this town. Sub-titles: The first prize booth, owned by Mr. N. T. Cox. The city firemen indulge in a friendly battle.

---

## TRIANGLE FILM CORP.

THE LAMB (Fine Arts—Five Parts—Oct. 27).—The cast: Douglas Fairbanks, Seena Owen, Lillian Langdon, Munroe Salisbury, Kate Toncray, Alfred Paget, William E. Lowery, Eagle Eye.

A sprig of an old Knickerbocker family has won a beautiful girl as a fiancee and everything goes along smoothly until the girl, Mary discovers a "yellow streak" in her Lamb Yclept Gerald. During a mishap at a bathing beach Bill Cactus, a young giant from Arizona visiting in New York, affects a thrilling rescue while Gerald fails utterly to show up as a self-sacrificing young man.

Later Bill goes out to Arizona where the girl and her friends are enjoying a visit at a ranch. The Lamb leaves the transcontinental train to buy some Indian trinkets. The train speeds off without him. Crooks offer to take him to the train by a short cut route, then pack him and leave him for dead on the desert. The Lamb wanders about rather helplessly till by good fortune he sights an aviator who is fitting over the country for the very same ranch people where his former finacee is staying. The aviator and Gerald are captured by Yaqui Indians, taken across the Mexican border and held prisoners. A thrilling fight ensues between the Yaquis and Mexican soldiers in which the Indians are victorious.

Gerald's sweetheart in an automobile party that ventures across the line is captured by the Indians, too. The Arizona man then shows his "yellow streak" and goes back over the border to tell the American troopers of the girl's capture and disappearance. Gerald and Mary are left alone together. Then the real qualities of the Lamb assert themselves. He finds a rapid fire cannon which the Indians had taken from the Mexicans and which they regarded as a piece of junk. Backed up against the wall with the girl at his side he operates the rapid firing gun and mows down the greater part of the tribe as they advance to attack them. When, however, all the ammunition is exhausted the remaining Indians have their opportunity. They approach cautiously on all fours, meaning to take the man alive to cut his heart out. Gerald and Mary prepare for the death. But in the meantime the American troopers come riding over the sagebrush and cactus. They arrive in the knick of time and Mary and her Lamb fall into each other's arms.

---

THE IRON STRAIN (Kay Bee—Five Parts—Oct. 27).—The cast: Dustin Farnum, Enid Markey, Charles K. French, Truly Shattuck, Louise Glaum.

Octavia Van Ness, a San Francisco social butterfly, falls into decline. On a physician's advice her grandfather, Ezra Whitney, a mining king, takes her to Alaska, hoping that she will regain health and find a mate more suitable than the gilded youths of the California city. In the far north they meet "Chuck" Hemingway, whom the girl supposes to be a "sour sough," but whom the grandfather recognizes as a young collegian from the East. Hemingway's advances are repulsed, and the cave man instinct wakens within him. The day before her return to civilization, Hemingway steals the girl, enters into a forced marriage with her and installs her in his cabin where, however, she suffers no more harm than if she were with her mother.

Six months elapse. Octavia, now well and strong, rejoices in household work, but is still antagonistic to "Chuck." The change is brought about by the sudden arrival in the village of Kitty Malloy, the queen of the Arctic Cabaret. Octavia's jealousy is excited. She realizes his true worth and for the first time loves her husband. They return to California where they are united with the girl's family.

---

MY VALET (Keystone—Four Parts—Oct. 27).—The cast: Raymond Hitchcock, Mack Sennett, Mabel Normand, Frank Opperman, Alice Davenport, Fred Mace.

Raymond Hitchcock goes to the coast on a pleasure trip, taking with him his valet, Mack Sennett. Arriving in California, they take an automobile for a hotel and are driving along the highway when a runaway horse, on which Mabel Normand is mounted, dashes by. Hitchcock orders the chauffeur to speed up and as the car comes abreast of the runaway he leaps to the animal's back and soon has it under control.

Miss Normand started for the gallop with a foreign admirer, Fred Mace. He returns and tells her parents what has happened and while they are frantic with fear their daughter returns, displaying Hitchcock's card. The name seems familiar, in fact seems to indentify Miss Normand's rescuer as the son of an old friend. It is recalled that when the children were young they were betrothed and a note is immediately sent to the young Easterner reminding him of this and inviting him to be a guest.

Hitchcock receives this note with alarm. He doesn't relish being forced into marriage with a girl he has never seen. It is ararnged that he and Sennett shall change places, so as a reversible master-and-man they leave the hotel with their baggage. In their new quarters, Hitchcock discovers that the girl in the case is his rescued one of the morning. He desires to change back, but Sennett threatens exposure.

Thrills begin to pile up. The French count ties Miss Normand to a rock while Sennett is tying Hitchcock to a bed post in a room where a pile of newspapers is set on fire. As the tide rises and threatens to drown Miss Normand, Hitchcock frees himself, sees her predicament from his window and floats out over the ocean with an umbrella as a parachute as her parents wring their hands in terror on the beach and Sennett makes a cowardly and fruitless attempt at rescue.

As Hitchcock swims ashore with Miss Normand, the police return from a thrilling chase after Mace. Mace and the valet are taken to jail while Hitchcock and his fiancee-from-youth pledge the troth of grownups.

---

## Miscellaneous Feature Films

### METRO PICTURES CORP.

THE FINAL JUDGMENT (Rolfe Photo Plays, Inc.—Five Parts—Oct. 18).—The cast: Ethel Barrymore, Beatrice Maude, Mahlen Hamilton, H. Cooper Cliffe, Percy G. Standing, Paul Lawrence, M. W. Rale.

Jane Carleson, an actress of note, is loved by three men, Murray Campbell, an assistant district attorney; Hamilton Ross, a noted chemist and criminiologist, and Henry Strong, a multi-millionaire. Campbell wins in the suit for her hand. Disheartened, Ross accepts an offer to assist in unraveling a mysterious mur-

THE MONTAGUE GLASS "PERFECT 36"

*is 64% under our percentage standard. Probably our developing is responsible. You se we manufacture moving pictures and talk in film figures while Abe and Mawruss sell suits and deal in fillum figures. Our lived-up-to slogan is:—*

*PERFECT DEVELOPING AND PRINTING*

*WRITE NOW FOR FACTORY DESCRIPTION AND PRICE LIST*

*INDUSTRIAL MOVING PICTURE COMPANY*

*WATTERSON R. ROTHACKER, President* *223-233 West Erie Street, Chicago*

*A clear picture*

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.
ROCHESTER, N. Y.

**$10,000 for a Pipe Organ; For a Lens—What?**

The cost of a moving picture theatre and its equipment often runs into thousands of dollars. Why jeopardize this investment, that may include a $10,000 pipe organ, by using a cheap lens when you can have perfection with

**Bausch and Lomb Projection Lenses**

Our objectives and condensers are the standard of the trade. By their use you get better pictures and bigger profits, for better pictures draw bigger crowds.

Bausch & Lomb lenses are regularly supplied with the Edison and Nicholas Power Machines. **You** also can procure them—through any film exchange.

**Bausch & Lomb Optical Co.**
**566 ST. PAUL STREET, ROCHESTER, N. Y.**

*Largest Manufacturers in America of Photographic Lenses, Microscopes, Projection Apparatus, Ophthalmic Lenses and other high-grade Optical Products.*

**PRINTING AND DEVELOPING**

**American Film Laboratories, Inc.**
*"The Tiffany of the Film Trade"*

THE HOUSE OF QUALITY
AMERICAN FILM LABORATORIES

THE FINEST FILM LABORATORIES AND STUDIO IN THE WORLD

The busy season is on and we are very busy. Our capacity is very large, however, and we can take care of your work.

LOUIS B. JENNINGS, Pres. & Gen. Mgr.
EDWIN S. PORTER, Vice-President

**69-71 West 90th St., New York City**
Telephone Riverside 1410

**EVERYTHING YOU OUGHT TO KNOW**

to Get Best Results in the Conduct of Your
MOTION PICTURE BUSINESS
Where Electricity Is Concerned

**Whether You Are** OPERATOR MANAGER OR MANUFACTURER
IS AT YOUR EASY COMMAND IN

**Motion Picture Electricity**

**By J. H. HALLBERG**
Electrical Expert with an International Reputation

**This Splendid Work Will Pay for Itself the First Day You Have It in Your Possession**

Sent to Any Address, Charges Prepaid, on Receipt of
TWO DOLLARS AND FIFTY CENTS

**Chalmers Publishing Co.**
17 Madison Avenue, New York City

der in Moscow, Russia. There he discovers that the victim was killed with fumes from a volatile poison of the East. He is about to make known his discovery when he decides to withhold it and use the same poison to kill Campbell, that he may possess Jane. On his return to New York he finds through careful tests that he can saturate a letter with the poison and thereby bring about the death of whoever reads the letter.

Jane and Campbell have been living happily, until Campbell returns home unexpectedly and finds Henry Strong and Jane in a supposedly compromising situation, which they explain away. Ross telephones Jane of his arrival and she invites him to a dinner party to be given her husband. An hour before he leaves for the Campbell home Ross dispatches a letter addressed to Campbell. Jane receives the letter and asks Strong to take it to her husband, who is mixing a cocktail in the dining-room. Jane joins Ross and other guests. Campbell asks Strong to open the letter, which he does and receives the poison intended for Campbell. Strong becomes partially paralyzed and Campbell picks up the letter. It states that Strong has been intimate with Jane. Campbell becomes infuriated and is about to strike Strong when the latter topples over, striking a chair and sustaining a fracture of the skull. A maid, hearing the altercation, and seeing Campbell start to strike Strong, summons a policeman. Campbell is arrested for murder, tried and convicted.

Jane learns of the poison that Ross used to kill her husband, and steals incense from which the poisonous vapor arise, and laboratory notes from the Ross apartments. That night she invites Ross to her home, after a spurious confession of love for him. She secretes a police captain and a doctor in her home and tells them she intends to prove her husband's innocence. When Ross arrives she lights the incense in a bowl. It has the same perfume as the poison, but not the deadly effect. Ross tries to escape from the room, but finds all the doors locked. In the madness that overwhelms him, he confesses his guilt and is arrested, while Jane and Campbell are reunited.

---

ENEMY OF "STORK'S NEST (Columbia—Five Parts—Oct 11).—The cast: Mary Miles Minter, Niles Welch, Mr. Bresee, Charles Prince, Wm. Cowper, Mrs. Brundage, Martin Faust, Mr. Cowles.

Through the death of his father, Benton Cabot is left with nothing but a small mountain cabin which he has never seen. He goes to take up his property and in the mountains meets Emmy Garrett, an untutored but attractive girl, just budding into womanhood. Emmy is a child of the woods and Benton's city dress and ways amuse her greatly. His cabin is uninhabitable so Benton goes to work for Bije Stork and lives with Bije, his brother, Si Stork, and Si's wife, Crishy, a poor creature, crushed by years of servitude.

Benton takes an instinctive dislike to Bije and senses that there is something wrong with the Stork establishment. He and Emmy feel attracted to each other, despite the lack of respect Emmy feels for Benton. Emmy sends Benton a note by Jim Whitlicks, a half-witted boy, but Bije intercepts. Instead of telling Benton he goes to see Emmy and tells her that Benton is too busy to see her. Emmy sneaks away and sees Benton chatting with a party of autoists from the city. She goes back and, at her grandfather's solicitation, promises to marry Bije. Jim Whitlicks tells Benton of the intercepted note and he goes to see Emmy. She will have nothing to do with him and drives him out of the house into a furious storm. Benton finds the ford swollen by the storm and is nearly drowned. But he is saved by Emmy, whose change of heart led her to follow him. Then she realizes she loves Benton but thinks he does not care for her.

Emmy wants to get all dressed up. So she and Crishy Stork send Jim to town for cloth. The money Jim tenders Hicky Price, the storekeeper, is found to be counterfeit. Hicky calls in the sheriff and they decide to hunt Bije Stork down. They find he is a counterfeiter and conceals the counterfeit money in Benton's abandoned shack. The Storks realize that the jig is up. Si gets Emmy in his team and goes for the counterfeit money. At the shack he meets Benton, who rescues Emmy after a hand-to-hand fight. Benton rides off with Emmy, pursued by the Storks in their wagon, when they meet the sheriff's posse. The Storks turn and flee. Pursued hotly they perish when the wagon goes over a cliff. Thus freed Emmy makes clear her love for Benton and the young folks are left happy.

## INDUSTRIAL M. P. COMPANY.

TRIBUNE ANIMATED WEEKLY NO. 16 (Sept. 20).

New York City.—Sixty-six million dollars in English gold for war munitions arrives in city.

Boston, Mass.—The close of the bathing season is celebrated with a swimming carnival.

Chicago.—Mardi Gras activities signals approaching close of park season.

Fort Totten, N. Y.—The explosion of the big guns could be heard for miles around throughout the day while practice firing was going on.

Galveston, Texas.—Freight steamer Ribston weighing 2,500 tons is washed into nearby railroad yards by flood.

New York City.—Atlantic fleet in maneuvers.

Veleis, Serbia.—American Red Cross Hospital and staff of American doctors and nurses headed by Dr. Richard P. Strong, of Harvard University.

War Zone, Germany.—The enemies shell finds a mark in a barn which but a few hours previous was occupied by look outs.

Berlin.—On nice days the wounded are given outings in the parks by the citizens.

The adventures of Doc Yak.

## WORLD FILM CORP.

THE FLASH OF AN EMERALD (Shubert—Sept. 27).—The cast: Robert Warwick, Dorothy Fairchild, Jean Stuart, Julia Stuart, Georgia May Fursman, Clarissa Selwynne, June Elvidge and Paul Gordon.

Lucius Waldeck is a social vulture. In a New York hotel lobby, he is attracted by the porter carrying in a sickly child. While thus engrossed, he sees a magnificent emerald pinned in the dress of the child's grandmother. Determining to possess the jewel, he follows Mrs. Weston, who has gone to St. Ann de Beaupre, near Quebec, Canada, in order to appeal for the recovery of her granddaughter, at the time of the visit of the pilgrims. Waldeck trails Mrs. Weston and that night, he crawls up over the roof of the stable and gains admittance to Mrs. Weston's rooms. He chloroforms her and repeats the same operation with the child and the maid. Then he secures the emerald.

Months later, Victoria and Sonia are in New York. The former has been an only comrade of Morton Conway, a rich young man, who, although he knows and appreciates the friendship existing between her and Sonia, is in love with Phillipa Ford, a mercenary young lady. Phillippa has become interested in a man who represents himself to be the secret agent of the Russian revolutionists. The man is Waldeck. At a ball, Victoria sees Waldeck and recognizes him in a vague sort of a way. She tries to warn Phillipa, who chooses to consider the warning as jealousy; Phillipa believing that Victoria is trying to cause trouble in her affair with Waldeck in order to cause trouble between Phillipa and Norton, so that Norton will leave Phillipa and return to Victoria. Waldeck gives the emerald to Phillipa. Victoria sees the emerald and recognizes the true character of Waldeck. Phillipa insists that it is a jewel given her by her mother. Waldeck learns that the emerald has been his undoing, so deftly removes it from Phillipa's bodice when embracing her. Then he leaves this country.

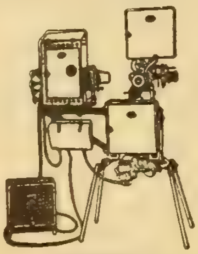
Phillipa receives a note from Waldeck, asking her to deliver a box which he had intrusted to her, and which he said contains the collections for the Russian revolutionists, to a stateroom in an outgoing steamer. Phillipa still believes in the innocence of Waldeck. Victoria notifies the police of her opinion that Waldeck is the man wanted for murder of the child in Canada. Detectives discover the note which he sent to Phillipa regarding the box, so the police go to the steamer and await the appointed hour when Phillipa is to deliver the box to the mysterious woman. At the right moment they pounce on both Phillipa and the other woman, who is Marie, the former maid of Mrs. Weston's, and who has been Waldeck's accomplice in all the work. The box is discovered to contain the jewels and valuables stolen by Waldeck. Waldeck, realizing that there is no hope of escape, commits suicide. Morton Conway realizes that he has been wasting his affections on Phillipa, whose true character has been disclosed. And he realizes that all the suspicion, caused by Phillipa's tongue and directed at Victoria, are unjust. He appreciates her goodness and all promises well with them.

If you have trouble in securing your weekly copy of the

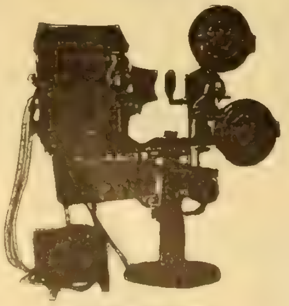
**Moving Picture World**

at your newsdealer's, send your subscription for one year or six months direct to

CHALMERS PUBLISHING COMPANY
17 Madison Ave., N. Y. City
See title page for Rates



POWER'S



MOTIOGRAPH

Various Kinds of Equipment

For the Motion Picture Theatre

All On Display in Our Showrooms

Consisting of Up-to-the-Minute Machines, Chairs, Screens, Choppers, Vending Machines, Display Frames, Signs, Booths, Machine Parts, in Fact

Everything for the Modern Theatre
Except Films and Posters

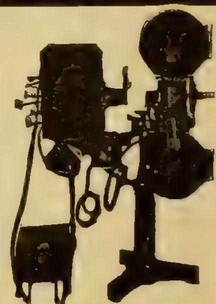
Try US WITH A MAIL ORDER

Picture Theatre Equipment Co.

19 WEST 23rd STREET
NEW YORK CITY

158 PEARL STREET
BUFFALO, N. Y.

*The Largest Motion Picture Supply House in America*



SIMPLEX

STANDARD

# CLASSIFIED ADVERTISEMENTS

**Classified Advertisements, three cents per word, cash with order; 50 cents minimum postage stamps accepted :: :: :: ::**

## SITUATIONS WANTED.

MOVING PICTURE DIRECTOR at liberty. Just returned from England. A. S. E., care M. P. World, N. Y. City.

SCENARIO WRITER — Experienced man, wishes position with reliable company. Is expert in adaptations and revisions. K., care M. P. World, N. Y. City.

**MR. EXHIBITOR—If you need a first-class manager who will put your house on a paying basis and guarantee results—then I'm your man. Will go anywhere, but must be six months or longer job. References exchanged. Guarantee, care M. P. World, N. Y. City.**

AT LIBERTY—October 20th, A-1 advance or booking agent. I get results. State offer in first letter. References exchanged. Advance, care M. P. World, N. Y. City.

AT LIBERTY—Theater manager. Ten years' experience. Would like connection with exhibitor within commuting distance New York City. Hustler, care M. P. World, N. Y. City.

LIVE WIRE—Expert manager, operator, booker. Nine years' vaudeville and moving picture experience. Sidney, care M. P. World, N. Y. City.

CAMERAMAN, with own outfit, willing to travel, wants position. Cameraman, 518 West 184th St., N. Y. City.

AT LIBERTY—An expert operator. Eight years' experience, any make machine. Best references, strictly sober, reliable. Write or wire. Russell Hoyle, 923 University Ave., Dixon, Ill.

PARTY with all around experience and proven ability as manager and publicity man, now with high class picture house, open for a proposition after October 15. B. S., care M. P. World, N. Y. City.

CAMERAMAN—Experience on high class productions. Master of artistic light effects, developing and laboratory experience. Can make sample print. At present engaged, but desires change. Address Cinematographer, care M. P. World, N. Y. City.

MOVING PICTURE OPERATOR—Ten years' experience any make machine. Will go anywhere at once, and help around theater. Sober, reliable. Address Roy Kline, 312 S. Elwood, Tulsa, Okla.

## HELP WANTED.

FREE EMPLOYMENT EXCHANGE—We have had numerous inquiries for camera operators from all parts of the United States. Therefore, we are going to keep a register of applications for the accommodation of our patrons. Cameramen desiring a change are invited to send their names together with references and complete particulars for registration. No charge for this service. Universal Camera Co., 25 E. Washington St., Chicago, Ill.

WANTED—An organist capable of handling a first-class three-manual Casavant organ, built within the past year into the best motion picture theater in a city of ninety thousand in the middle west. To a good brilliant concert organist able to play the pictures properly, a good salary and steady position is offered. Address Brilliant Organist, care M. P. World, Chicago, Ill.

## BUSINESS OPPORTUNITIES.

FOR SALE OR LEASE—Moving picture plant. Beautiful hotel buildings, seven acres beautiful trees, flowers and foliage. Also ocean scenery. Climate permits taking pictures winter and summer. Always sunshine in Southern California. Will put plant into company established or one that is being organized. Address Attorney, 1026 California Bldg., Los Angeles, Cal.

JUST RETURNED from the jungles of Africa. Brought three perfect specimens of African-Nubian black-maned lions. These lions are forest bred, which would be a great asset to wild animal moving pictures, Having, myself, spent two years among the beasts at large, I would be willing to render my knowledge of jungle life wherever these beautiful beasts were used. Would consider a winter proposition from any standard film company to rent these three animals and work as above said. Have three scenarios where lions could be used. All answers to this paper. Address W. W., care M. P. World, N. Y. City.

A NOTICE—To prospective buyers and investors. Lewis of Buffalo, N. Y., is the oldest established successful broker in the moving picture business. It is recognized by the profession as the only clearing house in the United States and Canada to buy, sell or exchange. Our moving picture list, comprising of about thirty-six theaters, is now ready for distribution. You can have one free while they last. Lewis' Moving Picture Exchange, 578-580 Ellicott Square, Buffalo, N. Y.

## THEATERS WANTED.

**CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.**

WANTED—Small and medium size houses in Ohio, Indiana, Illinois and Iowa. Buyers waiting for A-1 reasonably priced properties. Picture Theater Clearing Ass'n, Box D 439, Litchfield, Ill.

## THEATERS FOR SALE OR RENT.

A MODERN, complete, up-to-date moving picture or vaudeville theater seating one thousand in city of 24,000, in central New York State. Modern equipment, fully equipped stage. Reasonable lease. Running every day. $10.000 cash. Investigate. Particulars by addressing Theater Opportunity, care M. P. World, N. Y. City.

MOVIE—Located on main street in a city of 150,000, where all the large retail department and five and ten cent stores are located. About 50,000 people pass this movie daily. Open from 10 A. M. to 11 P. M. Daily receipts will run $65-$105; expenses about $40 day. This enterprise is worth at least $20,000; will sacrifice for $10,000; half cash. You can have a week or month's trial. No previous experience necessary. No credit; no delivery. Your profits are made every night. The most fascinating business in the country for a man or woman. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

## EQUIPMENT WANTED.

WANTED—300 to 600 opera chairs. Airdome or veneer. Equipment, care M. P. World, N. Y. City.

## EQUIPMENT FOR SALE.

ATLAS SEATING CO., 501 Fifth Ave., N. Y. Largest selection theater chair bargains ever offered on new and used opera and folding chairs, booth, etc.. 300 perfect red leather, $1.25 each. Slightly used veneer, 60c. up. Prompt shipment on all styles.

FOR SALE—Four Powers No. 5 machines, complete, $50 each. Double Johns-Manville asbestos booth, $75. 36-inch Kimball exhaust fan, $50. 500 chairs. Merit Film Corp., 110 West 40th St., N. Y. City.

FOR SALE—Rebuilt machines. Motiograph, 1908, $60. Edison Exhibition, $65. Powers No. 6, $115. Powers No. 5, $75. Motiograph, 1911 $125. A-1 condition guaranteed; many others. Write for catalog and list. Amusement Supply Co., 160-H No. Fifth Ave., Chicago, Ill.

SIX H. P. ENGINE—3½ K. W. dynamo am. and volt meter. Best make; also 5 and 6 Powers machines. Bargain, H., care M. P. World, N. Y. City.

SILVEROID SCREEN, 11′ 6″ x 15′ 8‴ $20. Sterling economizer, $25. Three reel features, $15. Rm. 4, 208 So. Market, Canton, Ohio.

FOR SALE—Mirror screen, 8 x 12, perfect condition. Cost, $450; will sell for $150. Photoplay Theater, Carthage, Mo.

FOR SALE—Dick's fireproof film safe. Holds 100 reels. Lifeograph Co., 142 East 14th St., N. Y. City.

FOR SALE—New and second hand moving picture machines, all leading makes, at reduced prices. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

3,000 USED opera chairs, some as good as new; I can save you money on new or used chairs, steel and cast patterns, standard asbestos booths at cut prices. J. P. Redington, Scranton, Pa.

WRITE OR WIRE—The Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo., the largest exclusive theater equipment concern in the West, for seats, all leading makes of moving picture machines, operating booths, curtains and all other theater accessories. Folding chairs, 40c each up. Opera chairs, 60c each up. Moving picture machines, $50 each up. Send them an exact list of your wants and see why they sell everyone.

RELIGIOUS FILMS, machines, slides, stereopticons. Send for bargain list. W. B. Moore, 713 Masonic Temple, Chicago, Ill.

FOR SALE—New or second hand opera chairs for moving picture theaters at a bargain. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

FOR SALE—New Fort Wayne compensarc, 60 cycle; also spot light in good condition. Address R., care M. P. World, N. Y. City.

POWERS 5A MACHINE, in excellent condition, also a Johns-Manville asbestos booth, absolutely perfect, used fourteen days. Will pass inspection anywhere. Price for both $200. Or will sell separate. H. L. Clark, Millerton, N. Y.

## CAMERAS WANTED.

URBAN CAMERA, fitted with three-inch original Carl Zeiss tessar Williamson printer, four tanks and racks. Address Laboratory, care M. P. World, Chicago, Ill.

## CAMERAS FOR SALE.

**NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.**

**LATEST professional junior and senior cameras, flexible shafts, printers, perforators winders, measurers, trays, racks, tripods, tilts, cardanopods, companion projectors, dissolvers, lenses optielectromechanical work, filming, titles, America's greatest display, reasonable prices. Pioneer Manufacturer, Patentee. Eberhard Schneider, 219 Second Ave., N. Y. City.**

MOVING PICTURE CAMERAS bought, rebuilt, sold, exchanged. Send complete description, full particulars and lowest cash price considered. If you wish to buy a second hand camera, get our list. All shipments C. O. D., subject to examination. Motion Camera Exchange, 1124 Field Annex, Chicago, Ill.

## FILMS WANTED.

WILL EXCHANGE comedies, dramas, etc. (also high-class Magic Tricks and Illusions) for Indian and Cowboy reels. Magician, care M. P. World, N. Y. City.

WANTED, FILMS—"The Man Who Learned," Edison educational dairy picture. Also other educational pictures. Butler, 320 Meridian Life Bldg., Indianapolis, Ind.

WANTED—Educational and industrial films on Russia; also Arctics. W. B. Moore, 713 Masonic Temple, Chicago, Ill.

## FILMS FOR SALE OR RENT.

EDUCATIONAL PICTURES—Jungle, Florida, animal scenes. Prints any length. List free. Tropical Co., 63 Boulevard, Tampa, Fla.

FOR SALE—Six, five, four and three-reel features complete, posters, $10 a reel; two-reel features, $10; single reels, $2.50; posters. Chaplins. Ideal Film Service, 145 West 45th St., N. Y. City.

WALLA WALLA—"Frontier Days," new (1915), bucking, steer roping, bull riding, comical trick riding. 600 Indians, son of Sitting Bull. Three reels. State rights eight cents per foot. Lobby Display. Hauck Feature Film Co., Portland, Ore.

PAUL RAINEY'S African hunt, four reels, $20 a week. Bank references necessary; bond preferred. Posters, heralds. Other features, $1 a reel per week. Single reels, 50c a week. Guil pastils, large size, extra hard, $1; holders free. C. E. Lindall, Bar Harbor, Me.

WAR PICTURES FOR SALE—Struggle of European War. German-Russian War. Austrian-Italian War. Fighting the World. German Side of the War. Kaiser's Challenge. Also fifty features three and four-reelers with plenty of paper, and two hundred single reels. Very cheap. Send for list. Photoplay Brokers, 1 Delray St., Pittsburgh, Pa.

## MUSICAL INSTRUMENTS FOR SALE.

SEEBOLD REED PIPE ORGAN—440 reeds, ornamental pipe top, $140; set of 25 Deagan class A electric saucer bells, no keyboard or interrupter, $30. W. F. Loibl, Chimes Theater, Cedarburg, Wis.

FOR SALE—A Deagan Unaphone, $185, 2½ octave, used but little and guaranteed to be as good as new. Address Robt. A. Brackett, 736 So. Olive St, Los Angeles, Cal.

## MISCELLANEOUS.

WE BUY and sell new and second hand moving picture machines, opera chairs and films. Crescent Film Exc., 37 So. Wabash Ave., Chicago, Ill.

# INDEX

## TO CONTENTS

Advertising for Exhibitors.................. 242
Advertisement Brings Million Dollar Corporation. .............................. 265
An Annoying Ordinance..................... 297
At Leading Picture Theaters.............. 279

Bannon Resigns from Edison.............. 237
Beban, George, An Originating Genius.... 278
Bedding, Thomas .......................... 280
Beginning Aggressive Campaign.......... 278
Big Factor in Rents........................ 309
"Black Sheep, A" (Selig)................ 285
Blue Ribbon Vitagraphs.................. 256
British Notes. ............................ 268

Calendar of Program Releases.........310, 312
Chicago News Letter..................... 269
City Exhibitors for New Standee Law.... 277
Clifford Joins Famous Players............ 266
"Closing Net, The" (Pathe).............. 284
Comments on the Films.................. 252

Daw, Majorie, Has Her Chance............ 262
DeMille, W. C., Talks on the Drama....... 258
Detroit Screen Club....................... 300
Don't Sneer at the Screen................ 231

Edwards, Snitz, with Kleine.............. 259
Eleventh Story Show..................... 294

Facts and Comments..................... 229
Famous Players Get Durland Academy.... 238
Fashion Show in Pictures................ 271
"Fatherhood" (Universal) ............... 283
"Flash of An Emerald, The" (World Film) .................................. 284

Gardner, Helen ........................... 262
Gibson, Helen Rose....................... 260
Great Interest in Kalem Series............ 235

Hackett, Arline ............................ 265
Harlan, Otis, in "A Black Sheep"........ 261
Herrington Calls Ohio Convention......... 277
How Kansas Censors Work................ 241
Hulette, Gladys, Joins Thanhouser........ 237

"Iron Strain, The" (Triangle)........... 233

Kalem's New Helen....................... 260
Kearns, George, Missing.................. 265

Lambert Forms New Company............ 276
"Lamb, The" (Triangle).................. 233
List of Current Film Release Dates, 346, 348, 350
"Love's Probation" (Associated).......... 286

McGowan, J. P., Adventurer.............. 234
Mackenzie, John, Cameraman I........... 264
Man in Domestic Drama.................. 230
"Man in Irons, The" (Kalem)............ 282
"Man's Genesis" (Biograph)............. 285
Manufacturers' Advance Notes............ 288
Manufacturers Move Against "Dupers".... 263
Metro Pictures Magazine Makes Bow..... 260
Metro to Release News Weekly........... 262
"Miracle of Life, The" (American)........ 281
"Model Frame Up, A" (Magneto).......... 286
More Lubin Enterprise.................... 236
Motion Picture Exhibitor, The............. 277
Motion Pictures in Scandinavia........... 268
Motion Picture Photography.............. 251
Moving Picture Educator................. 239
"My Valet" (Triangle)................... 234

"New Adventures of J. Rufus Wallingford" 285
New Louisville House..................... 298
New Rolfe-Metro Players.................. 287
News of Los Angeles and Vicinity......... 272
New York Exhibitors Endorse Our Plan... 232
New York League to Get New Charter.... 277
Nielsen's Old Glory Going Well............ 271

Observations by Man About Town......... 255

"Pearl of the Antilles" (Terris)........... 282
Photoplaywright, The...................... 245
"Pippa Passes" (Biograph)................ 285
Politics in Censoring...................... 304
Progressive Exhibitor ..................... 295
Projection Department .................... 247

Randolf, Anders........................... 264
Reviews of Current Productions........... 281
Ridgwell, George.......................... 257
"Right Off the Bat" (Arrow).............. 283
Roselle William............................ 257

"Seventh Day, The" (Edison)............. 286
Spiegel Outlines Equitable Plans.......... 261
Spokes from the Hub...................... 240
"Static Flashes" Ceases Publication....... 235
Stories of the Films........................ 314
South Carolina Censors.................... 296

Thanhouser Ball to be Gala Night........ 235
Tooker, William H......................... 260
Triangle's Auspicious Opening............ 233
"'Twas Ever Thus" (Bosworth)........... 283
Two Famous Biographs.................... 285

Universal Serial by Fifteen Authors....... 232

"Vanity Fair" (Edison)................... 281
Veterans of Balboa........................ 267
"Voice in the Fog, The" (Lasky).......... 287
"Voices From the Past" (Lubin).......... 282

Want Canadian Films..................... 305
Welch, Miles ............................. 263
We Want No Protection................... 231
Why I Went Into Motion Pictures......... 266
Will Take Cameras Around World......... 280
"Wonderful Adventure, A" (Fox)......... 284
Wright, Fred E., Essanay Director........ 235

## TO ADVERTISERS

**CARBONS AND CARBON ACCESSORIES.**
Jones & Cammack.......................... 342
Kiewert, Chas. ............................ 354
Reisinger, Hugo .......................... 353
Speer Carbon Co........................... 339

**CHAIR & SEATING MANUFACTURERS.**
American Seating Co. ..................... 357
Andrews, A. H............................. 357
Peabody School Furniture Co.............. 357
Steel Furniture Co......................... 357
Wisconsin Seating Co...................... 357

**ELECTRICAL & MECHANICAL EQUIPMENT.**
Amusement Supply Co..................... 352
Calehuff Supply Co........................ 352
Detroit Motor Car Supply Co.............. 357
Fidelity Electric Co....................... 356
Fort Wayne Electric Works................ 357
Fulton, E. E............................... 355
General Electric Co........................ 349
Hallberg, J. H.............................. 340
Hommel, Ludwig, Co...................... 347
Lucas, Harry K............................ 355
Picture Theater Equipment Co............ 342
Porter, B. F................................ 356
Preddy, W. G.............................. 357
Speed Controller Co....................... 354
Stern Mfg. Co.............................. 352
Strelinger, Chas. A........................ 349
Swaab, Lewis M........................... 354
Typhoon Fan Co........................... 352
Westinghouse Electric Co..............349, 352

**FILM EXCHANGES.**
Bradenburgh, G. W........................ 348
Central Film Co............................ 346
Franklin, Sidney .......................... 349
Greater N. Y. Film Rental Co..........354, 374
Howell, T. J................................ 339
I. S. P. Co................................. 337
Monarch Film Service..................... 348
Peerless Film Co........................... 348
Wisconsin-Illinois Feature Picture Co..... 348

**LENS MANUFACTURERS.**
Bausch & Lomb Opt. Co.................... 341

**MANUFACTURERS OF MOVING PICTURES.**
American Film Mfg. Co..................208-09
Associated Film Sales Corp.............330-31
Biograph Co. .............................. 311
Bosworth, Inc. ............................ 192
Cub Comedies ............................. 207
Edison, Thos. A., Inc...................... 324
Equitable Film Corp.....................196-97
Essanay Film Mfg. Co............175, 184-86
Famous Players Film Co.................182-83
Gaumont Co. .............................. 211
Horsley, David, Productions.............. 206
Kalem Co. ..........................193, 228
Kleine, Geo.............................221-23
Knickerbocker Star Features..............220
Lasky, Jesse L., Feature Play Co........190-91
Liberty Motion Picture Co................ 333
Lubin Mfg. Co............................. 225
Metro Pictures Corp.....................194-95
Mutual Film Corp........................200-05
Nielsen F. O.............................326-27
North American Film Corp................ 210
Paramount Pictures Corp................187-89
Pathe Exchange, Inc.....................213-19
Picture Playhouse Film Co., Inc.......... 313
Reliance Motion Picture Corp............ 212
Rolin Film Co.............................. 349
Selig Polyscope Co...................320, 359
Sterling Camera & Film Co............... 348
Thanhouser Film Corp.................... 174
Triangle Film Corp......................180-81
Universal Film Mfg. Co..................176-79
Vitagraph Co. of America.........226-227, 319
V-L-S-E. .................................. 321
World Film Corp........................198-99

**MISCELLANEOUS.**
Advance M. P. Co......................... 346
American Film Laboratories.............. 341
A. M. W., care M. P. World.............. 293
Automatic Ticket Selling & Cash Register Co. ....................................... 352
Bioscope, The.............................. 356
Box 1002, care M. P. World.............. 349
Brilliant Film Mfg. Co.................... 355
Caille Bros. Co ........................... 346
Circulation Coupon, M. P. World......... 355
Classified Advertisements ................ 343
Corcoran, A. J............................ 346
Eastman Kodak Co........................ 341
Evans Film Mfg. Co....................... 355
Educational Releases, M. P. W........... 353
Erbograph Co.............................. 348
Film Titles Mfg. Co....................... 356
Gilmore, Paul, Co., Inc.................. 335
Globe Feature Booking Co................ 356
Globe Ventilator Co....................... 351
Gunby Bros. .............................. 355
Holcomb & Hoke Mfg. Co.................. 347
Industrial Moving Picture Co.............. 340
Johns-Manville, H. W., Co................ 347
Kassell, M. ............................... 336
Kinematograph De.......... .............. 356
Kleine, Geo. .............................. 347
Kraus Mfg. Co............................. 339
Leland, S. B............................... 349
Madigan Powder Works.................... 347
Moore, William N......................... 347
M. P. Directory Co........................ 352
M. P. Electricity .......................... 341
M. P. Fire Prevention Devices Co......... 356
M. P. World Anti-Censorship Slides....... 357
National Ticket Co........................ 338
N. Y. Film Laboratories................... 356
Richard, Ridgely. ......................... 293
Roskam Film Hospital..................... 354
Standard Mfg. Co.......................... 343
Standard Motion Picture Co.............. 347

**MOVING PICTURE CAMERAS.**
L. A. Motion Picture Co................... 346
Universal Camera Co...................... 353

**MUSICAL INSTRUMENTS.**
Harmo Electric Co......................... 352
Seeburg, J. P., Piano Co.................. 348
Sinn, Clarence E........................... 357
Wurlitzer, Rudolph, Co.................... 351

**POSTER AND FRAMES.**
Goes Lithographing Co.................... 348
Menger & Ring ........................... 347
Newman Mfg. Co........................... 346

**PROJECTION MACHINE MANUFACTURERS.**
American Standard M. P. Machine Co...... 348
Enterprise Opt. Co........................ 353
Power, Nicholas, Co....................... 360
Precision Machine Co...................... 345

**PROJECTION SCREEN MANUFACTURERS.**
Genter, L. H., Co.......................... 339
Minusa Cine Products Co.................. 356
Radium Gold Fibre Screen Co.............. 341
Simpson, Alfred L......................... 354

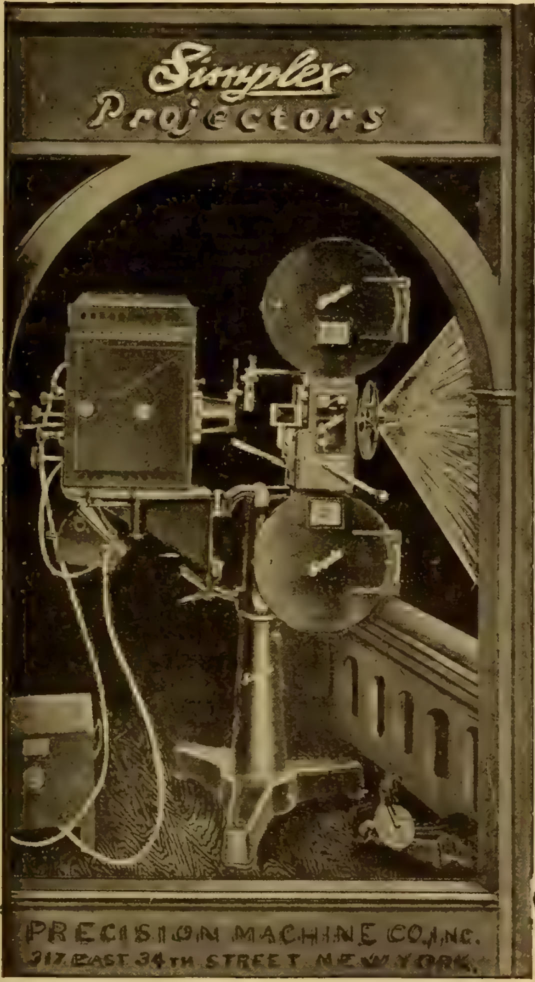
**STEREOPTICON SLIDES.**
Utility Transparency Co................... 354

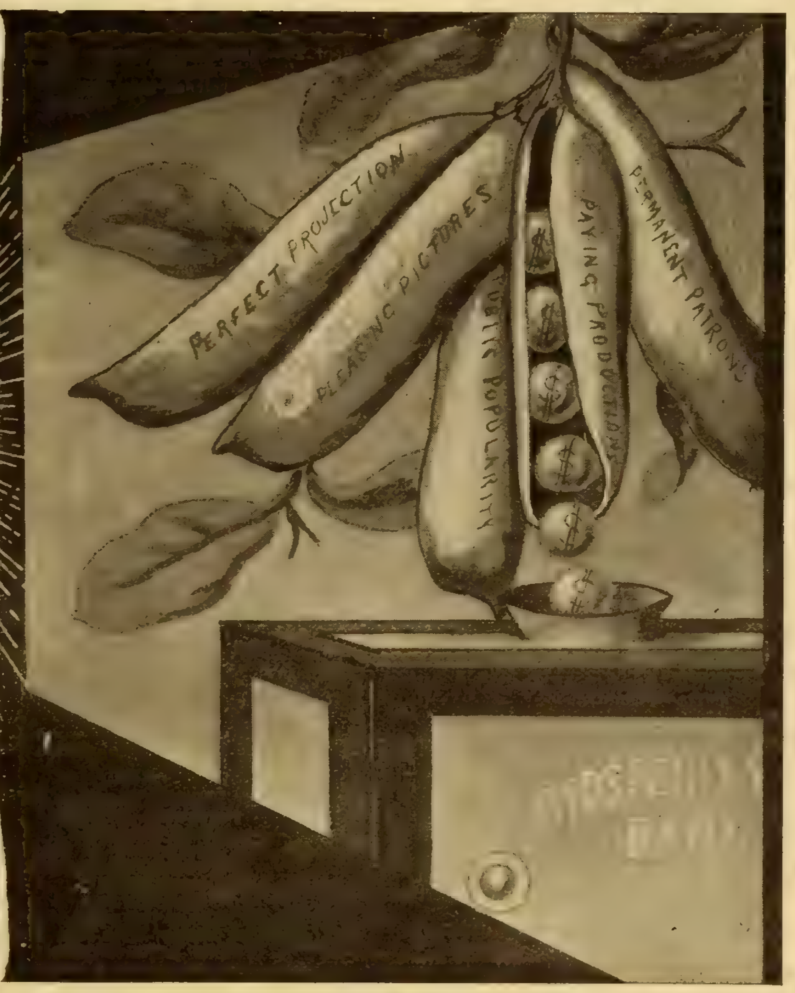
**THEATRICAL ARCHITECTS.**
Decorators' Supply Co..................... 355

# Simplex Projectors

**SUM of SIMPLEX SERVICE**

| | |
|---|---|
| | Perfect Projection |
| | Pleasing Pictures |
| | Permanent Patrons |
| | Paying Productions |
| | Public Popularity |
| TOTAL - | PERPETUAL PROSPERITY |


Simplex
Projectors
PRECISION MACHINE CO. INC.
317 EAST 34TH STREET NEW YORK


PERFECT PROJECTION
PLEASING PICTURES
PUBLIC POPULARITY
PAYING PRODUCTIONS
PERMANENT PATRONS
$

## "P-EA-S" PRODUCED BY "PRECISION'S" PEERLESS PROJECTOR

**Simplex**
TRADE MARK REG.

The PROJECTOR that received the UNANIMOUS APPROVAL of the
U. S. GOVERNMENT WAR DEPARTMENT
and
GRAND PRIZE—PANAMA-PACIFIC INTERNATIONAL EXPOSITION
Send for Catalog "A"

MADE AND GUARANTEED BY

**THE PRECISION MACHINE CO. INC.**
317 East 34th: St— New York

# List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 310, 312.)

## Universal Film Mfg. Co.

RELEASE DAYS.

**Sunday**—Big "U," Laemmle, L-KO.
**Monday**—Broadway Universal Features, Imp, Nestor.
**Tuesday**—Gold Seal, Imp, Rex.
**Wednesday**—Animated Weekly, L-KO, Victor.
**Thursday**—Big "U," Laemmle, Powers.
**Friday**—Imp, Nestor, Victor.
**Saturday**—Big "U," Bison, Joker.

### ANIMATED WEEKLY.

Sept. 8—Number 183 (News).
Sept. 15—Number 184 (News).
Sept. 22—Number 185 (News).
Sept. 29—Number 186 (News).
Oct. 6—Number 187 (News).
Oct. 13—Number 188 (News).

### BIG U.

Aug. 26—The Mystery of the Tapestry Room (Three parts—Detective—Drama).
Aug. 29—The Valley of Regeneration (Two parts—Military—Drama).
Sept. 2—Tam o' Shanter (Three Parts (Dr.).
Sept. 9—The Finest Gold (Drama).
Sept. 16—In the Heart of the Hill (Drama).
Sept. 23—No release this day.
Sept. 30—The Sheriff of Red Rock Gulch (Two parts—Western—Drama).
Oct. 7—The $50,000 Jewel Theft (Two parts—Drama).
Oct. 14—No release this day.

### BISON.

Sept. 11—In the Sunset Country (Three parts—Drama).
Sept. 18—The Surrender (Three parts—Drama).
Sept. 25—A Message for Help (Two parts—Indian—Drama).
Oct. 2—The Ghost Wagon (Three parts—Western—Drama).
Oct. 9—The Queen of Jungle Land (Three parts—Drama).
Oct. 16—The Yellow Star (Three parts—Underworld—Drama).

### BROADWAY UNIVERSAL FEATURES.

Sept. 6—A Little Brother of the Rich (Five parts—Drama).
Sept. 13—Business Is Business (Six parts—Drama).
Sept. 20—Under Southern Skies (Five parts—Drama).
Sept. 27—Judge Not; or "The Woman of Mona Diggins" (Six parts—Drama).
Oct. 4—Fatherhood (Four parts—Drama).
Oct. 11—The Man of Shame (Five parts—Dr.).

### GOLD SEAL.

Sept. 7—The Deceivers (Two parts—Drama).
Sept. 14—The Queen of Hearts (Three parts—Society—Drama).
Sept. 21—The Tenor (Three parts—Drama).
Sept. 28—Her Prey (Two parts—Drama).
Oct. 5—The Silent Battle (Three parts—Dr.).
Oct. 12—The Kiss of Dishonor (Two parts—Drama).

### IMP.

Sept. 14—No release this day.
Sept. 17—The Suburban (Four parts—Drama).
Sept. 21—His Home Coming (Comedy).
Sept. 24—When the Call Came (Two parts—Drama).
Sept. 28—Billy's College Job (Comedy).
Sept. 29—An All Around Mistake (Two parts—Comedy).
Oct. 1—The Wolf of Debt (Four parts—Dr.).
Oct. 5—The Unnecessary Sex (Comedy).
Oct. 12—Bashful Glen (Comedy).
Oct. 15—No release this day.

### JOKER.

Aug. 28—The Bravest of the Brave (Comedy).
Sept. 4—When Hiram Went to the City (Com.).
Sept. 11—At the Beach Incognito (Comedy).
Sept. 18—He Couldn't Fool His Mother-in-law (Comedy).
Sept. 25—He Couldn't Support His Wife (Com.).
Oct. 2—An Innocent Villain (Comedy).
Oct. 9—$50.00 for a Kiss (Comedy).
Oct. 16—No Babies Allowed (Comedy).

### LAEMMLE.

Sept. 12—His Last Word (Drama).
Sept. 19—No release this day.
Sept. 23—The Cry of the First Born (Three parts—Drama).
Sept. 26—No release this day.
Sept. 30—No release this week.
Oct. 3—Her Three Mothers (Three parts—Drama).
Oct. 7—No release this day.
Oct. 10—Marianna (Drama).
Oct. 14—The Girl of the Dance Hall (Three parts—Western—Drama).
Oct. 17—No release this day.

### L-KO.

Sept. 12—No release this date.
Sept. 15—No release this day.
Sept. 19—No Flirting Allowed (Comedy).
Sept. 22—Scandal in the Family (Two parts—Comedy).
Sept. 26—Avenged by a Fish (Comedy).
Sept. 29—Married on Credit (Comedy).
Oct. 3—A Mortgage on His Daughter (Com.).
Oct. 6—No release this day.
Oct. 10—A Bath House Tragedy (Two parts—Comedy).
Oct. 13—Under New Management (Two parts—Comedy).
Oct. 17—Does Flirting Pay? (Comedy).

### NESTOR.

Sept. 3—Lizzie and the Beauty Contest (Two parts—Comedy).
Sept. 6—Their Happy Honeymoon (Comedy).
Sept. 10—He Fell in a Cabaret (Comedy).
Sept. 13—Too Many Smiths (Comedy).
Sept. 17—Molly's Malady (Comedy).
Sept. 20—It Almost Happened (Comedy).
Sept. 24—When Lizzie Went to Sea (Comedy).
Sept. 27—Snatched from the Altar (Comedy).
Oct. 1—No release this day.
Oct. 4—When a Man's Fickle (Comedy).
Oct. 8—Eddie's Little Love Affair (Comedy).
Oct. 11—Some Fixer (Comedy).
Oct. 15—And the Best Man Won (Comedy).

### POWERS.

Sept. 9—Going to the Dogs (Comedy).
—Frog and Toad Celebrities (Zoology).
Sept. 16—No release this day.
Sept. 18—No release this day.
Sept. 23—The Ham Actors (Vaudeville Act).
—Life of the Frog (Ditmars Educ.).
Sept. 30—Lady Baffles and Detective Duck in "The Ore Mystery" (Comedy).
Oct. 2—No release this day.
Oct. 7—The Acrobat's Dream (Comedy).
Hero of the Gridiron (Comedy).
Oct. 9—The Third Partner (Drama).
Oct. 14—Lady Baffles and Detective Duck in "When the West Went Dry" (Comedy).
Oct. 16—The Vengeance of Guido (Drama).

### REX.

Sept. 19—The Pines Revenge (Two parts—Northwest—Drama).
Sept. 21—No release this day.
Sept. 26—The Fascination of the Fleur de Lis (Three parts—Drama).
Sept. 28—No release this day.
Oct. 3—No release this day.
Oct. 5—No release this day.
Oct. 8—The House With the Drawn Shades (Two parts—Drama).
Oct. 10—Alas and Alack (Drama).
Oct. 12—The Healing of Mary Brown (Fairy Story).
Oct. 17—A Mother's Atonement (Three parts—Human Interest—Drama).

### VICTOR.

Sept. 10—The Country Circus (Comedy).
Sept. 15—Joe Martin Turns 'Em Loose (Two parts—Comedy).
Sept. 17—No release this day.
Sept. 22—Not a Lamb Shall Stray (Human Interest—Educational).
Sept. 24—No release this day.
Oct. 1—No release this day.
Oct. 6—The Woman Who Lied (Three parts—Drama).
Oct. 8.—No release this day.
Oct. 13—No release this day.
Oct. 15—A Kentucky Idyll (Two parts—Dr.).

### UNIVERSAL SPECIAL FEATURE.

Sept. 12—The Broken Coin (Episode No. 13—Two parts—Drama).
Sept. 19—The Broken Coin (Episode No. 14, "On the Battle Field"—Two parts—Drama).
Sept. 26—The Broken Coin (Episode No. 15, "The Deluge"—Two parts—Drama).
Oct. 3—The Broken Coin (Episode No. 16, "Kitty in Danger"—Two parts—Drama).
Oct. 10—The Broken Coin (Episode No. 17—Two parts—Drama).

## Mutual Film Corp.

RELEASE DAYS.

**Sunday**—Mutual, Reliance, Thanhouser.
**Monday**—American, Falstaff, Novelty.
**Tuesday**—Beauty, Gaumont, Thanhouser.
**Wednesday**—Centaur, Mutual.
**Thursday**—Centaur, Falstaff, Mutual Weekly, Masterpicture.
**Friday**—American, Cub, Eclair.
**Saturday**—Beauty, Mustang.

### AMERICAN.

Sept. 20—The Barren Gain (Two parts—Dr.).
Sept. 24—It Was Like This (Drama).
Sept. 27—The Terror of the Twins (Two parts—Drama).
Sept. 31—Hearts in Shadow (Drama).
Oct. 4—Just as it Happened (Two parts—Dr.).
Oct. 8—The Sting of It (Drama).
Oct. 11—Let There Be Light (Two parts—Dr.).
Oct. 15—Profit from Loss (Drama).

### AMERICAN STAR FEATURE.

Sept. 18—The Great Question (Three parts—Drama).
Oct. 9—Pardoned (Three parts—Drama).

### BEAUTY.

Sept. 25—Cats, Cash and a Cook Book (Com.).
Sept. 28—Love, Mumps and Bumps (Comedy).
Oct. 2—Mixed Males (Comedy).
Oct. 5—Mother's Busy Day (Comedy—Dr.).
Oct. 9—Curing Father (Comedy—Drama).
Oct. 12—Billie—the Hill Billie (Comedy).
Oct. 16—Aided by the Movies (Comedy).

### CASINO.

Sept. 24—Bizzy Izzy (Two parts—Com.).
Oct. 10—To be announced.
Oct. 17—Cissy's Romeos (Comedy).

### CENTAUR.

Sept. 29—The Protest (Three parts—Drama).
Sept. 30—Stanley's Search for the Hidden City (Two parts—Drama).
Oct. 7—Rhoda's Burglar (Drama).
Oct. 14—Stanley's Close Call (Two parts—Dr.) (Bostock Animal Picture).

### CUB.

Sept. 17—The Knockout (Comedy).
Sept. 24—The Treasure Box (Comedy).
Oct. 1—The Oriental Spasm (Comedy).
Oct. 8—A Change of Luck (Comedy).
Oct. 15—Taking a Chance (Comedy).

### ECLAIR.

Sept. 9—The Brand Blotters (Two parts—Dr.).
Oct. 1—A Fool's Heart (Two parts—Drama).

### FALSTAFF.

Sept. 16—Bessie's Bachelor Boobs (Comedy).
Sept. 20—Simon's Swimming Soul Mate (Com.).
Sept. 23—Con, the Car Conductor (Comedy).
Sept. 27—Gustave Gebhard's Gutter Band (Comedy).
Sept. 30—A Perplexing Pickle Puzzle (Comedy)
Oct. 4—Cousin Clara's Cook Book (Com
Oct. 7—Dicky's Demon Dachshund (Comedy).
Oct. 11—Capers of College Chaps (Comedy).
Oct. 14—Bing Bang Brothers (Comedy).

### GAUMONT.

Sept. 17—The Vivisectionist (Two parts—Dr.).
Sept. 19—The Pool Sharks (Comedy—All Star).
Sept. 21—Seeing America First (Scenic).
—Keeping Up With the Jones' (Car.).
Oct. 3—His Lordship's Dilemma (Comedy—All Star).
Oct. 5—Seeing America First (No. 4—Scenic).
—Keeping Up With the Joneses. (Cartoon—Comedy).
Oct. 12—Seeing America First (No. 5—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

JOHNS-MANVILLE SERVICE COVERS THE CONTINENT

# A New and Perfected Fire Fighter

that insures protection
for operator and audience—the

## J-M FIRE EXTINGUISHER

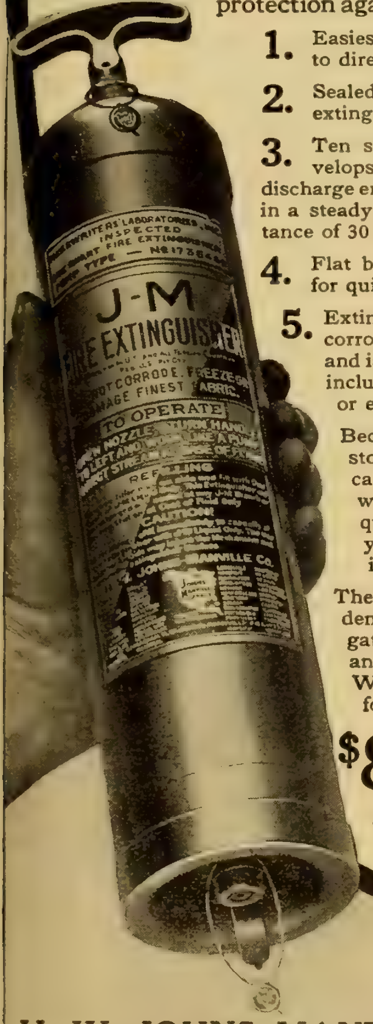
**Labelled by the Underwriter's Laboratories and included in the list of approved fire appliances issued by the National Board of Fire Underwriters.**

Read these distinctive improvement features that make this extinguisher the most positive protection against all incipient fires.

1. Easiest to aim—both hands free to direct the stream.
2. Sealed, indicating at sight that the extinguisher is filled ready for use.
3. Ten seconds easy pumping develops sufficient air pressure to discharge entire contents automatically in a steady stream at an average distance of 30 feet.
4. Flat bottom acts as a steady rest for quick easy pumping.
5. Extinguishing liquid is non-corrosive to metal, skin or fabric and is deadly to fires of any origin including celluloid, gasoline, oil or electricity.

Because air pressure may be stored before operating, fires can be attacked in out-of-the-way places and from cramped quarters where pump-while-you-use extinguishers are inefficient.

The safety of your audience demands that you investigate the merits of this new and perfected extinguisher. Write to nearest branch for demonstration.



**$8.00** Bracket included

Brass and Nickel Finish

## H. W. JOHNS-MANVILLE COMPANY

Atlanta
Baltimore
Boston
Buffalo
Chicago
Cincinnati
Cleveland
Columbus
Denver
Detroit
Galveston
Indianapolis
Kansas City
Los Angeles
Louisville
Memphis
Milwaukee
Minneapolis
Newark
New Orleans
New York
Omaha
Philadelphia
Pittsburgh
Portland
St. Louis
Salt Lake City
San Francisco
Seattle
Toledo

THE CANADIAN H. W. JOHNS-MANVILLE CO., LIMITED.
Toronto Montreal Winnipeg Vancouver

---

# Easy Money for Theatres

**Extra Profits You Are Not Now Getting**

## $360.45 the First Month from Butter-Kist Corn Popper

You have the ideal crowd to buy—you should be getting the profits. Scores of motion picture theatres are now reaping a year-'round harvest of spot-cash sales from BUTTER-KIST Pop-Corn in addition to regular paid admissions.

Profits $25 to $60 weekly. One theatre took in $360.45 the first month. Smallest theatres selling $4 to $5 worth of BUTTER-KIST in the evenings alone. Remember that every dollar you take in is seventy cents profit.

# BUTTER-KIST

## Corn Popper

This famous money-maker requires only 26 in. x 32 in. of space. You have plenty of room for it in lobby, foyer or down near stage.

Runs itself and turns out 1 bag in 48 seconds—**$3.75 per hour!**

Pops and butters **automatically**—each morsel evenly. No watching, no work, no stock to carry, no muss. **Just take in the money!**

Superbly built of plate glass, with mahogany, oak or white enamel cabinet, metal parts of polished aluminum and nickel.

## Everybody Wants It!

"Everybody's" asking for famous BUTTER-KIST—the big, fluffy, white flakes—crisp, crackling and clean—evenly buttered and piping hot—untouched by hands. The finest flavory, savory treat that ever tantalized a mortal's palate—**with a coaxing fragrance** that makes people hungry for BUTTER-KIST. Its delicious flavor brings people back to your theatre. Records show big increase in attendance.

## Pay From Your Sales

A small payment down brings you the BUTTER-KIST Corn Popper with all privileges included. Then it pays for itself in short order. Let us show you.

## "The Little Gold Mine" FREE

Handsome new book, "The Little Gold Mine," gives facts, figures, **proof of profits** and photographs. **Sent FREE.** Write for it at once—you lose $4 to $16 in sales every day you delay.

## Holcomb & Hoke Mfg. Co.

**1603 Van Buren Street, Indianapolis, Ind.**

# List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 310, 312.)

*(Mutual Releases continued from page 346.)*

### MAJESTIC.

Sept. 7—For Love of Mary Ellen (Drama).
Sept. 12—His Guiding Angel (Two parts—Drama).
Sept. 14—The Little Life Guard (Drama).

### MUSTANG.

Oct. 2—Man Afraid of His Wardrobe (Dr.).
Oct. 8—Breezy Bill—Outcast (Two parts—Drama).
Oct. 15—Two Spot Joe (Two parts—Drama).

### MUTUAL.

Sept. 29—Love's Strategy (Comedy).
Oct. 6—Just Like His Wife (Comedy).

### MUTUAL WEEKLY.

Sept. 30—Number 39, 1915 (News).
Oct. 7—Number 40, 1915 (News).
Oct. 14—Number 41, 1915 (News).

### NOVELTY.

Sept. 20—The Lilliputian's Courtship (Com.).
Sept. 27—The Amateur Camera Man (Comedy).
Oct. 4—The Corsican Brothers Up to Date (Burlesque).
Oct. 11—Miss Trillie's Big Feet (Burlesque).
Oct. 13—Gold Bricking Cupid (Comedy).

### RELIANCE.

Oct. 3—As in Days of Old (Two parts—Dr.).
Sept. 26—Merely Players (Two parts—Drama).
Oct. 10—The Queen of the Band (Two parts—Drama).
Oct. 13—The Bread Line (Three parts—Dr.).
Oct. 17—The Ever-Living Isle (Two parts—Drama).

### RIALTO.

Sept. 22—The House With Nobody In It (Three parts—Drama).
Oct. 6—Sunshine and Tempest (Three parts—Drama).

### RODEO.

Aug 9—Aunt Matilda Outwitted (Comedy).
Sept. 1—A Leap for Life (Two parts—Drama).

### THANHOUSER.

Sept. 26—The Miracle (Drama).
Sept. 28—The Road to Fame (Two parts—Dr.).
Oct. 3—The Mystery of Eagle's Cliff Dr.).
Oct. 5—The Light on the Reef (Two parts—Drama).
Oct. 10—The Has Been (Drama).
Oct. 12—The Scoop at Belville (Two parts—Comedy).
—Down on the Phoney Farm (Cartoon—Comedy).
Oct. 17—John T. Rocks and the Flivver (Dr.).

### THAN-O-PLAY.

Sept. 25—A Disciple of Nietszche (Three parts—Drama).
Oct. 15—The Long Arm of the Secret Service (Three parts—Drama).

### MUTUAL MASTERPICTURE.

Sept. 23—The House of a Thousand Scandals (Four parts—Drama).
Sept. 30—The Price of Her Silence (Thanhouser—Four parts—Drama) No. 40.
Oct. 7—Bred in the Bone (Reliance—Four parts—Drama) (No. 41).
Oct. 15—The Miracle of Life (American—Four parts—Drama (No. 42).

### NORTH AMERICAN FILM CORP.

Sept. 6—The Diamond from the Sky (Chapter 19—Two parts—Drama).
Sept. 13—The Diamond from the Sky (Chapter No 20—Two parts—Drama).
Sept. 20—The Diamond from the Sky (Chapter No. 21, "The Lion's Bride"—Two parts—Drama).
Sept. 27—The Diamond from the Sky (Chapter No. 22, "The Rose in the Dust"—Two parts—Drama).

## Associated Film Sales Corp.

Releases for week of September 27:
A Brother's Redemption (Santa Barbara—Two parts—Drama).
Dusty's Finish (Banner-Comedy).
The Woman He Married (Ramona—Two parts—Drama).
Pete Goes to War (Albambra—Comedy).
Waiter Who Waited (Federal—Two parts—Comedy).
Beyond the Trail (Empire—Comedy).
The Bent Gun (Deer—Two parts—Drama).
Woman Who Laughs (Liberty—Drama).

Releases for week of October 4.
Good Out of Evil (Santa Barbara—Two parts—Drama).
Piercing the Veil (Alhambra—Two parts—Drama).
The Wolf's Den (Navajo—Two parts—Dr.).
Woman's Past (Federal—Drama).
Getting the Goods on Father (Empire—Comedy).
An Innocent Kidnapper (Banner—Com.)

## Pathe Exchange, Inc.

**RELEASE DAYS.**
**Monday**—Balboa, Globe Phunphilms.
**Wednesday**—Pathe News.
**Thursday**—Panama Films.
**Friday**—Gold Rooster Plays.
**Saturday**—Pathe News, Starlight.

### BALBOA.

Sept. 20—The Toilers of the Sea (Three parts—Drama).
Sept. 27—The Lost Secret (Two parts—Drama).

### GLOBE.

Sept. 13—Fishing With Cormorants (Industry).
Sept. 25—Strange Occupations (French Soudan—Industry).
Oct. 9—Altar of Heaven, Pekin, China (Scenic).

### GOLD ROOSTER PLAYS.

Oct. 2—The Spender (Five parts—Drama).
Oct. 8—The Closing Net (Five parts—Dr.),
Oct. 15—John Glayde's Honor (Five parts—Drama).

### PANAMA FILMS.

Sept. 23—Neal of the Navy. No. 4, "Tattered Parchment" (Two parts—Drama).
Sept. 30—Neal of the Navy No. 5, "A Message from the Past" (Two parts—Dr.).
Oct. 7—Neal of the Navy, No. 6, "The Cavern of Death" (Two parts—Drama).
Oct. 14—Neal of the Navy, No. 7 (Two parts—Drama).

### PATHE.

Oct. 4—New Adventures of Wallingford, No. 1 (Two parts—Drama).
Oct. 11—New Adventures of Wallingford, No. 2 (Two parts—Drama).
Oct. 11—When Mice Make Merry (Cartoon—Comedy).
—An Intimate Study of Birds, No. 9 (Educational).

### PATHE NEWS.

Sept. 22—Number 76, 1915 (News).
Sept. 25—Number 77, 1915 (News).
Sept. 29—Number 78, 1915 (News).
Oct. 2—Number 79, 1915 (News).
Oct. 6—Number 80, 1915 (News).
Oct. 9—Number 81, 1915 (News).

### PHOTOCOLOR.

Sept. 13—The Waterways of Bruges (Picturesque Belgium) (Scenic).
Oct. 9—Picturesque Zealand, Holland (Scenic).

### PHUNPHILMS.

Sept. 20—Some Baby (Comedy).
Oct. 4—Fresh from the Farm (Comedy).

### STARLIGHT.

Sept. 25—Hot Stuff (Comedy).
Oct. 2—Considerable Milk (Comedy).
Oct. 9—Pretty Rough on Aunty (Comedy).
Oct. 16—Wilful Wallops for Wealth (Comedy).

### VICTORY.

Aug. 28—The Silent Chord (Three parts—Dr.).

## Miscellaneous Feature Releases.

### CONTINENTAL PHOTOPLAY CORP.

Sept. 6—A Continental Girl (Five parts—Dr.).

### CROSSETTE FILMS.

Oct.—The Man on the Crib (Two parts—Dr.).

### DRA-KO FILM COMPANY, INC.

August—York State Folks (Five parts—Dr.).

### FOX FILM CORPORATION.

Sept. 27—The Wonderful Adventure (Drama).
Oct. 4—Sin (Drama).
Oct. 11—The Little Gypsy (Drama).
Oct. 18—The Family Stain (Drama).

### FROHMAN AMUSEMENT CO.

August—Just Out of College (Comedy).
Sept.—Body and Soul (Drama).

### IVAN FILM PRODUCTIONS, INC.

August—A Mother's Confession (Five parts—Drama).

### LIBERTY MOTION PICTURE CORPORATION.

Sept. 15—An American Gentleman (Five parts—Drama).
Oct. 6—For Five Thousand Dollars a Year (Five parts—Drama).

### METRO PICTURES CORPORATION.

Sept. 27—An Enemy to Society (Columbia—Five parts—Drama).
Oct. 4—Song of the Wage Slave (Popular Plays and Players—Five parts—Drama).
Oct. 11—The Stork's Nest (Columbia—Five parts—Drama).
Oct. 18—The Final Judgment (Rolfe—Five parts—Drama).

### PARAMOUNT PICTURES CORPORATION.

Sept. 27—Voice in the Fog (Lasky—Drama).
Sept. 30—The Fatal Card (Famous Players—Drama).
Oct. 4—Zaza (Famous Players—Drama).
Oct. 7—The Girl of Yesterday (Famous Players—Drama).
Oct. 11—The White Pearl (Famous Players—Drama).
Oct. 14—Blackbirds (Lasky—Drama).
Oct. 18—The Chorus Lady (Lasky—Drama).

### THE PICTURE PLAYHOUSE FILM COMPANY.

Oct.—The Pearl of the Antilles (Five parts—Drama).

### PARAMOUNT TRAVEL SERIES.

**Capturing the Lordly Tarpon.**
**Banana and Pineapple Growing.**
**Water Sports at the Equator.**
**Capitol of S. A., At Washington.**
**The Snow Capped Andes Mountains.**
**Santiago's Famous Fire Department.**

### STERLING CAMERA & FILM COMPANY.

Sept. 1—The Game of Three (Five parts—Dr.).

### SUN PHOTOPLAY CO.

July—The Princess of India (Five parts—Drama).

### THE PHOTOPLAY RELEASING CO.

August—Sarah Bernhardt at Home (Two parts).

### UNITED PHOTO PLAYS COMPANY.

Sept. 20—The Victory of Virtue (Five parts—Drama).

### WORLD COMEDY STAR FILM CORPS.

Aug. 9—Pokes and Jabs in "Juggling the Truth" (Wizard—Comedy).
Aug. 16—Pokes and Jabs "In Clover" (Wizard—Comedy).

### WORLD FILM CORPORATION.

Sept. 27—The Flash of an Emerald (Shubert—Drama).
Sept. 27—The Master of the House (Triumph—Drama).
Oct. 3—The Lure of Woman (Armstrong—Drama).
Oct. 3—Little Mademoiselle (Shubert—Dr.).
Oct. 4—The Price (Triumph—Drama).
Oct. 10—The Family Cupboard (Brady—Dr.).
Oct. 11—Blue Grass (Equitable—Drama).
Oct. 17—The Code of the Mountains (Shubert—Drama).
Oct. 18—The Bludgeon (Equitable—Drama).

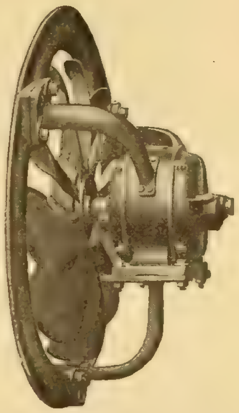
### V-L-S-E, INC.

Oct. 4—Dust of Egypt (Vitagraph—Five parts—Drama).
Oct 11—The Valley of Lost Hope (Lubin—Five parts—Drama).
Oct. 18—The Man Who Couldn't Beat God (Vitagraph—Drama).
Nov. 1—The Turn of the Road (Vitagraph—Drama).
Nov. 8—The Raven (Essanay—Five parts—Drama).
Nov. 15—Sweet Alyssum (Selig—Five parts—Drama).

### KLEINE—EDISON FEATURE SERVICE.

Oct. 6—Vanity Fair (Edison—Seven parts—Drama).
Oct. 13—The Magic Skin (Edison—Five parts—Drama).
Oct. 20—The Green Cloak (Kleine-Five parts—Drama).
Nov. 3—The Politicians (Kleine—Five parts Drama).
Nov. 10—The Purple Dawn (Edison—Five parts Drama).
Nov. 17—The Sentimental Lady (Kleine—Dr.).

# A Full House



You will never keep it unless you have proper ventilation. Westinghouse Ventura Exhaust Fans remove the foul air noiselessly and without creating drafts. And your patrons will be comfortable and enjoy your pictures.

Easy to install, easy to operate, small cost to run. You should have one or more.

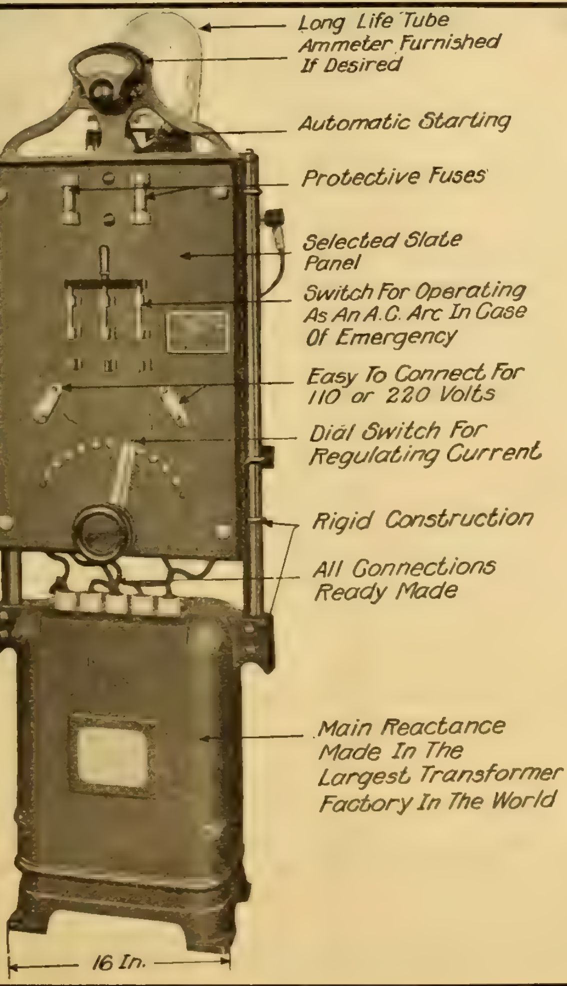
Send for prices and tell us your seating capacity.

**Westinghouse Electric & Manufacturing Company**

**Sales Offices in**
**All Large American Cities**

**East Pittsburgh**
**Pennsylvania**

---


Long Life Tube
Ammeter Furnished If Desired
Automatic Starting
Protective Fuses
Selected Slate Panel
Switch For Operating As An A.C. Arc In Case Of Emergency
Easy To Connect For 110 or 220 Volts
Dial Switch For Regulating Current
Rigid Construction
All Connections Ready Made
Main Reactance Made In The Largest Transformer Factory In The World
16 In.

# A New Mercury Arc Rectifier

This new rectifier embodies many improvements that are of vital interest to moving picture theatre managers.

With a Mercury Arc Rectifier you get brighter pictures, whiter pictures, clearer pictures and pictures without flicker. And the big saving in your current bills soon pays for the initial cost. Many theatres that have a. c. and d. c. use a Mercury Arc Rectifier on a. c. because of the economy and the many other advantages of the Mercury Arc Rectifier—which in the end means more profit and increased business.

***Write for booklet and information on G-E Rectifiers***

**General Electric Company**

**General Office:** Schenectady, N.Y.

5804

# List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 310, 312.)

## General Film Company

**RELEASE DAYS.**

**Monday**—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

**Tuesday**—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

**Wednesday**—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

**Thursday**—Biograph, Essanay, Lubin, MinA, Selig, Vitagraph.

**Friday**—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

**Saturday**—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

### BIOGRAPH.

Sept. 29—The Country Parson (Special—Three parts—Drama).
Sept. 30—Winning the Widow (Comedy—Dr.).
Oct. 1—Brutality (Drama) (Biograph-Reissue No. 17).
Oct. 2—Her Renunciation (Drama).
Oct. 4—The Old and the New (Drama).
Oct. 5—The Worth of a Woman (Special—Two parts—Drama).
Oct. 7—Her Soul Revealed (Drama).
Oct. 8—Billy's Stratagem (Drama) (Biograph Reissue No. 18).
Oct. 9—Bob's Love Affairs (Comedy—Dr.).
Oct. 11—Jealousy's Fools (Drama).
Oct. 12—Blow for Blow (Special—Two parts—Drama).
Oct. 13—Serge Panine (Special—Three parts—Drama).
Oct. 14—The Dawn of Courage (Drama).
Oct. 15—Pippa Passes (Drama—Biograph Reissue No. 19).
Oct. 16—The Inevitable (Drama).

### EDISON.

Sept. 29—The Parson's Horse Race (Comedy).
Oct. 1—The Ploughshare (Special—Four parts—Drama).
Oct. 2—The Butler (Drama).
Oct. 1—The Ploughshare (Special—Four parts—Drama).
Oct. 2—The Butler (Drama).
Oct. 6—Black Eyes (Comedy).
Oct. 8—An Unwilling Thief (Special—Three Parts—Drama).
Oct. 9—The Manufacture of Coin (Edu.)
Oct. 13—The Widow's Breezy Suit (Comedy).
Oct. 15—Gladiola (Special—Four parts—Dr.).

### ESSANAY.

Sept. 24—An Unexpected Romance (Western—Drama).
Sept. 25—Affinities (Special—Two parts—Dr.).
Sept. 27—Darling Dandy (Special—Three parts—Drama).
Sept. 28—The Convict's Threat (Special—Two parts—Drama).
Sept. 29—Dreamy Dud "At the Old Swimmin' Hole" (Cartoon—Comedy).
Sept. 30—Off for a Boat Ride (Comedy).
Oct. 1—Broncho Billy Misled (Drama).
Oct. 2—The Family Divided (Special—Three parts—Drama).
Oct. 4—Shanghaied (Charles Chaplin Subject-Special—Two parts—Comedy).
Oct. 4—Tides That Meet (Special—Three parts—Drama).
Oct. 5—The Old Sin (Special—Three parts—Drama).
Oct. 6—The Fable of "The Statesman Who Didn't Make Good" (Comedy).
Oct. 7—Snakeville's Weak Women (Comedy).
Oct. 8—Broncho Billy, Sheepman (Western Drama).
Oct. 9—Suppressed Evidence (Special—Two parts—Drama.

### GEORGE KLEINE.

Sept. 6—Her Secret (Special—Two parts—Drama).
Sept. 13—The Social Law (Special—Two parts—Drama).
Sept. 20—A Woman's Mistake (Special—Two parts—Drama).
Sept. 27—The Mysterious Visitor (Special—Two parts—Drama).
Oct. 4—The Fashion Shop (Special—Two parts—Drama).

### KALEM.

Sept. 24—A Daughter's Sacrifice (Alice Joyce Reissue—Drama).
Sept. 25—A Matter of Seconds (Episode No. 46 of the "Hazards of Helen" Railroad Series—Drama).
Sept. 27—The Guilt (Broadway Favorites—Special—Three parts—Drama).
Sept. 28—Foiled (Comedy).
Sept. 29—Mysteries of the Grand Hotel (Episode No. 11, "The Man on Watch"—Special—Two parts—Drama).
Oct. 1—The Curious Case of Meredith Stanhope (Special—Two parts—Dr.).
Oct. 2—The Runaway Boxcar (Episode No. 47 of the "Hazards of Helen" Railroad Series—Drama).
Oct. 4—The Pretenders ("Broadway Favorites"—Special—Four parts—Comedy—Drama).
Oct. 5—Whitewashing William (Comedy).
Oct. 6—The Man in Irons (Episode No. 12 of the "Mysteries of the Grand Hotel"—Special—Two parts—Drama).
Oct. 8—The Finger of Suspicion (Drama) (Alice Joyce Reissue).
Oct. 9—The Water Tank Plot (Episode No. 48 of the "Hazards of Helen" Railroad Series—Drama).
Oct. 11—The Dancing Doll ("Broadway Favorites" Special—Three parts—Drama).
Oct. 12—Queering Cupid (Comedy).
Oct. 13—Voices in the Dark (Special—Two parts—Drama).
Oct. 15—The Law At Silver Camp (Special—Two parts—Drama).
Oct. 16—A Test of Courage (Episode No. 49 of the "Hazards of Helen" Railroad—Series—Drama).

### LUBIN.

Sept. 25—Captain Kidd and Ditto (Comedy).
Sept. 27—Tony and Marie (Drama).
Sept. 28—In Zululand (Comedy).
—The Wayville Slumber Party (Com.).
Sept. 29—The Last Rose (Special—Two parts—Drama).
Sept. 30—Voices from the Past (Special—Three parts—Drama).
Oct. 1—When the Wires Crossed (Drama).
Oct. 2—The Cello Champion (Comedy).
Oct. 4—Think Mothers (Drama).
Oct. 5—Love and Swords (Comedy).
Oct. 6—Jim West—Gambler (Special—Three parts—Drama).
Oct. 7—The Telegrapher's Peril (Special—Two parts—Drama).
Oct. 8—The Son (Drama).
Oct. 9—Think of the Money (Comedy).
Oct. 11—The Emerald God (Drama).
Oct. 12—Romance of a Beanery (Comedy).
Oct. 13—The Steadfast (Special—Two parts—Drama).
Oct. 14—Nan o' the Backwoods (Special—Three parts—Drama).
Oct. 15—Belle of Barnegat (Drama).
Oct. 16—The Price of Pies (Comedy).

### MINA.

Aug. 12—Billy's Nurse (Comedy).
Aug. 19—A Case of Limburger (Comedy).
Aug. 26—Some Monkey Business (Com.).
—How Wifey Won Out (Com.).
Sept. 30—Why the Boarders Left (Comedy).
Sept. 2—Squeals on Wheels (Com.)
Sept. 9—Lost in the Swim (Comedy).
Sept. 16—Booming Trixie (Comedy).
Sept. 23—When Husband's Go to War (Com.).
Oct. 7—The Honeymoon Roll (Comedy).

### SELIG.

Sept. 28—Her Slight Mistake (Drama).
Sept. 30—The Agony of Fear (Special—Three parts—Drama).
Sept. 30—Hearst-Selig News Pictorial No. 78, 1915 (News).
Oct. 2—Mutiny in the Jungle (Jungle Zoo—Drama).
Oct. 4—A Sultana of the Desert (Special—Two parts—Drama).
Oct. 4—Hearst-Selig News Pictorial No. 79, 1915 (News).
Oct. 5—The Girl and the Mail Bag (Drama).
Oct. 7—The Bridge of Time (Special—Three parts—Drama).
Oct. 7—Hearst-Selig News Pictorial No. 80, 1915 (News).
Oct. 9—The Tiger Slayer (Jungle-Zoo—Dr.).
Oct. 11—The Sculptor's Model (Special—Two parts—Drama).
Oct. 11—Hearst-Selig News Pictorial No. 81, 1915 (News).
Oct. 12—The Foreman's Choice (Drama).
Oct. 14—The Chronicles of Bloom Center Series No. 1, "Landing of the Hose Reel" (Special—Three parts—Comedy).
Oct. 14—Hearst-Selig News Pictorial No. 82, 1915 (News).
Oct. 16—In the Midst of African Wilds (Jungle—Zoo—Drama).

### VITAGRAPH.

Sept. 23—The Lesson of the Narrow Street (Drama).
Sept. 24—Back to the Primitive (Comedy).
Sept. 25—From Out of the Big Snows ("Broadway Star Features"—Special—Three parts—Drama).
Sept. 27—The Butterfly's Lesson (Drama).
Sept. 28—Through Troubled Waters ("Broadway Star Features" — Special — Three parts—Drama).
Sept. 29—Rags and the Girl (Drama).
Sept. 30—The Plague Spot (Drama).
Oct. 1—The Fox Trot Finesse (Comedy).
Oct. 2—A Queen for an Hour (Special—Two parts—Comedy).
Oct. 4—The Reward (Drama).
Oct. 5—Barriers of Prejudice (Special—Two parts—Drama).
Oct. 6—Fits and Chills (Comedy).
Oct. 7—Old Good for Nuthin' (Comedy-Dr.).
Oct. 8—Miss Sticky-Moufie-Kiss (Comedy).
Oct. 9—Youth (Special—Broadway Star Feature—Three parts—Drama).
Oct. 11—The Lure of a Widow (Comedy).
Oct. 12—Lillian's Husbands (Broadway Star Feature — Special — Three parts—Comedy).
Oct. 13—On With the Dance (Comedy).
Oct. 14—The Third Party (Drama).
Oct. 15—How John Came Home (Comedy).
Oct. 16—The Ruling Power (Special—Two parts—Drama).

## General Film Company Features

### BROADWAY STAR FEATURES.

Sept. 11—One Performance Only (Special—Three Parts—Drama).
Sept. 14—West Wind (Special—Three parts—Military Drama).
Sept. 25—From Out of the Big Snows (Special—Three parts—Drama.)
Sept. 28—Through Troubled Waters (Special—Three parts—Drama).
Oct. 9—Youth (Special—Three parts—Dr.).
Oct. 12—Lillian's Husbands (Special — Three parts—Comedy).

### KNICKERBOCKER STAR FEATURE.

July 21—The Cup of Chance (Special Feature—Three parts—Drama).
Aug. 4—The Tides of Time—Special Feature—Three parts—Drama).
Aug. 18—Capital Punishment (Special—Feature—Three parts—Drama).
Sept. 1—Nancy of Stony Isle (Three parts—Special Feature—Drama).
Sept. 15—The Purple Night (Three parts—Special Feature—Drama).
Sept. 29—The Girl from Tim's Place (Special—Feature—Three parts—Drama).
Oct. 13—The Dragon's Claw (Special Feature—Three parts—Drama).

Choose your own service of SELIG. LUBIN, BIOGRAPH. VITAGRAPH.
ESSANAY. KALEM and EDISON. Regular releases of One, Two, Three
and Four Reel productions at our Exchange nearest you.
GREATER NEW YORK FILM RENTAL CO., 126-132 West 46th Street, New York

# Gold Medal of Honor

GIVEN

## WURLITZER *Hope-Jones* *Unit Orchestra*

AT

## Panama Pacific Exposition

INSTALLED IN AMERICA'S LARGEST THEATRES

WRITE FOR INTERESTING DESCRIPTIVE LITERATURE

**THE RUDOLPH WURLITZER CO.**

Cincinnati: 121 East 4th St.
New York: 118 West 41st St. Bet. Broadway and 6th Ave.
Chicago: 329-331 So. Wabash Ave.
Philadelphia: 912 Chestnut St.
San Francisco: 985 Market St.

---

# Air First!

The success of your theatre depends on two things—

***Good Air—Good Films.***

Air first, because no matter how good your films, if the theatre is close, hot and stuffy, people will go elsewhere. You must make them comfortable.

If you want "capacity houses" the year round, see that your theatre is properly ventilated.

The perfect ventilation of your theatre may be easily, inexpensively and permanently maintained by the installation of—

**"GLOBE" VENTILATORS**

They are absolutely noiseless—there are no moving parts to get out of order—they are storm-proof—simple—efficient.

Install them and forget them—they will be busy every minute 24 hours a day, helping you make more profits.

**Globe Ventilator Co. Dept. M Troy, N. Y.**

***Write for full particulars***

A PERFECT POWERFUL CATHEDRAL PIPE ORGAN
PLAYED FROM THE PIANO KEY BOARD

# "THE HARMO"

## *Three in One—*

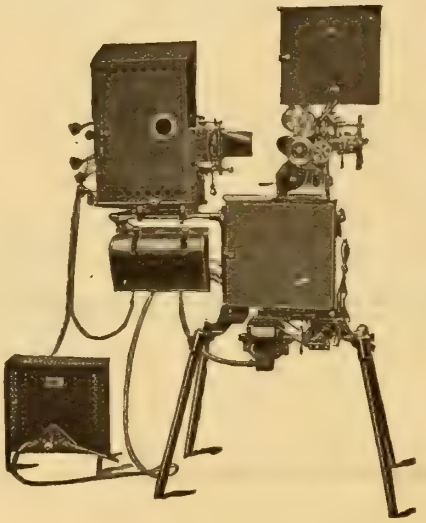
## Organ Alone—Piano Alone—or Both Together

Fills the needs of the modern theatre. Has the refined orchestral effects, such as Drums, Cymbals, Chimes, etc. 5 models—to fit any size house with capacity of 300 to 5,000.

**PRICE—WELL. WE CAN ASTONISH YOU**

**The Harmo Electric Co., 1423 McCormick Bldg., Chicago, Ill.**
**126 W. 46th St., New York**

---



# *Would You Care*

If we could show you how to MAKE MORE MONEY? How to substantially increase your receipts at a small outlay?

We have a proposition of interest to all Moving Picture Exhibitors and Managers, that has never been placed before them.

We will sell you a NEW GENUINE POWER'S, NEW 1916 MODEL MOTIOGRAPH, EDISON OR A SIMPLEX MACHINE, guaranteed for one year from date of sale, on payments of less than **ONE DOLLAR PER DAY.**

Drop us a line today and we will tell you all about our plan.

**AMUSEMENT SUPPLY COMPANY**
**6th Floor, Cambridge Bldg., Northwest Cor. 5th and Randolph**
**CHICAGO, ILLINOIS**

**Distributors of the Power's, Motiograph, Edison and Simplex Machines and Genuine Parts**

---

# BIO AND ELECTRA CARBONS

We have a fair supply of these carbons on hand at reasonable prices. If you are in need of any let us know. A good supply on hand of French Imported **Condensers,** 75 cents each. Guaranteed against discoloring. Let us quote you on your general supplies. We can save you money. Prompt shipment—no delay. We have a few **Perfect Ticket Choppers** with the latest push lever to remove tickets, at an inviting price.

If you are not in receipt of our new catalogue, will send you one on request. You will find it interesting and helpful.

**THE STERN MANUFACTURING COMPANY, 109 N. 10th St., Philadelphia, Pa.**

---

## BARGAINS

| | |
|---|---|
| 1 Power's 6-A Machine in A1 Condition........... | $160 |
| 1 Power's 6 Machine with 14" magazines......... | 130 |
| 3 Power's 6 Machines (each)..................... | 115 |
| 2 Edison Model B's (each)....................... | 80 |

The above machines are complete with 110 Volt Rheostats and new Bausch & Lomb lenses.

**Calehuff Supply Co., Inc., 1301 Race St., Philadelphia**
**Headquarters for all Makes of Machines and Supplies.**

---

**COOL & VENTILATE BY TYPHOONS**

Send for Catalogue "W"

TYPHOONS COOL YOUR SHOW
Tel. 8134 Bryant.

TYPHOON FAN CO.
1544 Broadway, N.Y.

---

# A Dependable Mailing List Service

Saves you from 30 to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features, Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W29

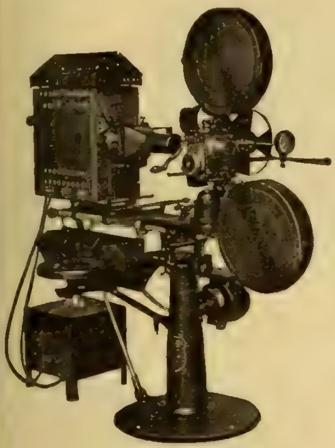
**MOTION PICTURE DIRECTORY COMPANY**

80 Fifth Avenue, New York — Phone 3227 Chelsea
425 Ashland Block, Chicago — Phone 2003 Randolph

*Addressing Multigraphing Printing Typewriting*

## The Best and Most Substantial Motion Picture Machine on the Market

It is the machine that will give satisfaction.



**Before you purchase any other make inspect**

## The 1916 Model Motiograph

Ask your dealer to show you the **New Sliding Disc Connection** and the **Extra Balance Wheel on Cam Shaft.**

Or better still, ask for a demonstration. The machine will tell FACTS.

**The Machine is Right**
**The Price is Right**

Can you afford to miss such an opportunity?

**Price Complete 1916 Model, $250.00**

**The Enterprise Optical Mfg. Co.**
**574 W. Randolph St., Chicago, Ill.**

**Eastern Office**
**19 West 23rd St., New York City.**

**Western Office**
**833 Market St., San Francisco, Cal.**

---

## ELECTRA

**PINK LABEL**

## CARBONS

**are a guarantee of perfect projection**

A Limited Stock of

5/8 x 12 Cored Double Pointed and 5/8 x 6 Cored
Still on Hand

To be had of all first-class dealers

SOLE IMPORTER

**HUGO REISINGER**
**11 Broadway New York**

---

## *Order Now*

**The Complete List of**

## Educational Film Releases

**FOR 1914**

**Compiled by Dr. Stockton, of the staff of the Moving Picture World, as published in our issues of February 6th and 13th. Published in pamphlet form together with an article on the method of cataloging.**

Bound in paper covers and selling at 20c each, they will form a ready and handy reference list.

Only a limited number have been printed.

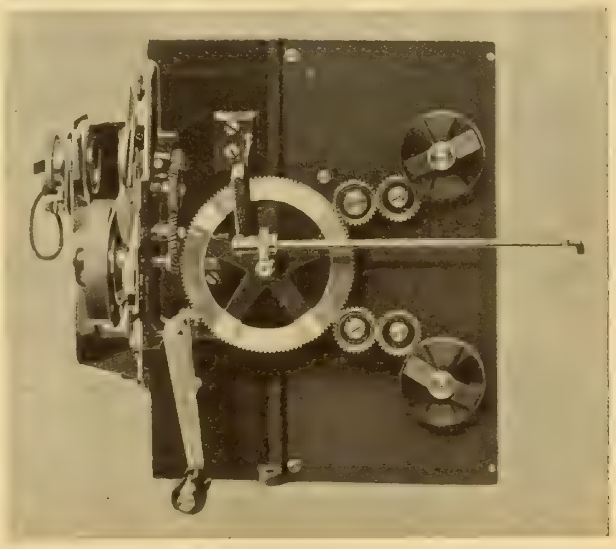
Orders and remittances should be addressed

**MOVING PICTURE WORLD**
**17 Madison Avenue, New York**

**Two cent postage stamps most convenient form of remittance**

---

## A One Piece Machine



The Universal Camera is so constructed that every moving part is directly connected to one main casting, which insures perfect operating mechanism and protection against disarrangement through rough handling or climatic change.

*Demonstrational Catalogue on request*

The Universal Camera Company
25 E. Washington St., Chicago, U. S. A.
Room No. 1207
Times Bldg., New York
Represented by
Atlas Educational Film Company
821 Market Street, San Francisco, Cal.

## The Arc Controller

**ASK———**

S. L. ROTHAPFEL
HENRY J. BROCK
EDW. J. SPIEGEL
MITCHEL MARK
MARCUS LOEW
WM. FOX
A. L. SHAKMAN
STANLEY MASTBAUM
FRED J. DOLLINGER
B. K. BIMBERG
OLYMPIA THEATRES, INC.
UNITED BOOKING OFFICES
THE SHUBERTS
TRIANGLE FILM CORP.
JOHN KUNSKY
JOSIAH PEARCE & SONS
H. FICHTENBERG
WM. T. ROCK
M. W. McGEE
MIKE SHEA
WILMER & VINCENT
MARION S. PEARCE

**———WHAT THEY THINK**

**SPEED CONTROLLER CO., Inc.**
**257-259 WILLIAM STREET NEW YORK**

# Bad Films Made Good
# Good Films Made Better

**Editing, titling and reconstructing a specialty.**

ROSKAM FILM HOSPITAL
**220 West 42nd Street, New York City**

**Telephone Bryant 930**

## SIMPSON SOLAR SCREEN

**The Original Daylight Screen**

SEAMLESS SEAMLESS

## THE PERFECT PROJECTION SURFACE

Write us for particulars.

**ALFRED L. SIMPSON**
**113 West 132nd Street, N. Y. City**

***Patented June, 1908***

## MAKE'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips of assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

UTILITY TRANSPARENCY CO.
173 West 9th Street Brooklyn, N. Y.

*A Reel Bright Spot*

BIO
CARBONS

*Produced Only With*

# BIO CARBONS

RECOGNIZED BIO CARBONS BRAND STANDARD

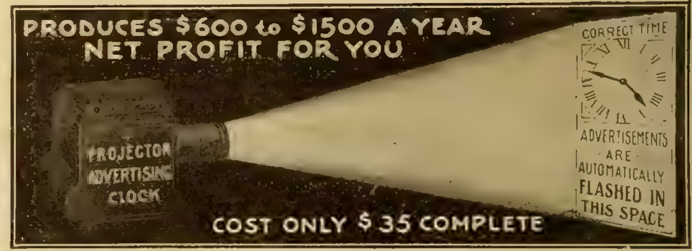
*ORDER FROM YOUR DEALER OR EXCHANGE OR FROM*

*Charles L. Kiewert Co.*

*NEW YORK*
*165 Greenwich Street*

*MILWAUKEE*
*114 Huron St.*

*SAN FRANCISCO*
*143 Second St.*


PRODUCES $600 to $1500 A YEAR NET PROFIT FOR YOU
CORRECT TIME
ADVERTISEMENTS ARE AUTOMATICALLY FLASHED IN THIS SPACE
PROJECTOR ADVERTISING CLOCK
COST ONLY $35 COMPLETE

This apparatus projects the face of a clock and flashes six different advertisements, one at a time, upon a small screen placed to one side of your picture screen. It is automatic, requires no attention whatever, uses ordinary incandescent light. Six advertisers at only $2 to $5 weekly each, nets you $600 to $1500 yearly profit. Your business neighbors are anxious to advertise in your theatre—why not make this extra easy money? Order now, delay means loss. Price of the PROJECTOR ADVERTISING CLOCK with screen, complete, ready for business, $35 F. O. B. New York.

**Standard Mfg. Co., 210 Canal Street, New York**

# Motion Picture Machines

**FROM**

## The Largest Supply House in the East

**We are Distributors for**

## Minusa Gold Fibre Screens

**The Acme of Screen Perfection.**

**Power, Simplex and Baird machines and all supplies**

Catalogs for the asking

**LEWIS M. SWAAB**
**1327 Vine Street, PHILADELPHIA**

**QUALITY FIRST!!**

**YOUR NEGATIVE DEVELOPED, PRINTED, TITLED and SHIPPED within 12 hours.**

**5c. per foot complete**

**Local work given preference over all other.**

**6c. TITLES per foot**

**GUNBY BROS., Inc.**

**145 West 45th Street, New York City**

**FILM TITLES**

**CARDS FREE**

Per Foot **5c** Tinting Free

**DEVELOPING & PRINTING**

5c Per Foot—Any Length
ON EASTMAN STOCK

**Perfect Printing Work Guaranteed**

*Can Furnish Expert Camera Men for Features, Industrial and Commercial Work*

**BRILLIANT FILM MFG. CO.**

247 N. Eleventh St., PHILADELPHIA, Pa.

**HARRY K. LUCAS**

"THE SUPPLY KING"
ATLANTA, GEORGIA
EVERYTHING FOR THE THEATRE.
50-PAGE ILLUSTRATED SUPPLY CATALOGUE MAILED FREE.

**Moving Picture Exhibitors**

Get your supplies from FULCO the house that carries everything you need

**E. E. FULTON CO., 152 W. Lake St., Chicago**

**Ornamental Theatres**

**PLASTER RELIEF DECORATIONS**

**Theatres Designed Everywhere**

**Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs.**

**THE DECORATORS SUPPLY CO.**

**Archer Ave. and Leo St., CHICAGO, ILL.**

**Quality** means **EVANS** means **Perfection**

**We do PARTICULAR Work for PARTICULAR People**
**Developing and Printing ONLY**

**EVANS FILM MANUFACTURING COMPANY**

**416-418-420-422 West 216th Street, New York City**

Telephone 6881 Audubon

**KNOWLEDGE BRINGS SUCCESS**

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs less.

**ONE YEAR..........................$3.00**
**SIX MONTHS ....................$1.50**
See title page for rates Canada and Foreign

**MOVING PICTURE WORLD**
**17 Madison Avenue, New York.**

.................................................................

.................................................................

.................................................................

Cut out and mail today.

Theatre..................................................

THE WORLD SERIES

On your own screen—play for play—just as it is occurring at the big game (not slides).

HERE'S THE STORY

"THE SPORTOSCOPE"

Is a wonderfully practical mechanical article. Simply attach it to the stereopticon of your own machine, and let your own operator play the game in detail. Runners, players, bases and all, on your own screen. Absolutely simple to operate and perfect in every detail.

Shoot Us a Wire. Our Terms Will Be a Pleasant Surprise

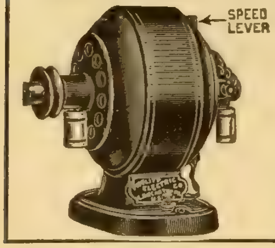
**El-Dee Novelty Co.**
Sole Owners and Manufacturers
1505 North 19th St., Philadelphia, Pa.

**Globe Feature Picture Booking Office**
1564 Broadway, New York City
Tel. 3914 Bryant

*Spanish* TITLES *English*
DEVELOPING---PRINTING
Film Titles Mfg. Company
Room No. 407, 110-112 W. 40th St., New York City

EXPERT PRINTING and DEVELOPING
Fireproof throughout. Your negatives are safe here. Lowest prices
Most convenient location in the city. 23d St. cars pass our doors.
Prompt deliveries
NEW YORK FILM LABORATORIES
521-523 West 23d St., N. Y.

THE BIOSCOPE
IS THE ENGLISH TRADE JOURNAL
OF THE MOVING PICTURE INDUSTRY
Annual Subscription (post free) 14s. (Dollars, 3.50)
85 SHAFTESBURY AVENUE, LONDON, W.



HERE IT IS
Motors for moving picture machines.
110-60 Alternating Current, $14.00
110 Volts Direct Current, 12.00
Furnished complete with speed lever giving a speed range of 50%.
Immediate delivery for cash with order.
These motors you can attach yourself.
We manufacture Motor-Generator Sets.
FIDELITY ELECTRIC CO.
LANCASTER, PA.

FRUDE FILM CIRCUIT CLOSER
For motor driven picture machines
SAVES MONEY AND WORRY
MOTION PICTURE FIRE PREVENTION DEVICES COMPANY
1601 Indiana Avenue, Chicago

OVER 5000
SATISFIED USERS OF
ANDERSON MADE
"MINUSA
GOLD FIBRE SCREENS"

WHY SHUT YOUR EYES TO THIS FACT!

There are OVER FIVE THOUSAND satisfied users of "Anderson Method Made" Gold Fibre Screens; the result of EIGHT YEARS' successful screen manufacturing.

NO OTHER SCREEN can compare with the "Minusa" because we don't carry our screen in stock, like a dry-goods store carries muslin, and fill all orders from the same "bolt." The "Minusa Gold Fibre Screen" is "BUILT BY BRAINS," made expressly for you, to fit the peculiar requirements of your theatre.

DON'T SHUT YOUR EYES TO THIS FACT any longer, but send in your specifications TO-DAY, and make us prove what we say.

*Write or wire today for prices and samples.*

MINUSA CINÉ PRODUCTS COMPANY
MINUSA
SAINT LOUIS BROADWAY AT CHESTNUT. | CHICAGO SAN FRANCISCO | PITTSBURGH CALGARY, ALBERTA | NEW YORK 19 WEST TWENTY-THIRD ST.
SCREENS "BUILT BY BRAINS"

DUTCH EAST INDIES
Netherlands
DE KINEMATOGRAAF
Leading Organ of the Cinematograph Trade. With Correspondents all over the World.
AMSTERDAM HOLLAND
Annual Subscription ....................fl. Dutch 7.50
Sample Copies ....................fl. Dutch 0.20
Advertisements, each line ....................fl. Dutch 0.20
Belgium
DUTCH WEST INDIES

PORTER EQUIPS THEATRES COMPLETE

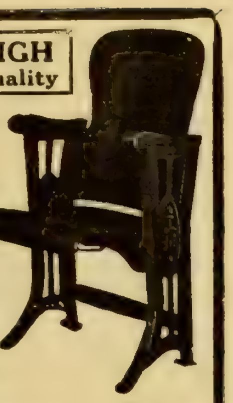
Solves all projection problems, furnishes and installs the very BEST MOTION PICTURE MACHINES and ACCESSORIES THAT MONEY CAN BUY. Perfect Projection Guaranteed. EVERYTHING OF FIRST QUALITY FOR MOTION PICTURE THEATRES.

B. F. PORTER, 1482 BROADWAY, Bet. 42nd and 43rd Sts., NEW YORK

**Non-Breakable and Sanitary STEEL and CAST IRON**

**HIGH Quality**

**LOW Price**



## Opera Chairs

immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

**STEEL FURNITURE CO.**
Grand Rapids, Mich.; New York, 150 Fifth Av

---

**THE PEABODY SCHOOL FURNITURE CO.**
North Manchester, Ind.

Opera Chairs
Folding Chairs
Complete Line
Prompt Shipments
Write for Catalogue
With Direct Factory Prices

---

## Are You Tired

of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The

## Orpheum Collection

contains the best music of this kind published. **Issued in Three Series:**

**No. 1, No. 2 and No. 3**

Piano (24 pages each), 58 cts. for each series; $1.15 for any two; $1.70 for all three. Violin, 40 cts. each; 75 cts. for any two; $1.05 for all three. Cornet, 35 cts. each; 65 cts. any two; 95 cts. all three. First and second series have parts for Cello, Flute, Clarinet, Trombone and Drums. Practical for piano alone or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. **Note new address.**

**CLARENCE E. SINN**
**1942 West 21st St. Chicago, Ill.**

---

## COMPENSARC

**That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our**

**BOOKLET 15018**

**FORT WAYNE ELECTRIC WORKS**
**of General Electric Company**
**1402 Broadway**
**FORT WAYNE, INDIANA**
733

---

**CONDENSER BREAKAGE STOPPED**

by using the Preddey Mount; fits any lamp in a moment. Very simple and rugged. Pays for itself in a week. Lasts forever. Get circular. Positively stops breaking. Price $4.50. Used everywhere. Condenser expense ended.

**W. G. PREDDEY, 669 Haight St., San Francisco, Cal.**

---

## See the New "1915" Models.

**"UNLIKE THE ORDINARY CHAIRS"**

ADDRESS:
THEATRE CHAIR SALES DEPT.
NEW LONDON
U. S. A. WISC.

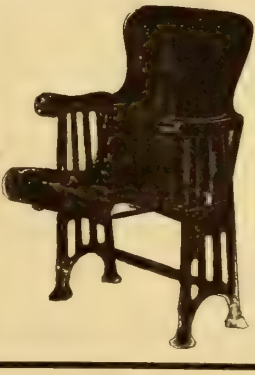
**CASTEEL THEATRE CHAIRS**

MADE ONLY BY
**WISCONSIN SEATING FACTORIES**

FACTORIES IN
NEW LONDON
PT. WASHINGTON
SHEBOYGAN
U. S. A. GRAFTON

---

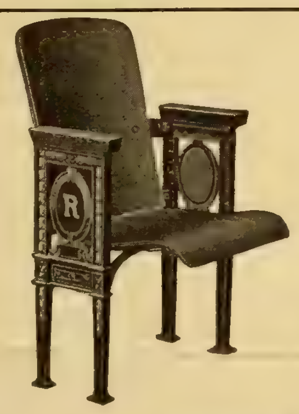
## OPERA CHAIRS



FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. NO. 31

**The A. H. Andrews Co.**
115-117 So. Wabash Ave.
Chicago, Ill.
Branches in all Leading Cities
New York Office
1472 Broadway, Long Acre Bldg.
Seattle Office
508-10-12 First Ave., So.
San Francisco Office
728 Mission Street

---



**When you want Opera Chairs remember we have**

## 50,000 CHAIRS ALWAYS IN STOCK

in 6 different designs in Antique Mahogany and Circassian Walnut finishes, assuring you of a satisfactory selection and

**IMMEDIATE SERVICE**

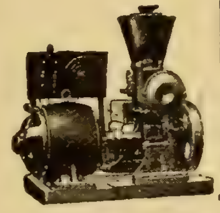
Other designs of unupholstered and Upholstered Chairs in unlimited numbers furnished in 25 to 50 days after receipt of specifications, depending on character of chair selected. We will be pleased to forward you illustrated literature on Veneer (plain) Chairs, or Upholstered; kindly state in which you are interested.

Our consultation service, specializing in designing economical arrangements for theatre seating, is tendered to you without any charge whatever.

**AMERICAN SEATING COMPANY**

General Offices: 1010 Lytton Bldg., Chicago.
Sales Offices in all principal cities.

---



## Good Light Means Big Crowds

The Sandow Moving Picture Electric Light Plant gives perfect light any time you want it, at 1-10 the cost of public service. Light enough to ship as baggage. Carry your own electric lights. Catalog 201 tells you how and how much. Want it?

**Detroit Motor Car Supply Company, Detroit, Michigan.**

---

## Anti-Censorship Slides

| | |
|---|---|
| Four Slides | 50c. |
| Six Slides | 75c. |
| Twelve Slides All Different | $1.50 |

**Moving Picture Exhibitors and Theatre Managers.** The fight against Legalized Censorship of Moving Pictures is your fight. Show these slides on your screen for the next few months and help create a strong public sentiment against this unnecessary and un-American form of legislation. See page 1743 of our issue of March 20th for text matter. All slides neatly colored, carefully packed and postage paid.

**"Keeping Everlastingly at It Brings Success"**

**Send your slide orders and remittances at once to**

**Moving Picture World, 17 Madison Ave., N. Y.**

The Surest, Simplest Way to Secure THE MOVING PICTURE WORLD is to Subscribe for It. We Offer the Biggest Value in the Trade Publication Field. Rates—Domestic $3.00; Canada $3.50; Foreign $4.00.

# Have You Observed

that *every* issue of THE MOVING PICTURE WORLD is a ***Special Issue?***

Our staff of the ablest men it has been possible to secure are constantly on the alert to provide for every individual connected with the Moving Picture Trade every possible help calculated to make for the success of the industry.

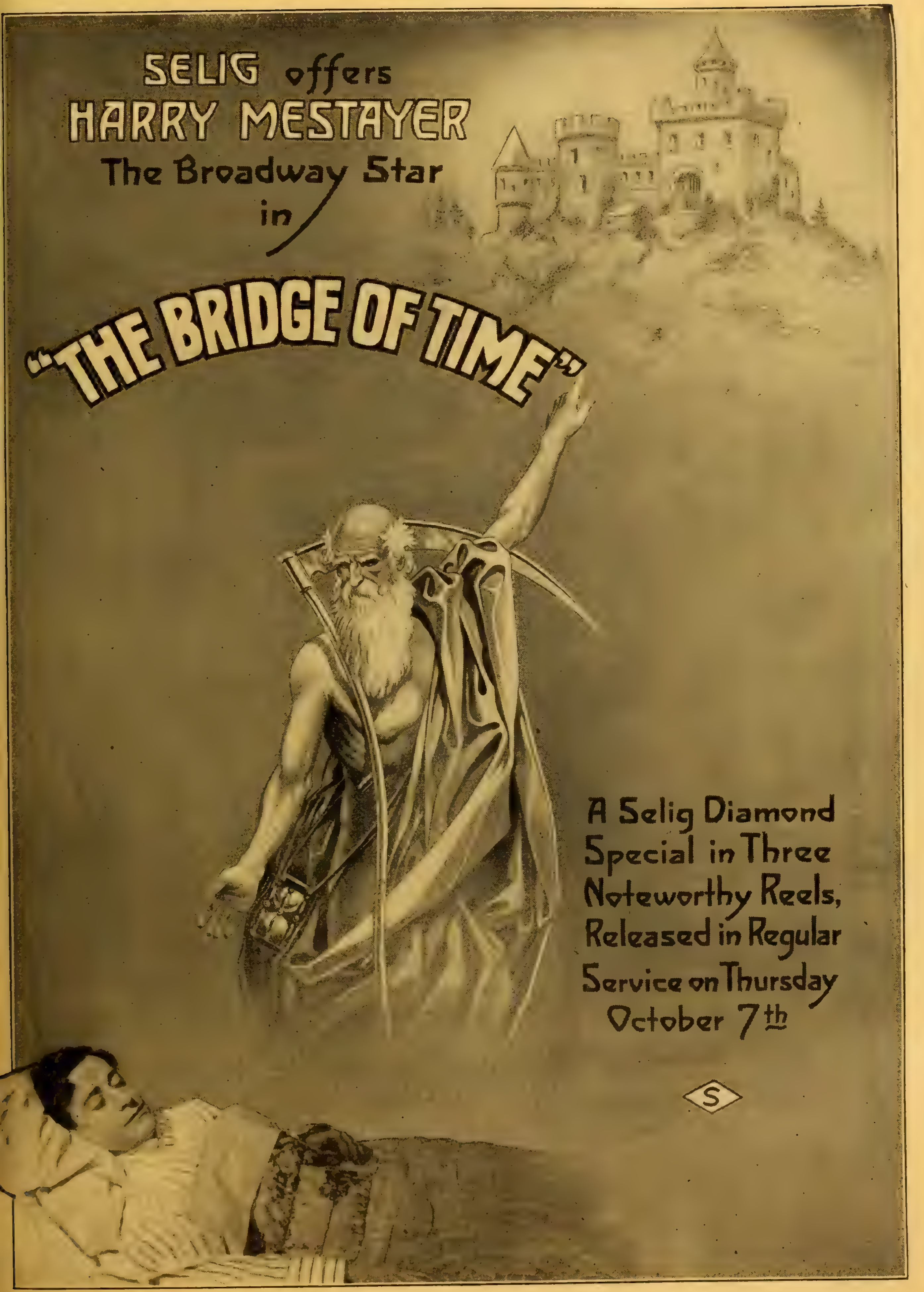
***"If It's Solid and Helpful, You'll Find It First and Continuously in THE MOVING PICTURE WORLD"***

## This Accounts for Our Tremendous Circulation.

## This Accounts for the Wonderful Results Our Advertisers Secure

***Results Speak for Themselves. You Cannot Get Anything Like the Same Value Elsewhere***

For Advertising Rates Address the CHALMERS PUBLISHING CO., 17 Madison Ave., New York City. THE MOVING PICTURE WORLD is the Market Place of the World for everything connected with the Moving Picture Industry.

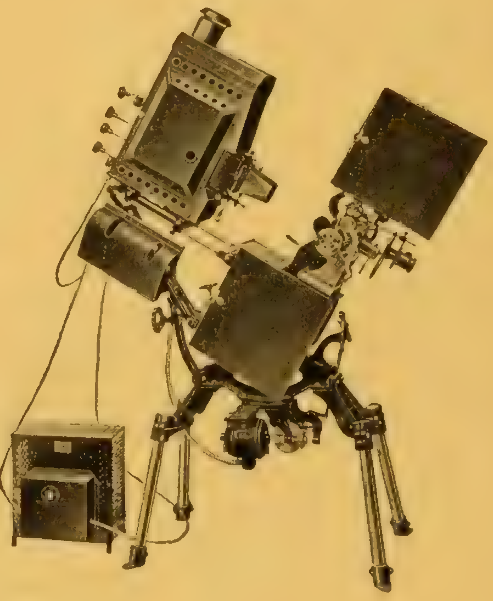


SELIG offers
HARRY MESTAYER
The Broadway Star
in

# "THE BRIDGE OF TIME"

A Selig Diamond
Special in Three
Noteworthy Reels,
Released in Regular
Service on Thursday
October 7th

S



N.P.Co.

# FOR MANY YEARS

the name "Power's" on motion picture projecting apparatus has stood for superiority, and with our latest model, Six B, it is truer today than ever before.

AWARDS

| | |
|---|---|
| American Museum of Safety, - - | Gold Medal, 1913 |
| American Museum of Safety, - - | Grand Prize, 1914 |
| Panama-Pacific International Exposition, | Grand Prize, 1915 |

HELD BY

**NICHOLAS POWER COMPANY**
NINETY GOLD STREET, NEW YORK CITY

ol. 26, No. 3 October 16, 1915 Price 10 Cents

H E HOFFMAN

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Seventh Day" (Edison).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

MUTUAL PROGRAM

# THANHOUSER

THE HOUSE OF CONSISTENCY

EDWIN THANHOUSER
PRESENTS

## THE SCOOP AT BELLVILLE

A NOVELTY NEWSPAPER STORY WITH SPICE AND CHARM

TWO REELS (INCLUDING SHORT FILLER) TUESDAY OCT. 12TH

---

## JOHN T. ROCKS AND THE FLIVVER

IT'S TIMELY ~ AND MIGNON ANDERSON AND GEORGE MARLO MAKE IT BULLY

ONE REEL ~ SUNDAY, OCT. 17TH

# *Than-o-play*

THANHOUSER 3 ACT PLAY

EDWIN THANHOUSER
PRESENTS

## THE LONG ARM OF THE SECRET SERVICE

AN AVALANCHE! ACTION! ADVENTURE! ROMANCE! - AND SURPRISE AFTER SURPRISE, WITH A CAST THAT SHOOTS THE STORY OVER POWERFULLY AND CLEVERLY

**THREE REELS - SATURDAY, OCT. 16TH**

# FALSTAFF COMEDIES

THE MIRTH OF
FALSTAFF FILMS
A NATION

EDWIN THANHOUSER
PRESENTS

## CAPERS OF COLLEGE CHAPS

REGULAR FELLOWS
MINDS FOR MISCHIEF
PLENTY OF TIME AND
THERE YOU HAVE IT

**ONE REEL - MON., OCT. 11TH**

## BING BANG BROTHERS

A RIPE, NIFTY STORY
WITH RILEY CHAMBERLIN
AT HIS BEST - YES -
AND A MORAL

**ONE REEL - THURS., OCT. 14TH**

**THANHOUSER FILM CORP.**
**NEW ROCHELLE, N.Y.**
MUTUAL FILM CORP. - SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO AND CANADA.

# The King is Dead!
# Long Live the King!

King Philip II of Spain has been dead more than three centuries.

But his spirit has been reincarnated in "In the Palace of the King," F. Marion Crawford's great masterpiece.

Essanay has brought to life the old Spanish court, with its thrilling love romances, intrigues, and royal plots in this 6-act photoplay.

It is a great spectacular pageant with 5,000 persons appearing in costumes—knights and ladies, soldiers and peasants.

The all-star cast includes Richard C. Travers, E. J. Ratcliffe, Nell Craig, Arleen Hackett, Lewis Edgard, Ernest Maupain, Lillian Drew, Sydney Ainsworth and Thomas Commerford. Directed by Fred E. Wright.

**Essanay**

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

**George K. Spoor, President**

Trademark Reg
U. S. Pat. 1907

# The UNIV

# 17th BROADW

# "The LON

Featuring America'

# FRAN

Mr. Keenan appears in a character gambler and "bad man" of the day woman; a strong enemy and a str his own.

## CAST OF C

Harley P. Hennage, a Gambler..Frank Keenan
Marie {Mother / Daughter}...Miss Beryl Boughton
Oliver Corblay, Prospector ...............Fred Church
Sam, His Indian Servant ...............Clyde Benson
T. Morgan Carey, a Promoter, of Boston, Mass., Harry Blaising
Donna ..............................Miss Stella Razeto
Bob McGraw, Engineer ...................Jack Nelson
Borax O'Rourke, Mule Skinner and Bad Man, Walter Newman
Miners, Citizens, Gamblers, Stage Drivers, Express Messengers, Indians, Dance Hall Habitues, etc., etc.

# RSAL *presents* it's
# Y UNIVERSAL FEATURE

# CHANCE" IN 6 GREAT PARTS

## ost distinguished character actor

# K KEENAN

that has made him famous. A 9; brave as a lion, tender as a friend—with a code of honor all

## ACTERS

| | |
|---|---|
| Story by | Peter B. Kyne |
| oted for the Screen by | Harvey Gates |
| uced by | Edward LeSaint |
| tions by | Scotty Dunlap |
| nical Directing and Designing by, | Frank D. Ormston |
| erties by | Frank Kelly |
| oumes by | A. B. Sorter |
| s by | L. Sainty |
| cal Program by | M. Winkler |
| ographed by | Friend F. Baker |

*Write or Wire Your Exchange*
*for Booking Dates*

**UNIVERSAL FILM**
**MANUFACTURING CO.**
CARL LAEMMLE, President
*"The Largest Film Manufacturing Concern in the Universe"*

**1600 BROADWAY**
**NEW YORK**

**BROADWAY**
**UNIVERSAL**
**FEATURES**

# Weekly Review of Features on the regular Universal Program

# The Greatest Program on Earth

## Carter De Haven and Flora Parker De Haven in *"The College Orphan"*

**Directed by Wm. Dowlin**

**Sixteenth Prize Release, Broadway Universal Features
Released Oct. 25th.**

That this charming comedy drama is timely, seasonable and full of the right atmosphere is to mention merely its most obvious attractions. Director Dowlin has succeeded in getting the true college spirit into all the school scenes, whether indoors or out. The versatile Carter DeHaven at the opening of the story is sent to college by his irate dad, and in disgrace, which is somewhat tempered by the thousand dollar check secretly given him by his fond mama. His escapades with his fraternity brothers; his championship with the little maid of all work at his boarding house; the football team's ridiculous compliance with the faculty order that the game must be made "more refined and gentle;" his victory over his college rival and his father's business competitor make a real human story that moves swiftly, logically and with the greatest charm. The settings are elaborate as to interiors, and realistic and interesting as to exteriors. The entire production is of the sort to interest any audience and prove a profiable booking for any Exhibitor.

## *"The Millionaire Paupers"* With Grace Thompson, Gretchen Lederer, Arthur Shirley, Lon Chaney and Olive Fuller Golden.

**Directed by Jos. De Grasse**

**Prize Romantic Drama
Gold Seal—3 Reels
Released Oct. 26th.**

With truly dramatic interest, though based on everyday lives and happenings, has this splendid scenario been worked out, and presented on the screen in a strong photoplay. Grace and Arthur, who have never met, are intended for each other by fond parents. Each declines the honor, and endeavors to avoid meeting the other. How they meet without knowing the other's identity and the dramatic events that lead to a happy ending are strongly portrayed by a cast of unusual brilliance. The story is big enough to warrant the attention that has been paid to the cast and to the settings, and the entire production is very much beyond the average.

## J. Warren Kerrigan in *"A Life at Stake"*

**Directed by Jacques Jaccard**

**Prize Western Drama
Victor—3 Reels
Released Oct. 27th.**

The heroic personality of the popular Universal star, J. Warren Kerrigan, appears to great advantage in this thrilling and absorbing story of a man's conflict with himself when torn between revenge and a duty to humanity. The story is big; the crucial moment bigger, and the acting of Mr. Kerrigan dominant and powerful. Every lover of a fine human interest drama and of the splendid characterizations of this much loved actor will welcome this splendid photoplay.

## *"The Flag of Fortune"* With Murdock MacQuarrie, Mother Benson and Edna Payne

**Directed by Murdock MacQuarrie**

**Prize Patriotic Drama
Big U—3 Reels
Released Oct. 28th.**

Here is a novelty which shows what every fan is crazy to see—the movies in the making. Grandpa has lost his job, and granddaughter has secured one as a moving picture extra. Grandpa visits the studio and is chosen as the type needed by the director for the character of an old soldier in a picture then being made. How the flag Grandpa carries in a battle scene restores his lost pension papers and how Granddaughter wins a life-long position with the leading man, make two of the most delightful reels which the versatile MacQuarrie has produced in many a day.

## *"Craters of Fire"* With Albert Capozzi

**Prize Dual Role Drama
Imp—3 Reels
Released Oct. 29th.**

One of the strangest stories that has been presented on the Universal Program in some time. Two brothers—one a successful scientist, the other an unsuccessful spendthrift—whose likeness is so marked as to mystify even their closest friends, are the leading characters in a photoplay that for intensity of situations, the depiction of the baser passions, and for elaborate and realistic settings, is in a class by itself. It will truly bring any audience to the edge of their seats, and leave them gasping as great scene after great scene follows in the swift action of the plot. A notable production that is bound to go big.

## *"The Superior Claim"* With Sherman Nainbridge, Edythe Sterling and Rex De Rosselli

**Directed by William Franey**

**Prize Heart Interest Western Drama
101-Bison—3 Reels
Released Oct. 30th.**

The wonderful resources of the Universal City Studios and Ranch were drawn upon generously to produce this convincing and realistic Western drama in which Sherman Bainbridge, well known as a popular juvenile and "villain," makes his debut as a leading man. A Western bad man discovers in his rival the person of his own son, whom he had left as an infant years ago in the "East." The identity is established by the picture of the boy's dead mother, and eventually his is recognized as the "superior claim." The vigorous acting; the wild and western punch that pervades every scene put this fine photoplay far ahead of the usual cowboy Western. It is a fine drama splendidly produced.

## *"The Man From Argentine"* With Sydney Ayres and Doris Pawn

**Directed by Sydney Ayres**

**Prize Romantic Drama
Powers—3 Reels
Released Oct. 31st.**

A beautiful drama of the heart, beautifully staged, and ably acted by an exceedingly clever company. In the South American scenes the atmosphere is remarkably realistic, and in the Northern scenes the settings are faithful and interesting. Exiled for a supposed treasonable offense, the "Man from Argentine" finds happiness and his heart's desire in an alien city. This fine picture will carry any audience with it to its very effective climax, and provide them with most enjoyable entertainment.

# WARNING

Several so-called film exchanges are offering to the Public the following:

**CHARLES CHAPLIN in "THE MIXUP"**
**(4 Reels)**

**"AMBITION" and "THE REVIEW"**
**(4 Reels) (3 Reels)**

Charles Chaplin has asked us to announce that he never appeared in any of the above pictures, and in fact that he has never appeared in a four-reel motion picture.

From what we can learn, never having seen these films, we believe that some one who realizes the great demand of the public for Chaplin films, has taken the pains and liberty of getting together scraps of some of his earlier plays and assembling them, and now is trying to foist them on an unsuspecting public.

Mr. Exhibitor, we notify you of this so you may not be misled, and so your patrons are not misled. If we had not advised you we might be blamed. Now that we have told you, if you show the above named as the product of Chaplin's brain and art, you are fooling your customers, but through no fault of ours.

You know Charles Chaplin is producing exclusively for ESSANAY.

We know you do not want to mislead the public.

Trademark Reg.
U. S. Pat. 1907

**ESSANAY**
"FIRST TO STANDARDIZE PHOTOPLAYS"

**1333 Argyle Street, Chicago**
**George K. Spoor, President**

# THE INDIAN'S AIM IS TRUE

The Indian Head brand of photoplays always hits the mark.

Ask the Exhibitor who has booked these great Essanay feature plays:

## "THE MAN TRAIL"

IN 6 ACTS

By Henry Oyen Directed by E. H. Calvert

Featuring **RICHARD C. TRAVERS**

## "A BUNCH OF KEYS"

IN 5 ACTS

By Charles Hoyt Directed by Richard Foster Baker

Featuring **JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS**

## "THE BLINDNESS OF VIRTUE"

IN 6 ACTS

By Cosmo Hamilton Directed by Joseph Byron Totten

Featuring **EDNA MAYO and BRYANT WASHBURN**

## "THE WHITE SISTER"

IN 6 ACTS

By F. Marion Crawford Directed by Fred E. Wright

Featuring **VIOLA ALLEN and RICHARD C. TRAVERS**

## "THE SLIM PRINCESS"

IN 4 ACTS

By George Ade Directed by E. H. Calvert

Featuring **RUTH STONEHOUSE**

## "GRAUSTARK"

IN 6 ACTS

By George Barr McCutcheon Directed by Fred E. Wright

**Essanay**
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 Argyle Street, Chicago, Ill.
**George K. Spoor, President**

LILLIAN DREW

G. M. ANDERSON

RICHARD C. TRAVERS

# Love's Labour is Not Lost

—IN—

## "THE OUTER EDGE"

**A 3-act photoplay by Henry Oyen.**

For it wins a man dragged down to the depths of degradation by the drug habit back to manhood.

## HENRY B. WALTHALL

**and WARDA HOWARD**

are presented in this great emotional drama.

**Directed by E. H. Calvert. Released Oct. 19.**

## G. M. ANDERSON

**and MARGUERITE CLAYTON**

are thrilling millions by their great one and two reel Western dramas.

### "Shanghaied"

2-Act Comedy—Oct. 4
The Latest
ESSANAY-CHAPLIN
Charles Chaplin's best fun maker

### "The Fable of the Sorrows of the Unemployed and the Danger of Changing from Bill to Harold"

Comedy—Oct. 20
By George Ade
Directed by Richard Foster Baker

### "Broncho Billy's Parents"

Drama—Oct. 22
Featuring G. M. Anderson and Marguerite Clayton

### "Inheritance"

3-Act Drama—Oct. 18
By Joseph A. Roach
A thrilling photoplay, featuring Bryant Washburn and Ruth Stonehouse
Directed by Clement Easton

### "When Snakeville Struck Oil"

Comedy—Oct. 21
A breezy Western photoplay full of fun.

### "The Spider"

2-Act Drama—Oct. 23
A subtle problem play, featuring John Lorenz and Ruth Stonehouse
Directed by Lawrence Windom

### *RELEASED THROUGH THE GENERAL FILM CO.*

A 50-foot scene strip of "In the Palace of the King," "The Man Trail," "The Blindness of Virtue," "A Bunch of Keys," "The White Sister," "The Slim Princess," or "Graustark" is the best way to advertise these photoplays in your theatre. V. L. S. E. branch offices.

| | | |
|---|---|---|
| Special 6-sheet muslin Chaplin Posters | $1.75 | Essanay<br>Publicity Dept. |
| 25-foot strips of Essanay stars | 1.50 | |

Life-sized Chaplin cut-outs for lobby stands. $2.50 at the General Film Co. offices.

H. B. WALTHALL

RUTH STONEHOUSE

Trademark Reg.
U. S. Pat. 1907

# Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

George K. Spoor, President

PARAMOUNT

DANIEL FROHMAN
Presents
The star who introduced a
new personality to the screen,

# MARIE DORO

In a fanciful romance
of the Orient,

# "THE WHITE PEARL"

By Edith Barnard Delano,

IN FIVE PARTS.

Released
October 11th

ASLEEP IN THE ARMS
OF BUDDHA

*Produced by the*

# FAMOUS PLAYERS

**ADOLPH ZUKOR**, President
**DANIEL FROHMAN**, Managing Director
**EDWIN · S · PORTER**. Treasurer and General Manager

Canadian Distributors—Famous Players

36
FAMOUS
FEATURES
A YEAR

PROGRAM

FPF

# *A Promise Fulfilled!*

We predicted that Pauline Frederick in "Zaza" would be considered one of the greatest screen achievements of the year. It has already been conceded this distinction by trade, public and critics. Miss Frederick has surpassed all the former stage interpretations of that wonderful character, and the photoplay exceeds in power and impressiveness all the stage versions of the famous drama. In its review of this superb photo-production

## THE NEW YORK EVENING SUN

describes in the following manner the marvelous art of Miss Frederick and the splendid merits of the subject:

> **"Miss Frederick made her place on the screen in 'The Eternal City,' but 'Zaza' must establish her in a lone eminence among American film actresses for temperamental roles. Here was not the hair-tearing Zaza of Leslie Carter memory, and the actress won the greater sympathy because of that fact. Play and character have been discreetly toned down by the Famous Players and the results are excellent. Miss Frederick's first tender interest in Dufrene, her joy in his love and her frenzy on learning that he is married fit perfectly together to form a character of strong appeal. Her clearly shown change of heart when she meets the man's child in his home is a masterpiece of screen portrayal. The production as a whole produced perfect illusion."**

**Pauline Frederick in "Zaza" is one of the best reasons yet presented for booking the**

## PARAMOUNT PROGRAM

# FILM COMPANY

Executive Offices
507 FIFTH AVENUE
NEW YORK

**Film Service, Ltd., Calgary—Montreal—Toronto**

36
FAMOUS
FEATURES
A YEAR

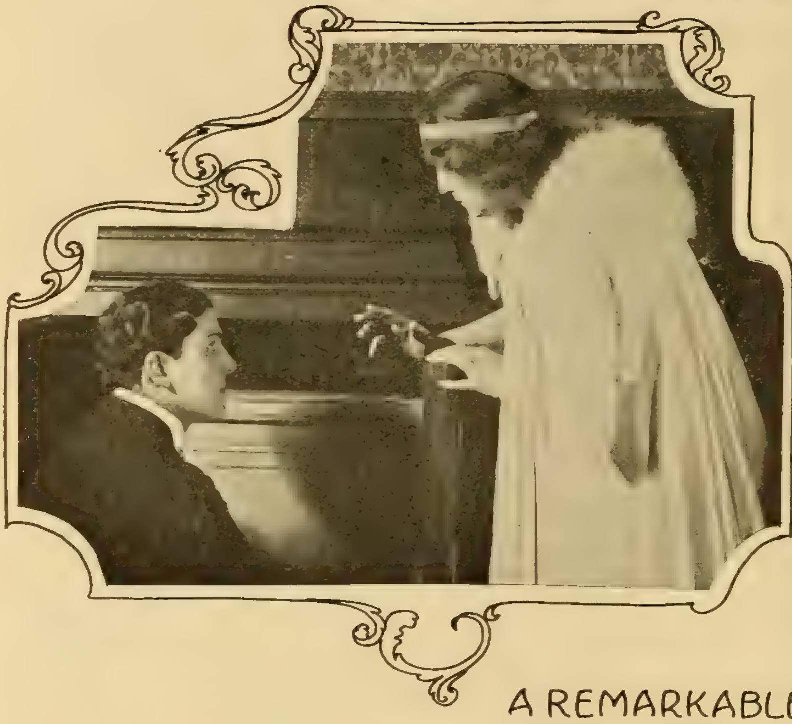
**PARAMOUNT**

JESSE L. LASKY
PRESENTS
THE NOTED DRAMATIC STAR

# LAURA HOPE CREWS

IN A PICTURIZATION OF

# "BLACKBIRDS"



A PHOTO-MELODRAMA--
--FITTING SUCCESSOR
TO MISS CREWS'
PREVIOUS PHOTOPLAY
THE
LASKY-BELASCO
PRODUCTION
**"THE FIGHTING HOPE"**

A REMARKABLE EXPOSE
OF UNITED STATES
CUSTOMS FRAUDS

RELEASED THROUGH PARAMOUNT PICTURES CORP.
**OCTOBER 14TH**

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE LTD. MONTREAL, TORONTO, CALGARY

LASKY

**JESSE L. LASKY**

120 WEST 41 ST STREET
JESSE L. LASKY Pres. SAMUEL GOLDFISH

PROGRAM

# LASKY

## TRIUMPHS OF SEPTEMBER

SEPTEMBER 9----

**CHARLOTTE WALKER**

IN "OUT OF DARKNESS"

SEPTEMBER 13-

**BLANCHE SWEET**

IN THE

LASKY~BELASCO

PRODUCTION

"THE CASE OF BECKY"

BY EDWARD LOCKE

**LOU-TELLEGEN**

HIS DEBUT AS A LASKY STAR

IN A PICTURIZATION OF

"THE EXPLORER"

BY WILLIAM SOMERSET MAUGHAM

SEPTEMBER 20--

SEPTEMBER 27---

**DONALD BRIAN**

IN A PICTURIZATION OF

"THE VOICE IN THE FOG"

BY HAROLD MACGRATH

# FEATURE PLAY CO.

NEW YORK CITY

Treas. and Gen. Mgr. CECIL B. DE MILLE Dir. Gen.

# IF THE INCREASE FROM ONE TO 421,875 IN FOUR YEARS A WORLD

One hen should lay 150 eggs per year. If half of these are pullets the second year their increase should equal 375, the third year 56,253, and the fourth year 421,875.

Working upon the above basis the famous J. RUFUS WALLINGFORD could form a $10,000,000 corporation and take away half the money of a county. He could sell a phonograph to a deaf man, opera glasses to a blind man, running shoes to a cripple, and a comb to "Onion Jones."

Simultaneously with the release
newspapers and many others,

## The New Adventures of

BOOK THIS WONDER

**The PATHÉ**

**EXECUTIVE**

**25 WEST 45th**

# HEN WORTH ONE DOLLAR AMOUNTS WHY ISN'T THE CHICKEN BUSINESS BEATER?

For years the Wallingford tricks of high finance have amused and educated millions of readers of the Cosmopolitan Magazine. No character in fiction is more famous, and he and his "pal" and partner, "Blackie Daw," make an incomparable team.

Now PATHÉ, aided by the picture-making genius of the Whartons, has put these fascinating stories into an incomparable series, with the celebrated Max Figman, Burr McIntosh and Lolita Robertson in the cast.

of the pictures the great Hearst
will run the stories of

# J. RUFUS WALLINGFORD

FUL SERIES *NOW!*

EXCHANGE inc.

OFFICES

T. NEW YORK

# PATHÉ ANNOUNCES *The*

## A GOLD ROOSTER PLAY IN FIVE PARTS ADAPTED FROM THE NOVEL BY HENRY C. ROWLAND

Released October 8th

*The* PATHÉ
**EXECUTIVE**
**25 WEST 45th ST.**

# CLOSING NET

Produced by EDWARD JOSÉ
*featuring*
HOWARD ESTABROOK
*supported by*
BLISS MILFORD AND
KATHRYN BROWNE-DECKER

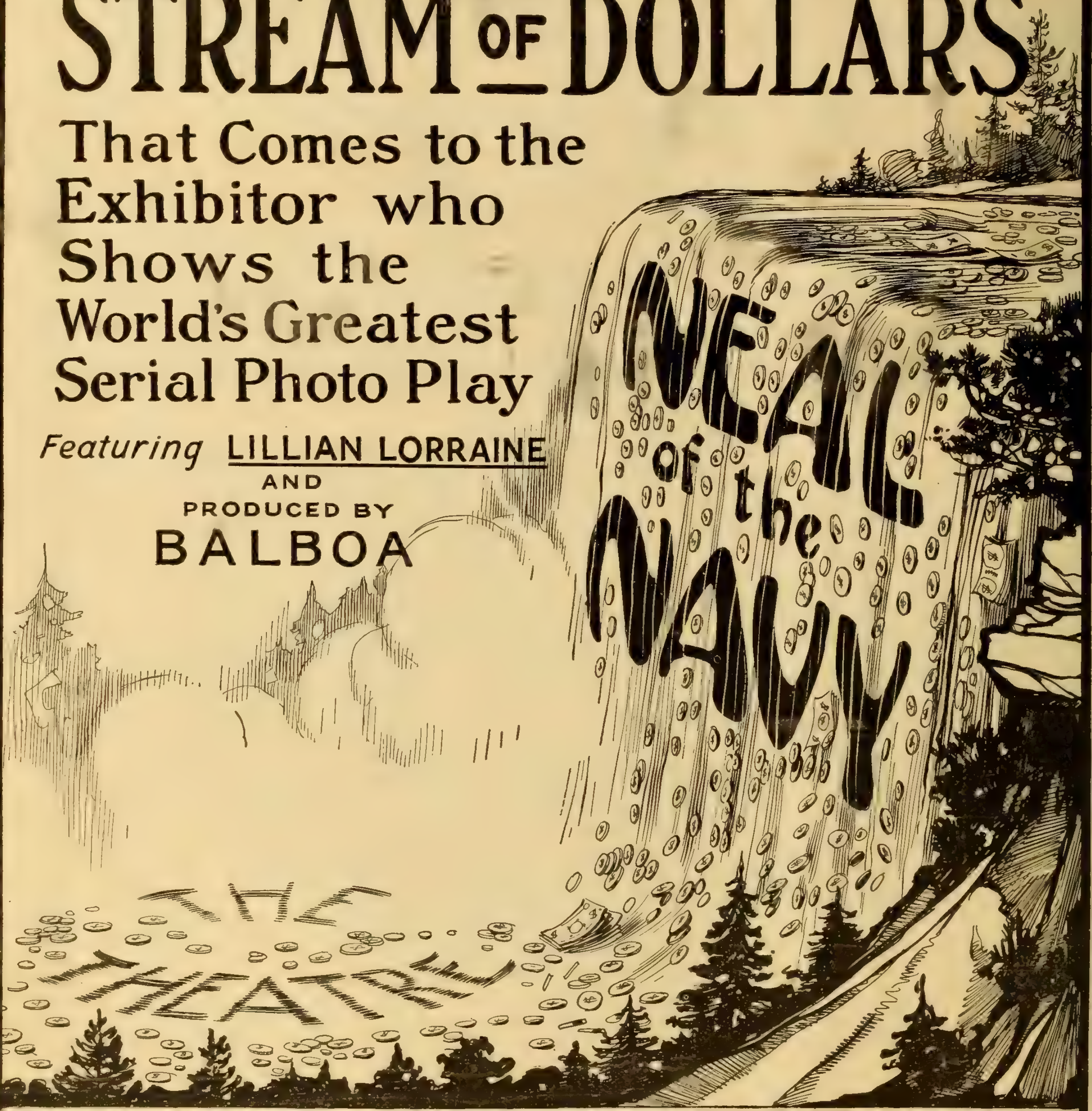
A Big Thrilling Play
splendidly put on
and acted by
A BROADWAY CAST

**EXCHANGE inc.**
OFFICES
NEW YORK

# UNENDING IS THE STREAM OF DOLLARS

That Comes to the
Exhibitor who
Shows the
World's Greatest
Serial Photo Play

*Featuring* LILLIAN LORRAINE
AND
PRODUCED BY
**BALBOA**



**The PATHÉ EXCHANGE inc.**
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

# COMING METRO EVENTS

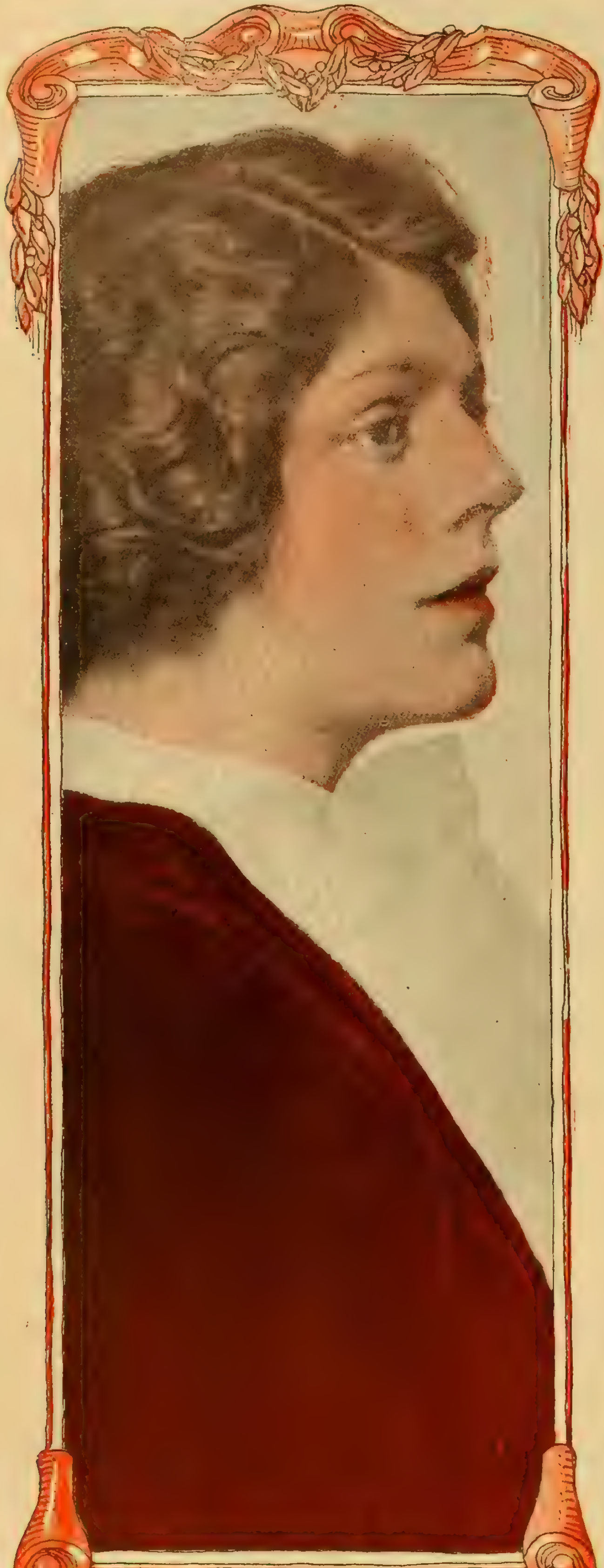
METRO PICTURES

The value of a picture to an exhibitor is determined by the amount of cash returns it brings in at the box office and the prestige it gives his theatre.

Metro pictures are the most artistic and the most successful pictures now being offered to the public.

We invite motion picture exhibitors everywhere to make us prove it.

METRO PICTURES CORPORATION.



# ETHEL BARRYMORE
*in*
# *The* FINAL JUDGMENT

*An original drama in five tremendous acts by* GEORGE SCARBOROUGH

METRO PICTURES

B. A. ROLFE
*presents
the distinguished
actress in a master
play*

A GREAT artist, in a great play, produced by a great director and a supporting cast which includes the distinguished H. Cooper Cliffe, who played "Nobody" in "Everywoman," combine to constitute vital strength and supreme art in

"THE FINAL JUDGMENT."

Directed by Edwin Carewe

RELEASED ON THE METRO PROGRAM OCTOBER 18*th*

# COMING METRO EVENTS

METRO PICTURES

ANNOUNCEMENT

TO

## Eastern Canadian Exhibitors

Metro Pictures in Eastern Canada
will be distributed exclusively by

## METRO PICTURES LIMITED

OF MONTREAL

HERBERT LUBIN, Managing Director

208 Dominion Express Building, Montreal

The Publicity Department directed by Edwin Bower Hesser has inaugurated a tremendous campaign, which includes a prize contest and the distribution by Metro Pictures, Limited, to Canadian Metro patrons of $5,000 in gold.

*WRITE FOR INFORMATION TO-DAY*

**First Offering** October the Eighteenth

# *Paramount*

By arrangement with D. J. Smith

## Will release exclusively October 11th

*In One Reel*

## World's Greatest Automobile Race for Vincent Astor Cup and $50,000

# BIG SCOOP

**30 of the World's Greatest Drivers**
and thrilling scenes of incidents at opening of the
**$3,000,000 Sheepshead Bay Motor Speedway**
attended by 100,000 persons.

***Race postponed to October 9th on account of rain***

## Don't Miss Booking This Picture

***Write your nearest Paramount Exchange today***

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

# Verification!

# Notching up the
# TRIANGLE STANDARD

You read last week what the New York newspapers thought of the first week's Triangle Plays. It was said then that the mark set was too high for safety—that we couldn't hold the pace. We didn't have any such fear. We KNEW what was coming. This is what happened after the first showing:

> "The public has no cause to complain that the TRIANGLE FILM CORPORATION has not lived up to its promises. Every one of the pictures shown is itself worth going to see. 'Old Heidelberg,' with Dorothy Gish, proved one of the gems of the series thus far shown."
> —*New York Sun.*

> "The new program is calculated to be even more far-reaching than its predecessors. 'Stolen Magic' is one of the best comedies that has yet reached the screen."
> —*New York American.*

> "'The Coward' draws an audible gasp from the audience." —*New York Times.*

> "'Old Heidelberg' struck a high mark in scenic and photographic art." —*New York World.*

And by this time you know that both Philadelphia and Chicago newspapers have glowingly concurred in the New York verdict.

**TRIANGLE FILM CORPORATION**
**71 WEST 23rd ST. NEW YORK**

# Where Does the EXHIBITOR Belong?

***Editorial No. 2 By the Associated Editor-in-Chief***

At the head or the foot of the class?

The trouble has been that producers have been trying to cram him as near to the foot as they could.

And the way it should be is this: The exhibitor should be at the head of the procession. He is the dominant figure, or he will be as soon as the business of motion pictures calms into a staple enterprise.

It is not something unusual in the history of commerce that the man who should control an industry has been forced for a short time back from his rightful position. You can look in almost any other business which has grown from infancy to a maturity and you will find the same conditions. Manufacturers have combined, come near to monopoly, never considered for a moment the dealer, and have made money. But the reaction has always set in. And the dealer has always, without a single exception, regained his place.

It is the simplest of economics to realize that the exhibitor, the king of his field, shall be monarch of all he surveys. His audience is his to handle as he will. His territory is his to work as he will. The manufacturer is always, when a business attains its equilibrium, at the mercy of the dealer.

Some months ago there came together a group of wise men. They realized all that has been seen on close analysis of the motion picture business.

So, they decided to do what was the greatest thing that has ever been done in this business up to this day and year. They decided to forget that they were manufacturers for the moment, and instead, in their imagination, to reconstruct the entire motion picture structure with the exhibitor the dominant control.

That was how Associated began. In Associated language, exhibitor means "King." In Associated language, every enterprise and proposition is based on the premise that the exhibitor must O. K. it before it is carried out.

**Let the EXHIBITOR Rule!**

Associated Service means lower prices for the exhibitor, better pictures for the exhibitor, a program that the exhibitor can use as he wishes, as a foundation for his entire week, with never a hitch on account of censorship, delay, or poor production. Associated means that the exhibitor is not only furnished Associated Program, but he is the advertised element in all the great national campaigning which is to be done from now on as long as the exhibitor is in business.

*Copyrighted by the Associated Film Sales Corporation, 1915*

**110 WEST 40th STREET NEW YORK CITY**

# *Thousands to Advertise the Exhibitor*

**A national campaign beginning Nov. 1st is to be conducted through the leading dailies of the country. Hundreds of thousands of dollars are to be spent from that date on with but one idea in mind—to increase the prestige, profits and business of the Associated Exhibitor. Below you will find a list of those newspapers already contracted for. Others will appear from week to week as contracts are closed.**

**Further, the Associated has arranged with a well-known dramatic critic to furnish outlines of all Associated Releases to appear weekly in every prominent newspaper in the country. Here are the newspapers which will carry the advertising:**

**TIMES** Rochester, N. Y.
**TELEGRAPH** Philadelphia, Pa.
**TIMES-DESPATCH** Richmond, Va.
**JOURNAL** Dayton, O.
**BEACON-JOURNAL** Akron, O.
**REPOSITORY** Canton, O.
**INQUIRER** Philadelphia, Pa.
**PRESS** Grand Rapids, Mich.
**NEWS** Detroit, Mich.
**HERALD** Louisville, Ky.
**DISPATCH** Columbus, O.
**PRESS** Pittsburgh, Pa.
**PLAIN DEALER** Cleveland, O.
**UNION** New Haven, Conn.
**NEWS** Milwaukee, Wis.
**HERALD** Boston, Mass.
**CALL POST** San Francisco, Cal.
**HERALD** Los Angeles, Cal.
**TIMES** Detroit, Mich.
**POST-EXPRESS** Rochester, N. Y.
**COURANT** Hartford, Conn.
**JOURNAL-COURIER** New Haven, Conn.
**TRANSCRIPT** Boston, Mass.
**HERALD** Rochester, N. Y.
**KNICKERBOCKER PRESS** Albany, N. Y.
**POST** Louisville, Ky.
**TENNESSEEAN-AMERICAN** Nashville, Tenn.
**GAZETTE-TIMES** Pittsburgh, Pa.
**STAR** St. Louis, Mo.
**TIMES** Indianapolis, Ind.
**DISPATCH** Pittsburgh, Pa.
**JOURNAL** Chicago, Ill.
**CHRONICLE** San Francisco, Cal.
**EAGLE** Reading, Pa.
**TRIBUNE** Oakland, Cal.
**SENTINEL** Milwaukee, Wis.
**GAZETTE** Kalamazoo, Mich.
**TIMES** Los Angeles, Cal.
**TIMES** Troy, N. Y.
**TELEGRAM** Portland, Ore.
**ENQUIRER** Cincinnati, O.
**PATRIOT** Concord, N. H.
**UNION LEADER** Manchester, N. H.
**TELEGRAPH** Nashua, N. H.
**TIMES** Portsmouth, N. H.
**NEWS** Newport, R. I.
**TIMES** Pawtucket, R. I.
**BULLETIN** Providence, R. I.
**FREE PRESS** Burlington, R. I.
**CALL REPORTER** Woonsocket, R. I.
**SENTINEL** Ansonia, Conn.
**NEWS** Davenport, Conn.
**DAY** New London, Conn.
**RECORD** Norwich, Conn.
**ADVOCATE** Stamford, Conn.
**RECORD** New Britain, Conn.
**JOURNAL** Augusta, Me.
**NEWS** Bangor, Me.
**JOURNAL** Lewiston, Me.
**PRESS** Portland, Me.
**ENTERPRISE** Brockton, Mass.
**STANDARD** Cambridge, Mass.
**RECORD** Chelsea, Mass.
**HERALD** Fall River, Mass.
**NEWS** Fitchburg, Mass.
**POST** Chicago, Ill.
**DAILY NEWS** Chicago, Ill.
**TRIBUNE** Chicago, Ill.
**TRIBUNE** New York City, N. Y.
**HERALD** New York City, N. Y.
**PRESS** Danville, Ill.
**HAWK EYE** Burlington, Ia.
**NEWS TRIBUNE** Muskateen, Ia.
**JOURNAL** Beaver, Me.

# EXCHANGES

## We Have Set Aside

## $100,000.00

## For YOU

The Associated idea is against chain exchanges because these are against the exhibitor idea. Leading independents may not in every case be able to handle their territory in the big manner necessary to put Associated over as we want it put over. Therefore, we have set aside this appropriation to aid any reliable, worthy exchange which needs assistance.

Putting over a big program needs capital. We have all that is needed.

If you have a territory that measures up to our standard we will show you how you can make $25,000 a year.

## Associated Exchanges

### *A Roster of Leading Independents*

NEW YORK CITY—Variety Films Corporation, 126-132 West 46th St.
WASHINGTON, D. C.—Electric Theatre Supply Co.
ATLANTA, GA.—C. E. Buchanan, 65 Walton St.
PHILADELPHIA, PA.—Electric Theatre Supply Co., 13th and Vine Sts.
SAN FRANCISCO, CAL.—Kulla & Cohen.
SALT LAKE CITY, UTAH—Exhibitors Film Exchange, Judge Bldg.
LOS ANGELES, CAL.—Kulla & Cohen.
TOLEDO, OHIO—Detroit-Kriterion Film Service, Inc., 428 Huron St.
CHICAGO, ILL.—Union Film Company, 164-166 W. Washington St.
BUFFALO, N. Y.—Variety Films Corporation.
DETROIT, MICH.—Detroit-Kriterion Film Service, 183 Jefferson Ave.
BOSTON, MASS.—Exchange to be announced next week.
BALTIMORE, MD.—Electric Theatre Supply Co.
SEATTLE, WASH.—Kulla & Cohen.
PITTSBURGH, PA.—H. B. Miller, 1014 Empire Bldg.
CLEVELAND, OHIO—Exchange to be announced next week.
COLUMBUS, OHIO—Asso. Film Co., 212 N. High St.

## Associated Releases for October 18th, 1915

| | | | | | |
|---|---|---|---|---|---|
| **The Misleading Clue** | Santa Barbara | 2 reels | **Mistakes Will Happen** | Federal | 1 reel |
| **For the Honor of Bar X** | Ramona | 2 reels | **You Never Can Tell** | Banner | 1 reel |
| **Saved from Disgrace** | Empire | 2 reels | **In Wrong** | Atlas | 1 reel |
| **Double Reward** | Navajo | 2 reels | **All on Account of a Doughnut** | Alhambra | 1 reel |

**"Film Business on a Business Basis"**

# ASSOCIATED FILM SALES CORPORATION

**110 WEST 40TH STREET** **ARTHUR BARD—General Manager** **NEW YORK CITY**

# EQUITABLE

**78** HIGH CLASS MOTION PICTURE THEATRES IN GREATER NEW YORK, PLAYED TO CAPACITY WITH

# "TRILBY"

DURING THE PAST THREE WEEKS.

**78** RETURN DATES HAVE BEEN BOOKED ALREADY.

---

**161** THEATRES IN GREATER NEW YORK ARE PLAYING EQUITABLE PICTURES.

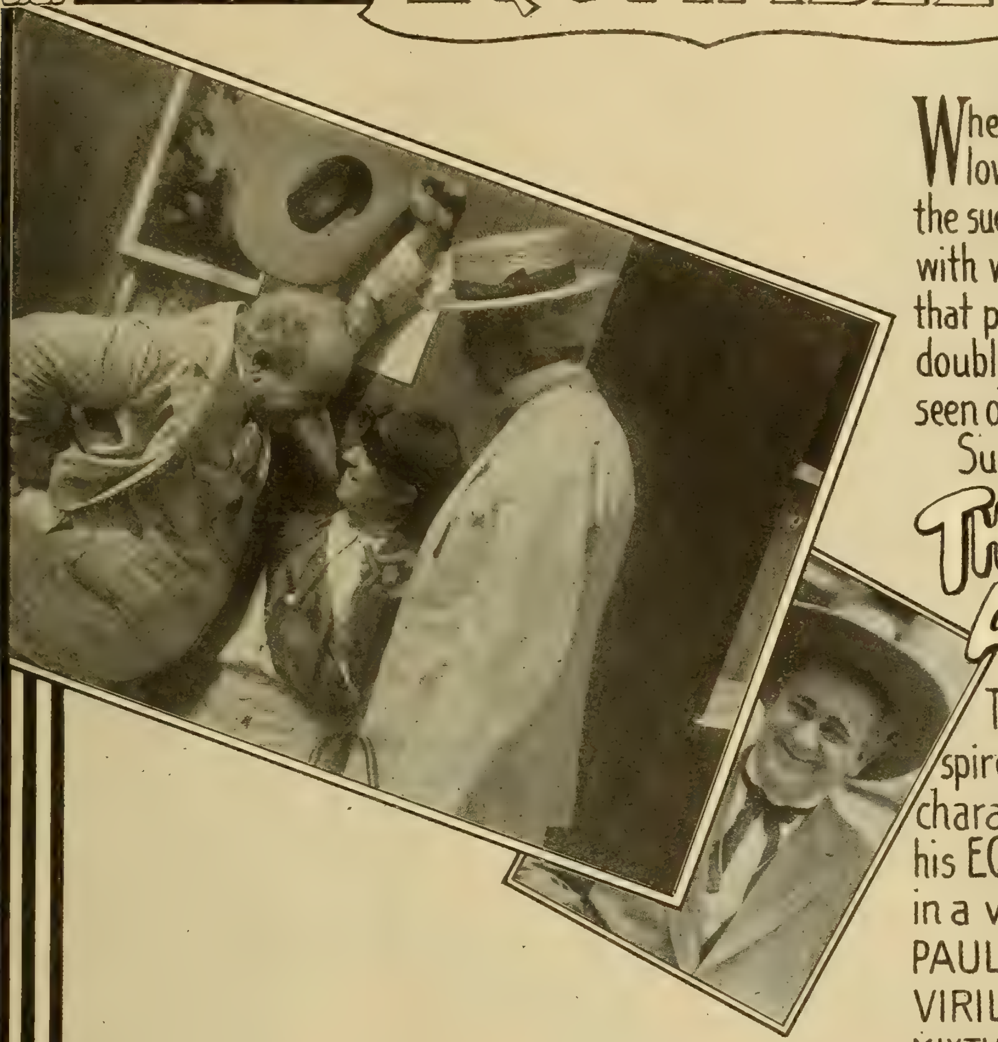
NOW PLAYING

"TRILBY" "MASTER OF THE HOUSE"
"THE PRICE" "BLUE GRASS"

ARE YOU READY TO RESPOND TO THE PLEA OF YOUR BOX OFFICE? WRITE THE NEAREST WORLD FILM EXCHANGE.

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

# EQUITABLE



When a personality is so lovable that it assures the success of any venture with which it is associated, that personality becomes doubly attractive when seen on the magic screen.

Such a personality is

## THOMAS A. WISE

The beloved and inspired portrayer of characters who makes his EQUITABLE debut in a visualization of PAUL ARMSTRONG'S VIRILE AND ABSORBING MIXTURE OF ROMANCE AND SPORT.

## "BLUE GRASS"

I love myself in
"Blue Grass" I feel
so at home in it
Tom Wise

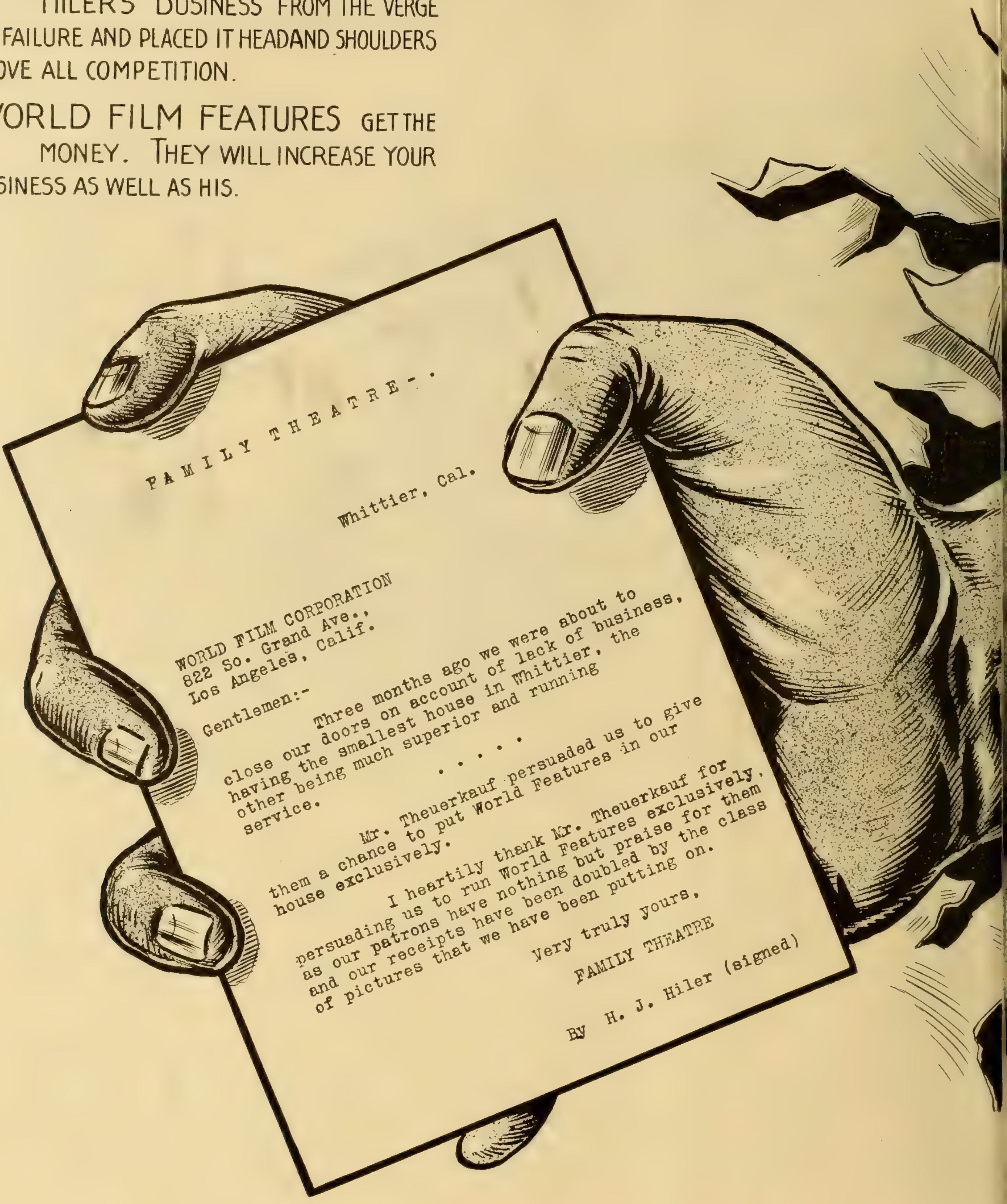
Staged in Kentucky, the land of lovely women, spirited horses and daring men.

*Released Oct. 11th.*

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

WORLD FILM SERVICE TOOK H. J. HILER'S BUSINESS FROM THE VERGE OF FAILURE AND PLACED IT HEAD AND SHOULDERS ABOVE ALL COMPETITION.

WORLD FILM FEATURES GET THE MONEY. THEY WILL INCREASE YOUR BUSINESS AS WELL AS HIS.



FAMILY THEATRE--.

Whittier, Cal.

WORLD FILM CORPORATION
822 So. Grand Ave.,
Los Angeles, Calif.

Gentlemen:-

Three months ago we were about to close our doors on account of lack of business, having the smallest house in Whittier, the other being much superior and running service.

. . . . .

Mr. Theuerkauf persuaded us to give them a chance to put World Features in our house exclusively.

I heartily thank Mr. Theuerkauf for persuading us to run World Features exclusively, as our patrons have nothing but praise for them and our receipts have been doubled by the class of pictures that we have been putting on.

Very truly yours,

FAMILY THEATRE

By H. J. Hiler (signed)

## WORLD FILM

LEWIS J. SELZNICK,

130 WEST 46th. STREET,

## HERE'S ANOTHER BUSINESS BUILDER

IN MANY A FAMILY CUPBOARD A GRIM SPECTRE LURKS UNSEEN TO DIE UNKNOWN WITH THE HOLDER OF THE KEY TO HIS DOOR.

BUT, WHEN HOT-BLOODED YOUTH LED ON BY THE VERY CIRCE WHO FRAMED THE SPECTRE WHICH HIS FATHER GUARDS,—RIPS OPEN THE CUPBOARD AND BARES THE SKELETON OF HIS FATHER'S SINS AND OF HIS OWN TO MOTHER, SISTER AND HIMSELF—THERE IS A TRAGEDY. AND SO—

WILLIAM A. BRADY PICTURE PLAYS, INC.
— PRESENTS —
HOLBROOK BLINN
— IN —
THE FAMILY CUPBOARD
BY OWEN DAVIS

CORPORATION
VICE-PRES. & GEN'L MGR.
NEW YORK CITY ~ *BRANCHES EVERYWHERE*

# MUTUAL PROGRAM

Mutual Film Corporation *Announces*
In Its $8,000,000 Program (All Stars-All Features)

A Three Reel
**THAN-O-PLAY**

# THE LONG ARM OF THE SECRET SERVICE

*featuring*
*The Dramatic Star*
**WAYNE AREY**
*with* KATHRYN ADAMS
*and* MORGAN JONES

A DRAMA-STUPENDOUSLY STAGED!
Released Oct. 16th

On the Regular
MUTUAL PROGRAM
*—NO EXTRA CHARGE*

Produced by
THANHOUSER

# MUTUAL PROGRAM

Mutual Film Corporation *Announces*
In Its Regular Program —AT NO EXTRA CHARGE

*A Three Reel*
**RIALTO STAR FEATURE**

# THE CARD PLAYERS

*featuring the*
*Broadway Stage Star*
*of "The Fortune Hunter"*

**WILLIAM ROSELLE**

*An Exceptional Work*
*of Filmcraft*

Released Oct. 20th

On the Regular
MUTUAL PROGRAM
(All Stars—All Features)

Produced by
GAUMONT

# MUTUAL PROGRAM

Mutual Film Corporation, *Announces*
A Centaur Sensational Animal Feature

# VINDICATION

A Thrilling Film Play
In Two Reels
*featuring*
THE FAMOUS
**BOSTOCK ANIMALS**

RELEASED OCT. 21st

One of the Great Animal Productions Now Being Released in the Regular
**MUTUAL PROGRAM**
(All stars – All features)

**— *NO EXTRA CHARGE***

*A Horsley Production*

# MUTUAL MASTERPICTURES

Mutual Film Corporation, *Announces*

One of the Most Beautiful Masterpictures Ever Released

# THE MIRACLE OF LIFE

An Allegorical Drama
Portraying the
Divinity of Motherhood

*featuring*

**MARGARITA FISCHER**
*and*
**JOSEPH SINGLETON**

This is the Production that
Excited such Favorable
Comment at Madison Square
Garden, New York, recently

**FOUR REELS** *Released Oct. 21st*

Book Through
Your Nearest Mutual
Exchange

*Produced by American Film Co., Inc.*

MUTUAL PROGRAM

***There's a Lot of Business Sense***

in a wise old showman's laconic advice to send away an audience with a smile or in a happy frame of mind.

**CUB COMEDIES**

will do that in every instance. They are designed for laughing purposes and really carry out that purpose. The stories are funny and are played by an all-comedy company with

**GEORGE OVEY**

the funniest man in America. A Cub is released every Thursday on the

***Mutual Program***

DAVID HORSLEY PRODUCTIONS

## MUTUAL PROGRAM

### A FEATURE

is known not by its length but by its exceptional quality and extraordinary drawing power. In the new David Horsley

### CENTAUR STAR FEATURES

quality is not sacrificed for length and consequent extra booking fees. Each release represents an effort to reach the highest point of merit and to carry at the same time, with convincing plays and with all star casts headed by

### CRANE WILBUR

a high degree of popular appeal. These are primary essentials in a successful picture, which in turn means success for the exhibitor running it.

Centaur Star Features are obtainable in the regular Mutual service. Next release Oct. 27. "The Blood of Our Brothers," a three reel allegorical drama decrying warfare.

## DAVID HORSLEY PRODUCTIONS

MUTUAL PROGRAM

*Say! will you take a trip with me?*

"See America First"

NEW YORK CITY

RELEASED OCT. 5TH

*PRODUCED BY*

**GAUMONT COMPANY**

FLUSHING, N. Y.

MUTUAL PROGRAM

# RIALTO STAR FEATURES

PRESENTS

**WILLIAM ROSELLE**

WM. STIEFF
AS "ZIMAR"
MADGE ORLAMOND
AS "MRS. FREMONT"
AS "CARL FREMONT"
LUCILLE TAFT
AS "NITA"
CHAS. W. TRAVIS
AS "JOHN FREMONT"

IN

# "The Card Players"

3 ACT DRAMA

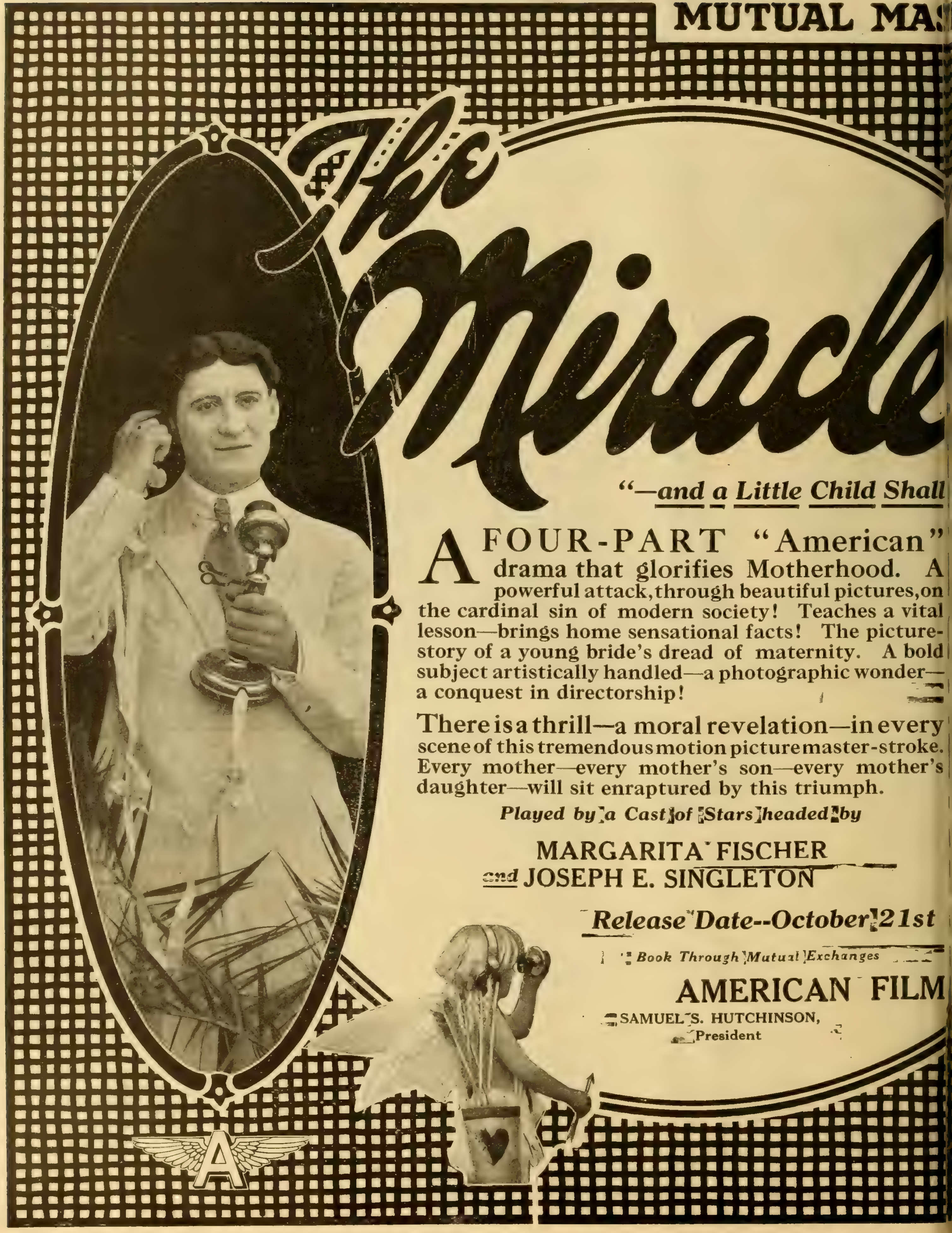
DIRECTION of RICHARD GARRICK

RELEASE OF OCT. 20TH

PRODUCED BY

**GAUMONT COMPANY**

FLUSHING NEW YORK



**MUTUAL MAS**

# The Miracle

*"—and a Little Child Shall*

A FOUR-PART "American" drama that glorifies Motherhood. A powerful attack, through beautiful pictures, on the cardinal sin of modern society! Teaches a vital lesson—brings home sensational facts! The picture-story of a young bride's dread of maternity. A bold subject artistically handled—a photographic wonder—a conquest in directorship!

There is a thrill—a moral revelation—in every scene of this tremendous motion picture master-stroke. Every mother—every mother's son—every mother's daughter—will sit enraptured by this triumph.

*Played by a Cast of Stars headed by*

MARGARITA FISCHER
and JOSEPH E. SINGLETON

*Release Date--October 21st*

*Book Through Mutual Exchanges*

**AMERICAN FILM**

SAMUEL S. HUTCHINSON,
President

## ER PICTURES

# of Life

### Lead Them

Mutual Exchanges everywhere will release "The Miracle of Life" on October 21st. Arrange your bookings now, whether you want the film for one, two, three or more days' showing.

## "FLYING A" RELEASES

### THE BLOT ON THE SHIELD

Two Reel Drama—Released October 18th

*The Stars*—Vivian Rich *and* Walter Spencer

*Director—REAVES EASON*

### VISITORS AND VISITEES

One Reel Drama—Released October 22nd

*The Stars*—Winifred Greenwood *and* Edward Coxen

*Director—CHARLES BARTLETT*

## *American "Beauty" Releases*

### ALIAS JAMES, CHAUFFEUR

A Comedy Drama—Released October 19th

*The Stars*—Neva Gerber *and* Frank Borzage

*Director—JAMES DOUGLASS*

### DESERTED AT THE AUTO

A Comedy-Drama—Released October 23rd

*The Stars*—Carol Holloway *and* John Sheehan

*Director—JOHN DILLON*

Each of these releases is distributed throughout the United States exclusively by
Mutual Film Corporation

## COMPANY, Inc.

CHICAGO, ILLINOIS

# MUTUAL

# Buck's

HERE'S one that'll make your audience roar—make your theatre rock with laughter!

A three-reel American "Mustang" film — the second of Charles E. Van Loan's famous series, "Buck Parvin and the Movies." The stories ran for weeks in "The Saturday Evening Post." The book is published by George H. Doran Co., Publishers.

**Specially Selected Cast**

**Art Acord Sylvia Ashton**
**Lawrence Peyton**

***Directed by William Bertram***

**President Hutchinson of American Film Co., Inc., personally selected the cast for this remarkable production**

**Release Date—October 23rd!**

**American Film**

SAMUEL S. HUTCHINSON
President

# PROGRAM

# Lady Friend

THREE thousand feet of side-splitting action. Good, clean humor—and a ***real*** plot! It's a story of the "movies!" Remember the date—October 23rd. Apply for bookings at Mutual Exchanges anywhere!

***The Newest Two-Reel "Mustang"***

## The Sheriff of Willow Creek

A breezy, swinging Western drama, bubbling with thrills and emotion. Featuring

**Anna Little and E. Forrest Taylor**

**Jack Richardson and Louise Lester**

***Directed by Frank Cooley***

**Release Date—October 22nd**

*"Mustang" Films are distributed throughout the United States exclusively by Mutual Film Corporation.*

**Company, Inc.**
CHICAGO, ILL.

MUTUAL SPECIAL FEATURE

THE DIAMOND FROM THE SKY

*A Picturized Romantic Novel*
By Roy L. McCardell Directed by W. D. Taylor

*Special Notice About the Big Cash Prize. $10,000 for a Suggestion!*

$10,000

This huge amount of money will be given one of *your* patrons if he or she suggests the most suitable idea for a sequel to "The Diamond From the Sky." Only an *idea* is wanted! 1000 words or less.

These Are Points to Consider!
Tell Your Patrons So

What Becomes of the Diamond?
What Becomes of the Child?
What Is the Fate of Blair Stanley?
What Happens to Vivian Marston?

Now, you exhibitors who have waited—Book this proven success! A new, two act chapter released each week.

**North American Film Corporation**
John R. Freuler, President
71 West 23rd Street, New York City

*North American Film Representative at every Mutual Exchange in America.*
*See them for bookings.*

# Watch for Marguerite

There is every reason why you should. You have long wanted strong one-reel dramas. Now comes

## Marguerite Courtot

in a series of single-reel features, each complete in itself, and released weekly in Regular Service under the general title,

## The Ventures *of* Marguerite

We are bending every effort to make these productions the best of their length ever issued by us. You will admit we have succeeded when you show them in your theatre.

***—and to aid you in your advertising***

One, Three and Six-sheet, Four-color Lithographs for each of these headliners!

**KALEM COMPANY**

235-39 West 23rd Street, New York N.Y.

"A GIRL WITH A NEW RING ALLUS HEZ TROUBLE WITH HER HAIR"–
ONE OF THE MANY CLEVER SAYINGS IN OUR NEWEST RELEASE,

# "The Girl from Tim's Place"

RELEASED
SEPT 30TH

A PICTURIZATION OF
CHARLES CLARK MUNN'S
FAMOUS NOVEL FEATURING

## MAUDE FEALY

THE VERSATILE INGENUE

COMING OCT. 13TH

# "THE DRAGON'S CLAW"

AN INTENSE STORY OF THE EAST AND WEST
STANNER E. V. TAYLOR, Author - Director
FEATURING

**Walter Hampden**
STAR OF
"THE SERVANT IN THE HOUSE"

AND

**MARION LEONARD**
FILMDOM'S POPULAR FAVORITE

THE WELL-KNOWN LEADS IN THESE PRODUCTIONS
CARRY OUT THE KNICKERBOCKER POLICY OF

## STAR THREE REELERS

EVERY OTHER WEDNESDAY ON

## GENERAL FILM COMPANY
## REGULAR PROGRAM

**Knickerbocker Star Features**
NEW YORK

Thomas A Edison

presents the favorite, Edward Earle, with Margaret Prussing, in 3 acts

# "The Land of Adventure"

There's something about "The Land of Adventure"—possibly it is the spirited acting of Edward Earle—that makes it "like an adventure in a book," such a book as might be written by such a master of dare-devil adventures as Richard Harding Davis. In brief, it is bright, entertaining and ripples with a lighter side—an amusing aspect—of two young soldiers of fortune who go to a revolution-torn South American republic to smooth things out.

Harry Beaumont, with many scenarios to his credit and a wealth of acting experience to draw from, has ingeniously worked in some novel effects. It's the favorite, Edward Earle in a thoroughly fitting and likable role—something "different." Also Margaret Prussing, Jean Dumar, Johnnie Walker, Julian Reed, Harry Linson, Frank Lyon and Mrs. Erskine.

"Cartoons in the Country," one of those animated Grouch Chasers and Killers. Cartoon-comedy by Raoul Barre. 1000 feet. Wednesday, October 20th.

"The Broken Word," featuring Herbert Prior, Yale Benner and Grace Williams. Direction Frank McGlynn. 1000-foot Drama. Saturday, October 23d.

## GENERAL FILM COMPANY'S REGULAR SERVICE

# The Kleine-Edison Feature Service

OFFERS

## *A Five-Part Drama of Unparalleled*

## *PUNCH!*

Thomas A Edison

# The Magic Skin

FEATURING

**EVERETT BUTTERFIELD**

AND

**MABEL TRUNNELLE**

Founded on that mystic tale of passion by Honoré de Balzac!

The Bacchanalian dances—the midnight revelries—the artist's bargain with Mephistopheles and the uncanny magic of the "magic" skin constitute unrivaled dramatic elements.

"THE MAGIC SKIN" is a "Return-date" box-office winner of the highest caliber. Its appeal is universal—the lesson it teaches is hammered home with refreshing originality and amazing force. It's an UNUSUAL story which grips the fancy, stirs the imagination and carries you with tense and ever-heightening interest through five extraordinary reels!

## *For Release Through*
## *The*
## *Kleine-Edison Feature Service*
## *October 13th*

# GEORGE KLEINE

**General Offices: 11 East 14th Street, New York**

NEW YORK
226 W. 42nd Street

DALLAS
238 Saner Bldg.

KANSAS CITY
209 Ozark Bldg.

MINNEAPOLIS
708 First Ave., N.

SEATTLE
405 Orpheum Theatre Bldg.

CHICAGO
166 N. State St.

DENVER
405 Railroad Bldg.

NEW ORLEANS
103 Nola Bldg.

PHILADELPHIA
1309 Vine Street

SAN FRANCISCO
234 Eddy Street

CINCINNATI
138 West Seventh St.

ATLANTA
71 Walton Street

BOSTON
14 Piedmont Street

LOS ANGELES
514 W. 8th Street

PITTSBURGH
123 Fourth Avenue

TORONTO
96 Bay Street

LUBIN

The

# LUBIN FILM COMPANY

ANNOUNCES

## COMPLETION OF THE EXTENSIVE BETZWOOD PLANT

AND

## Solicits Developing and Printing

FROM

## Financially Responsible Manufacturers

INSPECTION OF PLANT
IS INVITED

Capacity ten million feet weekly
Adequate modern equipment
Purified air and water
Vaults for negative storage

GENERAL FILM
LUBIN
RELEASES

Siegmund Lubin

# LUBIN

# HERE'S SUPREMACY

Six out of every seven days there
is offered to you a worth while, worth
trial grade of motion pictures, which
solve the problems of your box office.

| The DAY | The PLAYER | The PLAY | |
|---|---|---|---|
| Monday Oct. 18 | Melvin Mayo | The LONELY FISHERMAN | One act Drama |
| Tuesday Oct. 19 | D. L. Don | CUTTING DOWN EXPENSES | One act Comedy |
| Wednesday Oct. 20 | L. C. Shumway | NELL of the DANCE HALL | Three act Drama |
| Thursday Oct. 21 | Rosetta Brice | WHEN YOUTH IS AMBITIOUS | Two act Drama |
| Friday Oct. 22 | Lilie Leslie | A WOMAN RECLAIMED | One act Drama |
| Saturday Oct. 23 | Billie Reeves | PLAYING HORSE | One act Comedy |

GENERAL FILM
LUBIN
RELEASES

Siegmund Lubin

Mr. EXHIBITOR—Are you having trouble of any kind? Write us about it!

ON THE SUFFRAGE AMENDMENT
VOTE ?

EDITH STOREY,
L. ROGERS LYTTON,
LEAH BAIRD *and*
JAMES MORRISON.

*Appear in a powerful 3 part Broadway Star Feature entitled*

# "THE RULING POWER"

## Here's the story:

*Mr. Williams, a stern father and man of wealth, disinherits his son Hugh, for marrying Rose, a seamstress. Twenty years later, although Rose is practically supporting her sick husband, their little store is taken from them and they are obliged to move, with Martha, their daughter, to the tenement district. Here follows a bitter fight against the power of evil and poverty. Hugh dies and Mr. Williams (now a politician-to aid his finances) meets and takes a liking to Martha. Still bitter against Rose, he offers to adopt the child, but Martha refuses to leave Rose. Steve, an East Side "sport" makes trouble for Rose and her daughter. In desperation, Rose goes to Mr Williams for aid in suppressing the dance halls and "gardens." He refuses and she openly denounces him, shows him that if women had the vote in her state, they could clean out such places. Impressed by the truth of what she says, Williams lends his influence to Woman's Suffrage; it wins, and a joyful reunion of the whole family follows.*

The Woman Suffrage Societies of New York, Pennsylvania and New Jersey have already advertised and circularized broadcast that "The Ruling Power" will be exhibited throughout these States, and are advising sister societies to follow the same advertising campaign in their States

Go to your nearest General Film Exchange and book this three-part Broadway Star Feature *Released* Oct. 16th

**THE VITAGRAPH COMPANY OF AMERICA**
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N. Y.
NEW YORK CHICAGO LONDON PARIS

# BOOST!

***Constant, conscientious boosting of VITAGRAPH REGULAR RELEASES will give you***

## A CONSISTENT CONSTANT CLIENTELE

### "THE LURE OF A WIDOW"

**Comedy ......................... MONDAY, OCT. 11**

Lucy adopts the widow's weeds to win a husband. She comes near being arrested for cruelty to children, but it all ends up in a big surprise and hearty laugh. Presenting NITRA FRAZER, WALLY VAN and CHARLES ELDRIDGE.

### "LILLIAN'S HUSBANDS"

**Three-Part Comedy. Broadway Star Feature**
**TUESDAY, OCT. 12**

Lillian's girl friends get her into trouble when they suggest she pretend to be married, to please her eccentric guardian. Guardian has to marry her himself to protect her from the "husbands," and it's fun from beginning to end. LILLIAN WALKER as Lillian.

### "ON WITH THE DANCE"

**Comedy ................... WEDNESDAY, OCT. 13**

A charming little comedy concerning a typical grandma and grandpa who visit their married daughter, who is tango-mad. Arguments pro and con, concerning the old and new styles of dances follow, but the old folks can't resist the "Maxixe." JEWELL HUNT, MARY MAURICE and ARTHUR COZINE.

### "THE THIRD PARTY"

**Drama ...................... THURSDAY, OCT. 14**

Doctor neglects his young wife and misunderstands her friendship for a young society man. At a critical moment, the handwriting on two letters is proven identical and all ends happily. An all-star cast.

### "HOW JOHN CAME HOME"

**Comedy .......................... FRIDAY, OCT. 15**

Jones finds his wife, who imagines herself a widow, has inherited a fortune, so he comes back to life in a hurry. He succeeds in establishing his identity just as his tombstone arrives at the door. Featuring MR. AND MRS. SIDNEY DREW.

### "THE RULING POWER"

**Three-Part Drama. Broadway Star Feature**
**SATURDAY, OCT. 16**

A powerful three-part production showing the benefits and happiness which Women's Suffrage brought to one family. EDITH STOREY, L. ROGERS LYTTON, LEAH BAIRD and all-star cast.

### SIX A WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE

"QUITS"
Comedy ............................ Monday, Oct. 18
"THE GODS REDEEM"
Two-Part Drama ..................... Tuesday, Oct. 19
"BROWN'S SUMMER BOARDERS"
Comedy ........................ Wednesday, Oct. 20
"ON THE TURN OF A CARD"
Drama ........................... Thursday, Oct. 21
"A SAFE INVESTMENT"
Comedy ............................ Friday, Oct. 22
"THE WOMAN IN THE BOX"
Two-Part Drama.................... Saturday, Oct. 23

**VITAGRAPH ONE, THREE AND SIX SHEET POSTERS**

## THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N. Y.
NEW YORK CHICAGO LONDON PARIS

# ROLAND BOTTOMLEY

In the Three-Act "BROADWAY FAVORITES" Modern Drama

# THE NET OF DECEIT

Mr. Bottomley, who enacts the role of David, the fisherman, in this powerful drama, has appeared in England with such stars as Sir Henry Irving, Miss Terry and Sir Forbes Robertson. Later, he toured Australia and South Africa. Coming to New York, he scored in such successes as "The Quaker Girl," Park Theatre; "High Jinks," at the Lyric and Casino Theatres; "The Laughing Husband," Knickerbocker Theatre; "Sari," at the Liberty Theatre, etc.

**Released Monday, October 25th. Get the attractive 1, 3 and 6-sheet, 4-color lithographs.**

## THE KNAVES AND THE KNIGHT

A BURLESQUE COMEDY

No hard-working, self-respecting burglar would ever expect a suit of armor to come to life, but this is just what did happen, and, as the result, Bud's pal was almost scared to death.

**Released Tuesday, October 26th. 1 and 3-sheet, 4-color lithographs for this comedy.**

## BY WHOSE HAND?

A MODERN TWO-ACT DRAMA

Who is Violet? How true is the story she tells Cornwall, the policeman? The answers are revealed in the most surprising denouement ever filmed.

**Released Wednesday, October 27th. Eye-catching 1, 3 and 6-sheet, 4-color lithographs.**

## RESCUE OF THE BRAKEMAN'S CHILDREN

An Episode of the

Hazards of Helen Railroad Series

Three times in succession does "Kalem's new Helen" risk life and limb by her daring leaps from the speeding engine to the runaway flat car.

**Released Saturday, October 30th. Attention-attracting 1 and 3-sheet, 4-color lithographs.**

***Coming!***

"When Appearances Deceive"

**The first of the weekly single-reel episodes of**

## "The Ventures of Marguerite"

**Featuring Marguerite Courtot**

The experience which befalls Marguerite, who is captured by kidnappers, will fill every photoplay patron with the desire to see her further ventures.

**Released Friday, October 29th.**

**Special One, Three and Six-Sheet Four-Color Lithographs**

***These pictures obtainable at all General Film Company branch offices and Greater New York Film Rental Company***

# KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

| | |
|---|---|
| J. P. Chalmers, Sr. | President |
| J. F. Chalmers | Vice-President |
| E. J. Chalmers | Secretary and Treasurer |
| John Wylie | General Manager |

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.
PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

| | |
|---|---|
| United States, Mexico, Hawaii, Porto Rico and Philippine Islands | $3.00 per year |
| Canada | 3.50 per year |
| Foreign Countries (Postpaid) | 4.00 per year |

All changes of address should give both old and new addresses in full and be clearly written; two weeks may be required.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

*(The Index for this issue will be found on page 524)*

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, October 16, 1915

# Facts and Comments

DO YOU want to prevent censorship in New York? If you want to prevent it, now is the time to act. Exhibitors must get together. THE MOVING PICTURE WORLD is doing all in its power to help. Slides and speakers in this campaign are at your disposal. Write and you will be served. Defeat this new constitution which gave the motion picture industry such short shrift. The exhibitors of the censor-ridden states will tell you that these pests of censors cut the life and the vital interest out of the best features. They spoil the pleasure of your patrons and hit you in the one vulnerable spot. Now is the time. If we show that the film men are aware of their rights and know how to strike back at the reactionary politicians who ran the constitutional convention, the men in the legislature in 1916 will respect us more. We will have a public sentiment in our favor. GET BUSY. WAKE UP. LET US HEAR FROM YOU AT ONCE.

ONE of the defenders of the new constitution (there are but very few) says that the motion picture grew too fast and that "the constitution has not had time to catch its breath." Well, that may be true in a measure, but there were too many asthmatics in that convention, anyhow.

* * *

WE HAVE no desire to improve the ethical standards of the yellow journals, but we just want to say in all humility that their efforts to reform the motion picture is not very convincing until they have cleaned their own house. One of these journals, The New York World, which has been particularly severe on us poor film men, recently devoted about half of its front page with big illustrations to the report of a miserable scandal involving the private affairs of two women. No motion picture has quite reached that level of indecency. Magistrate Corrigan was quite right when he said that many of the blackmailing lawyers of the city use the threat of publicity in their nefarious schemes.

* * *

CONGRATULATIONS to the exhibitors of Kansas who are making such a brave fight against censorship. They have found the slide to be a mighty weapon. Censors fear the slide. They fear it so much that they want the dungeon for any daring exhibitor who presumes to criticise them. Press the fight home. The great task of the industry now is the redemption from disgrace of Kansas, Ohio and Pennsylvania.

* * *

PENNSYLVANIA just at this writing has a fair lead in the idiocy of its censorial decisions. The leather medal may have to be shipped back across the line to Ohio any day, but for the moment Breitinger et al. have a superior claim. They have "slashed up" "Carmen." Think of it. "Carmen" as a novel has been on the shelves of the libraries of the world for about seventy-five years; "Carmen" as an opera has been seen and heard in every part of the civilized world for almost half a century, and no one thought that the morals of mankind were endangered thereby. The Pennsylvania censors make no distinction; a classic is just as horrible to them as any other film. The objection to one scene was that it "made the censor shudder." Bless his dear old head, there are many things that make us shudder. The Pennsylvania censors have made us shudder many and many a time. The producers have taken an appeal to the courts. Even if they win, they have been annoyed and unjustly been put to great expense.

* * *

THE good result of harmonious action among exhibitors is shown once more in the case of the local exhibitors, who have started a campaign for a modification of the present harsh and unreasonable rule against standees. The co-operation of many aldermen has been assured and the probabilities point to a victory.

* * *

THE pains and penalties of war are beginning to be felt in this country in more than one way. The film industry of America is among the first to feel the hand of the European taxgatherer. England is staggering under the heavy burden of the war. Our prediction of last week is verified by the latest news from Great Britain. According to this reliable information all films hereafter imported into England are to be taxed at one third of their value. No distinction is apparently made between negatives, positives or raw stock.

# Intelligent Characterization

By Louis Reeves Harrison.

HOW in the world can intelligent characterization, the one charm to be counted upon in "putting over" a mediocre story, be expected of authors who are either incapable of understanding human nature, or who do not see the necessity of winning interest through establishing the distinguishing qualities of their leading characters. We rarely become interested in people of the passing crowd, while our sympathies may be easily stirred for those we come to know. In order to appreciate both action and the motive behind action in screen stories, we must have some intimate acquaintance with the leading personalities brought to our attention. To depict mere movement without meaning is to revert to the first moving pictures ever exhibited, yet it is being done day after day by producers whose estimate of the public is that of their own limitations.

Now and then a story is flashed on the screen which soon warms our hearts. We see in the evolution of an individual something akin to ourselves, or to humanity as we know it, and we soon get the impression that we are looking at something that has really happened. Even inconsistencies are excused, so prepossessed have we become with the fascinating personality before us. It may be a comedy, a castigation of our defects; it may be a tragedy, convicting society of wrong doing; it may be an intense drama, scourging the injustice of cherished institutions; we may become absorbed in the outcome of a crucial situation—what would it all amount to if we were called upon to merely watch a picture and not the projection of human character, authentic, veracious and readily understood? We might occasionally be entertained, but we would seldom be impressed.

Only an author of exceptional perceptions, partaking of the intuitive, need attempt the construction of individual types without study. Characterology has become a science to be studied from the two points of sex view and from that of humanity in general. It is not entirely safe to consider the gentler sex of today from even the standpoint of the Immortal Bard. "She's beautiful, and, therefore, to be wooed; she is a woman, therefore to be won." She is not so simple as she was. A finer ideal of her arose more than a half century ago in "Ingomar, the barbarian and Parthenia," an ideal that has persisted in thousands of stories since then, in "The Great Divide" and similar plays, all portraying a semi-cultivated man winning through brute force and brought to a finer realization of himself through woman's refining influence. Many worth-while women of to-day are not to be had in that way. They resent an exhibition of brutal force as we all do the terrorizing barbarism of the self-styled "Master Nation of Europe."

The sexes must be considered as they are, and this means the whole domain of human consciousness, if we are to progress from elemental ideas into the present fascinating complex of human character, yet this research need not be carried away from the lines of Nature. Our impulses and emotions are much the same as they always were—they are possibly intensified—but we are obliged more and more to consider the domination of mind over what might as well be called "our former selves." Not to consider mind and the power it exerts over the elemental within us is to confess its absence in character analysis. She is noble, sweet, pure and lovely, and, therefore, to be wooed. She is a splendid woman, and therefore to be splendidly won.

An infinite variety of portrayals may show the superman of today in a struggle to subordinate his "former self" to the requirements of higher civilization. He might easily be placed, through double exposure, in the position of a spectator to the combat going on within him. His finer self can be so spiritual as to stand aloof, outself himself, superior to his fate, and thus free to control the Old Adam, free to regulate his passions instead of being merely an animal embodiment of them. When he is his nobler self, note his kindness to little children, his affection for relatives and friends, his compassion for the weak and erring. He may even get the whip hand over his vanity, not presume a superiority in a world like ours, where nobody is anybody in particular. He may have a power of mind that reaches out to thousands yet be without assumption, without hypocrisy.

The average hero suffers nothing and really achieves nothing. All things are thrown his way. He is simply a nice-looking, well-groomed, tailor-made, lucky dog. He opens a gold mine, falls heir to a million, stumbles into the accumulation of some other man's labor and is decidedly un-American. He is only a fortunate weakling, whose loftiest ambition is to make an impression through physical appearance—really great men speak through their souls. The screen hero, whether of the drawing-room or of the plains, makes his principal address through his clothes and his shape. The spirit within seems to be of secondary consequence. The screen hero is a poser, a creature of the mirror, the real one is at his best when most unmindful of effect, aggressive and determined from hard necessity, but in a creative way, never to the injury of his fellow men.

The real hero is intensely human, despite his occasional exhibitions of superior mental force. He contains within his complicated makeup the elements of all villainy, and he may descend to the depths in his varied moods, but the light that shines within him is not of one-candle power, it is a burning flame, consuming him at times, at others brightening the lives of all within the scope of his influence. His character is a fabric of many intense characters, and he may live one or another of these in his differing moods and periods. He is not a tame hero, one who merely repeats himself over and over again. Whatever his criminal instincts, they have become intellectualized and may be utilized for noble purposes in the end, but their outbreaks constitute one of the strong fascinations of a dramatic story. In the high color and contrasts of his portrait lie the essence of the drama.

Sum up primitive man, and the solution of primitive woman is not far removed, but why should the primitive be as far as the average story goes in picturing a heroine? She is Eve's reincarnation, and so little more than those who have penetrated the depths of one human character are either amused or disgusted by the portrayal. We have had a surfeit of her on the screen. Is it possible that men who write and visualize such stories have never encountered any but females of rudimentary minds? They are either lacking in comprehension of human character, or they have been wandering so long in the weeds that they have ceased to believe in the existenc of flowers. They are blossoming all around us, some of them strong-hearts, some of them child-hearts, sweet, pure, and earnestly thoughtful for Him who perceives all.

---

Copyright, 1915, Louis Reeves Harrison.

# The Federal Decision

By W. Stephen Bush.

IN GAUGING the true meaning and value of the decision in favor of the Government and against the Motion Picture Patents Company and others one thing must be borne in mind: Many of the evils complained of and prosecuted by the Government had been remedied in the course of the legal proceedings. Discrimination in service, the refusal to serve an exhibitor who wanted to mix his program had been abandoned some time before Judge Dickinson's decision was rendered. The license agreements which had been so vigorously objected to by the Government have expired some time ago, and no attempt has been made to renew them. The defendants to that extent confessed the error of their ways. The embodiment of these principles of the freedom of trade and commerce in the decree to be entered upon Judge Dickinson's findings is therefore a mere formality. The decree will be ample protection against any other attempt to monopolize the industry.

Most students of motion picture history agree that the combination, unlawful and oppressive though it was, had in some ways benefited the industry. The men who combined looked upon clean pictures as the best pictures from a business point of view. As I recall the great mass of pictures made and marketed under the conditions which have now been declared violative of the Sherman Anti-trust Law, I am struck by the fact that there were but few pictures to which a sane man or woman could have objected on moral grounds.

The animosities and the bitterness engendered by the brusque and often unjust methods of the defendants have happily passed away and are today little more than a memory. We have been able to get the right perspective. Like most other human agencies, the defendant corporations had their good points as well as their bad ones. I do not pretend to forecast the consequences that may result from individual suits for damages against the defendants. With all their imperfections, which are neither small nor few, our modern civilization and our system of justice have shown themselves capable of protecting the weak against the strong. Retribution is one of the elements of justice.

Our readers will do well to study the decision carefully. It contains a guarantee for the future, which will go far to encourage the spread and development of the industry.

It is proper for a just judgment of the situation to point out that natural trade developments had as much to do with the liberation of the industry from monopolistic control as the law courts and the watchful government. If we had continued on a single reel basis it would have been much harder to break up combinations in restraint of trade. The law of our great industry, however, seems to be expansion. We have progressed in such marvelous fashion that the pinnacle of today is the lowest rung in the ladder of tomorrow. It was the multiple reel which gave a new direction to the development of the motion picture.

The screen being the most powerful visualizing power known in the annals of mankind it naturally looked for new fields to conquer. Fiction, literature, the drama afforded new opportunities to this wonderful screen and the unit of a thousand feet was abandoned. The public response to the expansion of the motion picture was enthusiastic. The millions of patrons at once saw the advantages of the feature and realized its superior powers of entertainment. Capital for the production of features was found in abundance.

When the feature was firmly established in popular favor the motion picture escaped from the control of the few. With an increasing supply of these features the exhibitor found new prosperity and a new freedom. Of course I do not mean to say that the single reel will disappear altogether. Nothing more improbable could be imagined. On the contrary there are signs of a distinct revival.

# Keep on Fighting

By W. Stephen Bush.

AN OLD champion of the freedom of the screen out in Ohio writes to THE MOVING PICTURE WORLD in commendation of the article, "We Want No Protection." What he says on the subject is so well put by one who is on the worst part of the firing line that we feel justified in printing some of his points here. Says he:

> This "kow-towing" and "fawning" on the part of the Ohio film men has caused us all our trouble since censorship has been foisted upon us. We have always felt that the censors, even as individuals, should be given scant courtesy by film men inasmuch as they are individually aggressive in insisting by their actions and bearing that they are right and the whole trade, including, of course, the trade journal writers, are wrong. Men of ordinary "nerve" would resign under such a unanimous fire of satire and facts, but their extraordinary "nerve" makes them proof against even a unanimous broadside. They well know that though they are most graciously received in the film offices they are cursed after leaving. If they were "made to feel" their position by the film men it would make a vast difference to us in our fight, anyway humoring the censors is carried on to a disgraceful extent, often by subordinates who are thus going contrary to the publicly expressed sentiments of their New York "heads."

You cannot compromise on a principle. It is the same every hour in the day and night and every day of the year.

Our correspondent tells in another portion of his letter of a great press campaign against censorship in Ohio. The most hopeful sign of the whole Ohio situation is to be found in an aroused and enlightened public opinion. The public and the press are beginning to see the ulterior dangers of censorship. Public men who are afraid to speak their minds on censorship are plucking up courage and say what they think. Utterances like that of Postmaster General Burleson are becoming more frequent. Mr. Burleson in a letter to a society interested in motion pictures intimated that it was the duty of public opinion to regulate the motion picture.

In the mean time all friends of the motion picture are interested in the final outcome of the arrest of the exhibitor who is to be punished because he showed slides without the sanction of the Ohio censors. The decision whatever it may be is bound to crystallize the situation. It will do a whole lot to call general attention to the daring despotism of the censors. If they are allowed to interfere with the slide it means an usurpation of power which the people and the courts of Ohio will never tolerate.

According to present indications the censors are suffering from chilled feet. They tried to get Mayor Baker of Cleveland, where the "offense occurred, to help them out and lock the exhibitor up in the dungeon specially reserved for those wicked citizens who dare criticise the censors or any of them." Mayor Baker, it seems, flatly refused with the remark that "free speech is the right of every American citizen."

# Uncle Sam Orders Dissolution of Motion Picture Patents Co. and Others.

## In a Sweeping Decision Judge Dickinson Upholds the Government and Characterizes Defendants as Unlawful Combinations in Restraint of Trade—Question of Appeal in Doubt—The Salient Features of the Opinion—Practical Results and Consequences.

By W. Stephen Bush.

BY FAR the most momentous legal decision in the history of the motion picture has just been rendered by Judge Dickinson in the District Court of the United States for the Eastern District of Pennsylvania. Judge Dickinson's decision ends the long drawn out litigation against the Motion Picture Patents Company, the General Film Company, and other defendants, who had been prosecuted by the Federal Government under the Sherman Anti-Trust Law. The Government claimed that the defendants had organized and were operating in violation of the Sherman law and contended for a judgment of dissolution.

### Sweeping Victory for the Government.

Judge Dickinson decides the issues presented in favor of the Government and orders the dissolution of the defendant corporations. The judgment is sweeping in its terms. The opinion rendered by the Judge is lengthy and carefully considers all the questions raised by the facts and the law in the case. It will be remembered that the litigation began on August 16th, 1912, when the Government, through its Attorney General, filed its bill of complaint in the United States District Court for the Eastern District of Pennsylvania. The following defendants were named and served with process:

The Motion Picture Patents Company, the General Film Company, the Biograph Company, the Vitagraph Company of America, of New York; the Lubin Manufacturing Company and Sigmund Lubin, of Philadelphia; the Thomas A. Edison, Inc., Frank L. Dyer, and William Pelzer, of Orange, N. J.; the Essanay Film Manufacturing Company, the Selig-Polyscope Company, the Melies Manufacturing Company, George K. Spoor, Gaston Melies and W. N. Selig, of Chicago; the Armat Moving Picture Company, of Washington, D. C.; the Kalem Company, Inc., Henry N. Marvin, J. J. Kennedy, Samuel Long, and J. A. Berst, of New York; Albert E. Smith, of Brooklyn, and the Pathe Freres, of New Jersey.

The Government, which in the actual proceedings was represented by the then Deputy Attorney General Edwin P. Grosvenor after filing the complaint and receiving answers from the various defendants, moved for the appointment of an examiner under the provisions of the Sherman statute. John C. Hacker was thereupon appointed examiner for the purpose of taking testimony. Examiner Hacker at once started on his work and sessions were held in New York, Philadelphia and St. Louis, as well as other cities, to collect testimony. The volume of evidence taken in the course of these sessions which lasted for about a year and six months, is extremely heavy. The Government called over a hundred witnesses, among them producers, actors, directors, exhibitors, exchange dealers and importers. The various defendants called even more witnesses than the Government. The taking of evidence was finished in the early part of 1914, counsel presented their arguments to the Federal Court in Philadelphia shortly thereafter, and now has come the decision.

### Appeal Seems Doubtful.

It seems doubtful whether the defendants or any of them will appeal. Mr. Lubin has been quoted as opposed to further litigation. None of the attorneys for the defendants could be induced to speak for publication on the probability of a further appeal. They all refused to either confirm or deny. It is believed, however, that the attorneys are much more eager to appeal than are their clients. The suit has naturally been a gigantic expense to the defendants, the amount paid to lawyers for their services aggregating probably half a million dollars. The defendants have sixty days to appeal. The time runs from the entry of the decree, which will be signed by Judge Dickinson. Judge Dickinson has invited the Government, as well as the defendants, to be heard on the form of the decree. The substance of the decree will, of course, be in strict conformity with the findings of the decision.

### The Text of the Opinion.

The decision covers twenty closely printed pages. At times the language is purely technical and would mean a little to the average layman. At other points the opinion is very discursive and of interest only to lawyers. The main features of the decision are quoted literally:

> A petition was filed in this case under the Act of July 2, 1890, averring the combination of the defendants to accomplish an unlawful restraint of trade and consequent obstruction of the free flow of commerce in interstate transactions, in the sale of positive motion picture films and other necessary accessories of the motion picture art. The prayer is that a stop be put, by the power of the law, to the practices charged to be illegal.
>
> The record is of such bulk, and the discussion has taken such a wide range and has with such thoroughness dealt with all possible phases of the case, that to even outline, with anything like adequacy, all the considerations involved in its decision, would extend an opinion beyond manageable limits.
>
> The present discussion is therefore limited to two questions (and largely to one of these) which give us the bearing points upon which the whole case turns. This restriction does not imply the slighting of any feature of the arguments, so well worthy of the fullest attention, which have been addressed to us, because there is substantial accord in the thought that with these questions eliminated the defence has failed. * * *
>
> The gravamen of the offence may be gathered from the general summary that it is a conspiracy to drive from the field all other traders in the things which make possible the practice of the motion picture art and to monopolize to themselves that trade and through this the practice of the art itself.
>
> This latter feature justifies the interpolation into the discussion, of a preliminary question which lies at the threshold of the proceedings. The defence asserts the real charge to be that of an effort to control the motion picture business. This is asserted to be the business of dramatic representation and dramatic representation to be the practice of an art. The control, with the seeking of which the defendants are charged, is therefore the control of an art and not of trade or of anything which is the subject of commerce or can be brought within the laws relating thereto. * * *
>
> It has been settled by the decisions, under the earlier copyright laws, that the copyright of a dramatization covered a photo-play presentation of the same subject. This was based upon the recognition of, what every observer experiences, the similitude, if not identity, of the impressions received from seeing a photo-play and from the same play acted out by actors living and moving before his eyes. The photo-play business may therefore he well said to bear the same relation to dramatic art which the theatrical business does. The latter has not, however, the same relation to trade and commerce. The moving picture business, as an entirety, is made up of the presentations, to which the public is invited, and of a trade in other things, which make this final display possible. If it is a photo-play, it has, of course, the same basis of the labors of the author and the art of the actor as has the acted play. The spectator of the play sees the actors acting out the play. That which the spectator of the photo-play thinks he sees is an illusion. He thinks he sees, for instance, a man moving (or a picture of it), and, in one sense, he does because such is his mental impression of what is before him. This illusion is produced by projecting upon a screen, in rapid succession, enlarged reproductions of a series of consecutively quickly taken photographs of a man as he is moving. There must be, therefore, in the motion picture business the use of all these additional accessories, from the screen back to the raw film and the camera, as part of the apparatus for the production of a photo-play.
>
> One of these essential things in the motion picture business is the positive motion picture film or reel, and the charge made against these defendants is that whatever may have been their final purpose with respect to the control of the art, what they combined to do and have done, is to restrain trade or commerce in these films, which are articles of trade and the subject of large inter-state transactions, in which the defendants had part. The latter fact is admitted. It is evident that whoever controls the films, referred to, controls the motion picture business, but the point, with which we are now concerned, is that inter-state trade in these films is within the statute.
>
> The next branch of the defence, which presents itself for analysis and discussion, is that based upon the patent rights of the Motion Picture Patents Co. The plea is, in legal effect and in practical acknowledgment, one in confession and avoidance, for there is, as already stated, a substantial (although not formal) admission that, with this patent right ownership out of the case, plaintiff should have the relief prayed. * * *
>
> As a conclusion to the whole discussion, we deem the Bath Tub Case to be decisive of the principle contended for by the United States. There it is true the patent was not on the ware, which was the subject of the trade sought to be monopolized, but on a tool used in its manufacture, and the case doubtless might have been ruled upon that distinction.
>
> We cannot accept, as well taken, the position that it was so ruled, because the Court, in formulating a statement of the principle upon which the ruling was based, expressly refused to plant the decision on this narrow ground but placed it upon the broad principle that the agreements in that case "transcended what was necessary to protect the use of the patent or the monopoly which the law con-

frered upon it. They passed to the purpose and accomplished a restraint of trade condemned by the Sherman law." "The agreements * * * combined the manufacturers and jobbers * * * in a combination * * * condemned by this Court as offending the Sherman law. The added element of the patent * * * cannot confer immunity from a like condemnation * * * and this we say without entering into the consideration of the distinction of rights for which the Government contends between a patented article and a patented tool used in the manufacture of an unpatented article. Rights conferred by patents are indeed very definite and extensive but they do not give, any more than other rights, an universal license against positive prohibitions. The Sherman law is a limitation of rights * * * which may be pushed to evil consequences. * * * "

We would feel constrained, on the authority of this case alone, to find that the agreements and acts of the defendants in the present case went far beyond what was necessary to protect the use of the patents or the monopoly which went with them, and that the end and result, which would be expected to be and was accomplished, was the restraint of trade condemned by law. Some of the considerations which move to this conclusion are stated later.

This is a lengthy prelude to the consideration of the special facts of this case. We feel relieved from the necessity of any extended reference to them, because they are set forth in the complaining petition, with a precision and accuracy which has prevented denial, except as to the motives which actuated the defendants and the legality of the monopoly. With respect to the motives and conscious purposes by which men are actuated, it has been well said that these "cannot be easily estimated," and we may concede to the defendants no purpose to offend against or to evade the law, and that their intentions were as beneficent and have resulted in as much good to the patronage of the art as is claimed and that this good bears a fair relation to the profits received by them. This is foreign to the inquiry which we have made, because the duty to refrain from what is prohibited by law "cannot be evaded by good motives." Moreover, "the law is its own measure of right and wrong," as well as the judge of whether a transaction is of the character which it condemns. If, in the judgment of the law, a contract or co-operating agreement is such as to work an undue and unreasonable restraint of trade and through such restraint to monopolize trade or any part of it, the judgment is one of condemnation, no matter how innocent or otherwise praiseworthy the motives of those who had part in it.

We do not, therefore, feel called upon to make any specific findings on this subject beyond what is stated to be found. The real motives of those. whose minds conceived and whose wills carried through this combination, were doubtless like those behind almost all other human acts, probably of a mixed character. We would not be justified, and would certainly have no wish, to deny the presence of the very laudable motives, which defendants avow in their answer, some of which were to gratify their desire to allay bickerings and recriminations among themselves, to advance and improve the art, to protect the morals of the public and, as they frankly admit, to make money for themselves. Certain it is, that the end and purpose of the plan, was to dominate and control the trade, in all the accessories of the art and, in order to assure this, to control the entire motion picture business. We are driven to this conclusion, not only because that is the plain meaning of what they did, but also because they themselves categorically declare the latter to be the imperative need of the business and one which they alone could supply. The need was for a single directing and regulating head. This extended even to a censorship of what was shown. The United States could not, and the States would not, interpose for the purpose of regulation, and the defendants claim the credit of having performed this neglected duty of the State. In doing all which was done, the defendants not merely deny the illegality of either end or means, but also lay claim to commendation. We only mention this to make clear the fact, that, they did monopolize, and the only question left, is whether this monopoly is a lawful monopoly, or was accomplished through an unlawful restraint of trade.

The combination was not formed until 1908. The defendants were at that time engaged in the business as manufacturers or importers. There were scores of jobbers buying and distributing films and necessary supplies to thousands of exhibitors. The business was expanding, literally by leaps and bounds. The total investment ran into millions. There was therefore a trade to be restrained and one well worth monopolizing. The original plan, if it was contemplated, did not disclose, any purpose to exclude the middle men, and, from its first being put in operation, 116 jobbers were licensed by and did business with the defendants. Within a short time, however, the absorption of this part of the trade was decided upon, and the General Film Co. was formed to take over the business of distribution. How effective and thorough were the methods employed, is shown by the fact, that, of the 116, there is left one solitary survivor.

The plan out of which these methods grew was first to combine the defendants, who were manufacturers and importers of films, in an agreement to act as one man might have acted. Lists of exchanges and of theatres, were prepared and no exchange was permitted to have films, and no theatre to exhibit them, unless with the consent of all of the defendants. The names of none appeared upon this list, except such as bought all supplies from the defendants, and any who dealt otherwise were dropped. Every theatre was required to pay a royalty for the use of a projecting machine, even when the machine had been owned by the exhibitor, before the combination was formed. The films passed into the possession of exchanges and exhibitors under an agreement which enabled the defendants to recall them at will. It is too clear for comment, that the mere possession of the power here shown would make its assertion seldom necessary. It was, however, effectively exercised. It is also clear that such a combination is condemned by the Act of 1890, unless immunity is given by the patent laws. The pressure, here, is upon the weak point of the argument on behalf of the defendants. The fault in it, is basic. There is doubtless injustice in applying, even rhetorically, the "dead indian" aphorism to trusts. It may be admitted that, there may be, trusts which are both living and good. When a monopoly has been found, however, to be the result of an unlawful restraint of trade, the argument, that the combination, through which it has been accomplished, is a good trust, or was formed from good motives or that good results from the monopoly, is, for legislative, and not judicial consideration. As already stated, it is the legal intendment of the whole scheme, which determines its character—what is its end and what the means to be employed—to be found from the natural and to be expected results. Here, again, the illuminating phrase employed in the Keystone Watch Co. opinion clarifies the thought. If the end is monopoly, and the means the restraint of trade, the inquiry is directed to the character of the restraint. If that is undue and unreasonable, and was directly intended, and the monopolistic result flows as a direct, and not a merely incidental consequence, the combination, through which it is brought about, is illegal. The same conclusion follows a finding that the end is illegal because reached through the same means. Indeed, the two things come to be, nearly, if not quite, the same, although there is room for a difference.

The defendants had the right to propose to themselves, as an end, the protection of their exclusive right to sell an article, protected by a patent, which was their property. They had the right to employ, as a means to this end, due and reasonable regulations, and to impose any lawful conditions of sale. If restraint of trade and monopoly flowing from it, incidentally resulted as a consequence, as neither the end proposed nor the means employed was unlawful, the combination which effected these objects, could not justly be condemned.

The owner of a patented device, process or product may undoubtedly acquire from another any issued patents for improvements, and we see no reason to deny the right of the owners of the original patent, and of the patented improvements, to pool their ownerships for their joint or common protection. This we understand to have been expressly ruled. U. S. v. United Shoe Co., 222 Fed., 349. Indeed, this case may well be claimed as authority for the proposition (within its facts) that there might be a combination of the owners of different patented machines all entering into a manufacturing trade. However this may be, the distinction sought to be pointed out is, that while the owner of a patent on a plow, covering the handles or beam, might acquire or join with the owners of patents covering the mold-board or share or other parts of the plow, for the protection of the patented rights of all, and thereby incidentally secure an enlarged part of the trade in plows, the judgment would refuse to sanction a combination between the owners of patented plows, patented harrows, patented reapers and binders, and other implements of husbandry, and large dealers in these implements, who were not owners of patents, for the purpose of monopolizing the whole trade in the products of agriculture, if the direct end first proposed was to unduly and unreasonably restrain trade, as a means to the final purpose of monopolizing. The ownership of the patents, in such a case, surely could not be accepted as a defence to the charge of unlawful combination.

## Findings of the Court Upon Which the Final Decree Will Be Based.

The legal justification, set up by the defendants, for what they have done, and for everything they have done, is that in so doing, they were lawfully asserting rights acquired by them, through a large number of overlapping patents. The total number reaches 16. Ten of these are admittedly, however, of minor importance, and, indeed, of no importance, in their bearing upon the case. The remaining six may be roughly catalogued as one each pertaining to films, cameras, and what is termed the Latham Loop, and three to projecting machines. The ownership of these patents was divided among some of the defendants. Others had no interest therein, except in so far as they dealt in the different apparatus, features of which, were covered, or claimed to be covered, by the several patents respectively. If the combination had been limited, and the agreements and the scheme in its entirety, had possessed, or could be found to have, any normal real relation to the assertion and protection of these patented rights, and this had been the end proposed, the defendants would be upheld in the maintenance of such rights.

We are constrained, however, to find that there was no such relation, but that the end, directly proposed, was the imposition upon the trade of an undue and unreasonable restraint, in order that, as the immediate and direct effect and result of the combination, the defendants might monopolize the trade in all the accessories of the motion picture art so far as they are articles of commerce.

A further end proposed, and which has largely been achieved, is the domination of the motion picture business itself, and it requires no prophetic vision to foresee that the ultimate result would be, that no play would be written, or dramatically enacted, except by authors and artists favored by the defendants.

It is further found as a fact that the defendants did, in furtherance of the scheme of the combination so to do, directly impose upon the trade undue and unreasonable restraint, and that such restraint was the end proposed to be directly reached, and was not merely incidental to efforts to protect the rights, granted by the patents, but went far beyond the fair and normal possible scope of any efforts to protect such rights, and that as a direct and intended result of such undue and unreasonable restrictions, the defendants have monopolized a large part of the inter-state trade and commerce in films, cameras, projecting machines and other articles of commerce, accessory to the motion picture business.

It is further found, for what the finding may be worth, that although the ends proposed in the combination, and carried out by the defendants, were first this restraint, and through this, the monopolizing of the trade to reap commercial advantages to themselves, a further inducement and motive was (and these were also ends in view) the wish to relieve each other from the odium of infringement, to end contests which hampered the development of the art, to protect the morals of the public by the prevention of the exhibition of suggestive or otherwise improper pictures, to promote the progress of this branch of dramatic art by improving the character of the shows, both in the artistic merits and mechanical perfection of the display, and generally to supply, what, up to that time, the State had neglected to furnish, a regulating and governing authority over the entire motion picture business. The end and purpose of the combination, and in this sense the motive or moving cause, further was, not to protect the patent rights, which the Motion Picture Patents Co. was organized to take over, but the control of the patents was made a feature of the scheme in the belief, or at least in the hope, that this would render the scheme (otherwise illegal) not open to the condemnation of the law.

We conclude with the formal finding, in the language of the Act of Congress, that the contracts, enumerated in the petition, and the combination there described, was a conspiracy in restraint of trade or commerce among the several States, and with foreign nations, and were and are illegal, and that the defendants and each of them (with the exception next noted) have attempted to monopolize and have monopolized, and have combined and conspired, among themselves and with each other, to monopolize, a part of the trade or commerce among the several States, and with foreign nations, consisting of the trade in films, cameras, projecting machines and other accessories of the motion picture business, as charged in the petition of complaint filed.

The exception referred to is this: Melies Manufacturing Company, one of the corporation defendants named in the petition, has denied (as have all of the defendants) that it was in any sense a party to the combination charged. We have gone over all the proofs without finding any, which go to making good of the charge against this particular defendant. It is therefore excluded from the findings made, and the petition as against it is dismissed.

The conclusion is that the petitioner is entitled to the relief prayed so far as indicated by this opinion, and a decree, to effectuate the findings made, may be submitted.

### Practical Meaning and Consequences of the Decision.

The final formulation of the decree to be entered upon the findings of the court will be largely the task of the Department of Justice in Washington. Edwin P. Grosvenor, who has won this great victory for the Government, is no longer in the employ of Uncle Sam. Of course he will be consulted on the form as well as the substance of the decree. Other interests, too, will be heard on the making of the decree; the preferred stockholders of the General Film will be considered and their interests will be protected as far as possible. The only remaining competitor of the General Film Company will also be entitled to be heard, i. e., the Greater New York Film Rental Company. All the restrictions imposed on patrons of the General Film Company or any of the other defendants will, of course, be formally abolished. As a matter of fact all these restrictions were abandoned during the pendency of the action. Under the provisions of the Clayton law all parties who feel aggrieved by acts of corporations that have violated the Sherman law may sue and recover treble damages for any injury which they have suffered by reason of the unlawful acts of the monopoly. This aspect of the case is of special interest to the numerous exhibitors who paid a royalty of two dollars weekly on motion picture machines to which they had acquired title before the formation of the Motion Picture Patents Company. Under the Clayton Law they are entitled to recover treble damages. A copy of the decree in the present case will be taken as prima facie evidence on the question of the illegality of the combination and no other proof of that fact will be required. It is contended by lawyers familiar with the provisions of the Clayton statute that every defendant is personally liable for damages arising from the unlawful combination.

### Comments of the Attorneys.

Charles F. Kingsley, one of the leading attorneys for the defendants, had very little to say on the decision. He refused to be quoted on the question of an appeal. He said, however, that in his judgment Judge Dickinson erred in holding that the doctrine of the Bath Tub Trust case applied in this case to the extent of the opinion rendered by the court. He said further that the contracts which are declared illegal in the opinion have expired anywhere from one to two years ago. Edwin P. Grosvenor said he had just come back to New York and scarcely had time to familiarize himself with the opinion in all its phases. He declared that the decision was indeed a sweeping victory. He hoped it would benefit the motion picture industry, the importance of which he had learned to respect in the course of his connection with the case.

---

# M. A. Neff Dead

M. A. NEFF, founder of the Motion Picture Exhibitors' League of America, and for several years its president and enthusiastic promoter, died Wednesday morning, October 6, at a private sanitarium in New York, after an operation for an affection of the kidneys. While Mr. Neff's illness was of apparent short duration, he having been under the care of a physician for about ten days, the operation disclosed the fact that his complaint had been progressing for nearly a year and had reached the accute stage when he became prostrated in New York.

M. A. Neff.

The death of Mr. Neff will come as a great shock to his many friends among the motion picture exhibitors of this country, in whose interests he was ever diligent and faithful. He began his career as an exhibitor in 1907 and was interested in houses in Marion, Ohio, McKeesport and Oil City, Pa. About the same time he became imbued with the necessity for organization among exhibitors, and the first convention, held at Columbus, Ohio, September 12, 1909, was the result. The rest of the story of the League, which is in reality the story of Neff's life since that date, is familiar to readers of the Moving Picture World.

Little is known, even by his most intimate friends, of the early life of M. A. Neff. He was born about fifty-five years ago in West Virginia of sturdy pioneer stock. While he was still a small boy his parents moved to Ohio. In later years Neff drifted to the far west and from incidents related by him from time to time it is gathered that he was engaged in horse and cattle raising on western ranges. Afterward he became interested in racing, and for several years his commanding figure was a familiar sight at the big meets all over the country. When the "sport of kings" deteriorated into a "game of gamblers" Neff abandoned the sport and devoted himself to commercial pursuits.

Making Cincinnati his headquarters in the early '90s, Mr. Neff became interested in politics, and his efforts in that field made him popular among the political leaders of Ohio and the middle west, and at the National Capitol to the extent that he enjoyed the friendship of such men as Mark Hanna, President McKinley, Senator Foraker and many others of equal high standing in the councils of State and Nation.

Mr. Neff was in his fifty-sixth year at the time of his death. He leaves a widow and a son, whose home is in Cincinnati, and a sister, Mrs. A. B. Colley, of Huntington, W. Va. Arrangements for the funeral will be in the care of W. R. Wilson and Max Stearn, of Columbus, Ohio, who came to New York and accompanied the remains to Columbus, where burial will be made.

Since retiring from active participation in the affairs of the Exhibitors' League Mr. Neff has been engaged in the production of motion pictures. His first effort was a six-part subject entitled "The Battle of Ballots," which dealt principally with the contest now being waged throughout the United States by the anti-saloon element. It was business connected with this picture that brought Mr. Neff to New York when his fatal illness occurred. His business affairs will probably be taken charge of by W. R. Wilson, who is his executor under the will. A business announcement will be made in due time.

### Brief Services in New York.

In deference to the many friends of the late M. A. Neff in New York City, a brief service over the remains was held at the mortuary chapel at 14 East 39th street at 3 o'clock Friday afternoon, October 8. A large number of exhibitors and friends in the motion picture trade were present.

The remains, in charge of Messrs. Stearn and Wilson of Columbus, were taken to Columbus for burial, leaving New York at 6 o'clock Friday evening.

---

## ARRANGEMENTS FOR FUNERAL.

### President Stearn Sets Day for Services and Calls Ohio Exhibitors to Attend.

Columbus, Ohio, October 6, 1915.

Dear Sir and Brother: I am very sorry to inform you that our former president and founder of the Motion Picture Exhibitors' League of America, Brother M. A. Neff, passed away after a short illness in New York this morning.

As president of the Ohio State Branch No. 1, I have concluded to go to New York this afternoon at five o'clock and come back with the body. Mr. Wilson, our secretary, will accompany me. The funeral will take place in Columbus on Saturday, October 9.

As a last mark of respect, all members of Ohio Branch No. 1, Motion Picture Exhibitors' League of America, are hereby urgently requested to meet in Columbus, at the Chittenden Hotel at 10 a. m., Saturday, October 9, in order to pass resolutions of sympathy and also to attend the funeral in a body.

I feel that although some of our members at times have differed with Mr. Neff, that he has at all times been absolutely sincere in his work for the league. Furthermore, he has given the league more than he has ever received, and it is only right, and proper, that the exhibitors of the state of Ohio should show him this last mark of respect.

Yours truly,
OHIO STATE BRANCH NO. 1, M. P. E. L. of A.
Max Stearn, President.

# Modern Theater Construction*

### Some Defects Discussed and Remedies Suggested—Recommendations for Motion Picture Houses.

By Edward Barnard Kinsila.

CONTRARY to popular belief, the United States is illy provided with superior theaters. We have plenty of large theaters, often too large, but very rarely really comfortable ones. The public of the advanced countries of Europe are better provided for, and the stage arrangements in Germany are unequalled anywhere in the world.

### Need for Theater Specialists.

Our deficiency is largely due to a woeful absence of experienced experts in theater construction. Specialization brings specific knowledge invariably utilized to the owner's advantage. Specialization is as needful in architecture as in any other commercial branch.

The astonishing fact that a highly reputable firm of architects could bring universal reproach upon themselves from equally reputable architectural magazines, for failure to produce a model theater with millions of dollars at their disposal, is striking evidence of the need of technical knowledge in this line of endeavor.

A select group of multi-millionaires commissioned a leading firm of architects to design the new Century theater, and to spare no expense to make it perfect in every respect. When completed it was opened with great pomp and ceremony. Still it was generally condemned. Extensive and costly repairs have not succeeded in materially remedying its faults. It is now being used as a music hall of the Continental order.

This is an era of specialization. A well-known firm of architects have succeeded in bank construction, and other architects have prospered in other lines of architecture. Why not in theater work, especially when one class of theaters alone represents the output of the fifth largest industry in the world?

There are other contributory causes for bad theater service in this country; causes that perhaps are the result of misunderstanding or ignorance. Too often, however, bad service is the direct product of managerial greed.

Elements like inferior heating and ventilation, that make the auditor dull and drowsy and therefore not mentally receptive, may be the result of want of perfect information on the subject, but the omission of creature comforts indicates conscious or unconscious greed.

### Amusements a Psychologic Study.

Entertainment is largely a psychologic problem. It is not the line spoken on the stage nor the scene depicted, that really counts; it is the effect produced on the mind of the auditor.

And that effect is in direct relation to his mental attitude. If it be tranquil and receptive a favorable impression is easily registered. If his mind be disturbed by external matters it is not so susceptible, and the possibility of producing a good effect is considerably lessened. The obvious effort of the management should be to provide conditions that aim for perfect accommodation and easy comfort; and these furnish mental relaxation and susceptibility of impression.

### Cheap Admission.

If the price of admission be too high, the spectator is likely to become hypercritical. It is a mistake in these days of advanced knowledge to hope that the public may be deceived into the belief that the quality of a performance is better because an enhanced admission is charged to see it.

The patron, too frequently, is able to judge the merit of an entertainment better than the manager. The mental influence of the cost of admission cannot be over exaggerated. Who ever heard anyone finding fault with the performance at a twenty-five-cent circus?

### Ample Cloak-Room Space Necessary.

The provisions for safely deposing one's outer garments is grossly inadequate in our stingily built temples of pleasure. If a little more thought were given to this subject far better provision could be easily made without loss of valuable seating space. One would think that the custom of selling the hat and coat checking privilege for large sums because of the generous tips contributed, would encourage managers to see the advantage of supplying proper facilities and sufficient attendants to enable patrons to don their coats and hats at the end of a performance without vexatious waits. In Germany the law requires a nail in the cloak-room for every seat in the theater, and thirty-nine inches (one meter) of counter space that does not obstruct the passageway for every twenty persons that the auditorium seats.

### Better Seating Space.

While the admission and absence of reasonable cloak-room provision have a subtle influence on the mind that may not be discernible to all constant disturbance and uncomfortable seating has a mental influence that must be apparent to anyone. There is not much fault to find with the width of theater seats. Twenty inches is ample, but with the legal space required between rows there is every reason for complaint. Thirty-two inches from back to back is not sufficient to permit free passage to interior seats without disturbing everyone passed. When one arises to permit a neighbor to pass, his continuity of thought is interrupted and a consequent mental depreciation of interest ensues. And if your wife or sweetheart's hat happens to be crushed in the proceeding, all but extremely pacific-minded persons are made angry. A four-inch increase to this space, meaning a loss of two rows of seats in an auditorium of twenty rows, would entirely eliminate this annoyance, now tolerated by an innocent public, who have been improperly taught that it is polite and proper to arise. In England the rows are spaced thirty-six inches apart and no one ever needs to arise.

### What Would Happen if No One Arose.

Sometimes I wonder what would happen if any considerable number of an audience were suddenly to realize their inherent rights and refused to get up. I designed a theater in my native town, a short distance from New York, with seats thirty-six inches apart, so that no one need ever arise, and printed a conspicuous notice on the program to that effect. It took over three months to educate the patrons that there was no necessity of arising, and now they are so well pleased with the arrangement that they rarely enjoy a play in a New York theater when they visit that city. Many of them find consolation writing complaints to the local newspapers protesting against the inconveniences of New York theaters, a circumstance that prompts me to imagine what might happen if several New York theaters were to provide ample space as here suggested.

### Physical Defects in Theaters.

The above are some of the psychologic causes of defective theaters. We shall now recite a few of the principal physical weaknesses.

To begin with, theaters at present cost entirely too much to construct, and for no apparent good reason. It is difficult to conceive how a structure composed largely as an empty shell with four surrounding walls should cost as much as a strictly commercial building of the same size crowded with floors and partitions, yet such is the case. Landlords, too, demand more rent for theater space than for any other purpose. Also for no good reason. A theater building is a first-class business investment, not a hazardous one, as is generally supposed. One rarely sees a good theater unrented, and it is doubtful if there be a first-class, well-located theater in the United States six months without a profitable tenant. Theaters are staple institutions. They never grow old fashioned. Not so with hotels, apartments or other classes of buildings.

### Hollow Tile Cheaper and Better Than Brick.

Hollow tile is much better for most building purposes than brick. The composition of both is clay. The clay of hollow building tile is partially vitrified, because they are subjected in the kiln to a more intense heat than brick. Hollow tile also costs about half as much as brick, and may be laid in nearly half the time. When stuccoed with any desired hue it looks well. Should a superior appearance be demanded, text hollow tile, made in smaller sized blocks that require no stucco, may be employed.

The New York City ordinance formerly did not allow the erection of hollow tile above forty feet. The new building code changes all this. It may be used now to any height. Improved methods of construction have increased its bearing capacity beyond brick by grouting, a process of pouring liquid concrete into the vertical hollow cells of the tile blocks where greater strength is required, so that with the rein-

---

*Copyright, 1815, by the Chalmers Publishing Co.

*NOTE—Edward Barnard Kinsila has consented to write a series of articles on the construction and equipment of motion picture theaters for the Moving Picture World; his first article beginning with this issue. Mr. Kinsila has established a considerable reputation as a builder of theaters, regarding which mention has been made in previous issues of this publication. It is his purpose in this series to discuss the various phases of theater construction and equipment and to illustrate the problems with special drawings where possible. This series is certain to be of great value to exhibitors who contemplate making improvements in existing theaters or who wish to build new houses.

forcement of the tile web it forms a monolithic concrete column from the foundation to the roof.

### Absolutely Fireproof.

Fire never seriously affects hollow tile. Walls built of hollow tile stood gaunt and plumb amid the vast ruins of the recent Baltimore fire, while brick walls lay crumbled in heaps beside them.

A graphic test of the fire resisting qualities of hollow tile was lately furnished by Ex-Fire Commissioner Croker, an acknowledged expert on such matters, at his new home in Long Island. The building was constructed almost entirely of this product.

The Commissioner invited a select coterie of local officials to a house warming feast at his new home. The guests were served with cocktails in the sitting room and then repaired to the dining-room to partake of a sumptuous repast. At the conclusion of dinner they were asked to revisit the sitting room, to there enjoy their coffee, and cigars. Imagine their consternation upon opening the sitting room door to find the room a mass of charred, smoking ruins.

Following the instructions of the Commissioner, a servant had surreptitiously entered the sitting room, saturated its contents with kerosene oil and ignited them. The fire burned itself out, completely destroying the contents, without disturbing the guests in the next room.

### Size and Form of Theaters.

The size and form of a theater should vary with its intended use and the character of the audience it seeks to attract, especially the latter. If you intend catering to a middle-class general public, construct a spacious theater with everything on a large scale. The American popular idea of art is size and grandeur. If you are appealing to an intelligent higher class element build smaller, more cosy and on simpler artistic lines. Fix your seating capacity at between one thousand and fourteen hundred truly comfortable seats.

### The Acoustics.

The more nearly the auditorium approaches in its form the upper half of a sphere the better for the acoustics. The architect who designed the famous Paris Opera House when asked how he secured such perfect acoustics, replied, "I just trusted to luck." There is no need at the present day to trust to luck. There are certain well-defined scientific rules laid down that when closely followed produce uniformly perfect results.

The human voice is capable of conveying sound seventy-five feet without expansion. To secure perfect acoustics keep the auditorium dimensions within that area. As the auditorium should represent only the upper half of a sphere, the ideal height is about half that distance.

Experiments covering a period of years, made by Prof. Sabine of Harvard University, demonstrate that certain walls have a constructive absorbing or reflective power. Brick walls are powerful reflectors with very slight absorbing powers, and have proven to be the best. Plastered hollow tile walls came next with very little difference between them.

Science teaches that sound waves are reflected in exactly the same manner as light rays are reflected (the angle of incident being equal with the angle of reflection). Therefore auditoriums should be constructed in parabolic or semi-spherical shape.

### Motion Picture Theaters.

But as over half the population of America are interested in motion pictures, the attendance at such theaters being over five millions daily—more than the total population of any of our great cities except New York, it is paramount that we consider separately this special class of theater. In motion picture theaters acoustics are rarely essential.

### Should Resemble a Regular Theater.

The more nearly the motion picture theater is made to represent a theater for regular theatrical performance the better the illusion. It is an accepted fact that patrons enjoy moving pictures more when given in regular theaters than in other forms of theaters. In a regulation theater the stage is about three feet, nine inches above the first row of seats to permit a view five inches above the stage line. The sight line from the balconies also permits a clear view of the stage front at least twelve inches below the footlights.

### Low Hung Balconies Bad.

It is an axiom of theater construction that persons in the last row of seats underneath the balcony should have an unobstructed view of the stage proscenium arch. Greed to provide more seating capacity has often prompted architects to add a row or two to the balcony and swing it too low to grant a view more than half way up the front curtain. This is an error that often forces motion picture exhibitors to show smaller-sized pictures than the size of the theater warrants. Often, too, people in the last rows do not have a full view of the screen to the top. Such a defect renders standing room in the back, often a valuable source of revenue, absolutely worthless.

### Long and Narrow Auditoriums.

Because of the desirability of presenting as nearly a direct view of pictures as possible to the audience to avoid distortion, motion picture theaters are often built long and narrow. It is better, if possible, to straighten the line of sight by providing a stage and placing the screen about twenty feet toward its rear. Such an arrangement permits full illumination of the auditorium, by concealed or indirect lighting, while the picture is being shown, an effect that gives greater depth to the picture, the auditorium being lighted while the stage remains darkened. A lighted auditorium is most desirable with comedy pictures, as laughter is contagious and the audience may readily see each other in paroxysms of laughter.

If it be impossible to secure more width of property upon which to build, it is better to construct a narrow auditorium and abandon any attempt at semblance to a regulation theater. Then build in the form of an Assembly Hall, without balconies. Any number of disirable orders of architecture lend themselves to this treatment.

All of the features embodied in this introduction will be elaborated and illustrated with detail drawings in a series of subsequent treatises published in this magazine by the same author.

## LUBIN PLAYERS GO WEST.

Make-up came off early, scripts were folded up hurriedly and nearly the entire acting force at the Lubin plants at Betzwood, Indiana and Glenwood avenues, Philadelphia, ran over to the Broad Street Station to bid "pleasant journey" to Director Edgar Lewis and his group of sixteen who left for the Grand Canyon of Arizona on September 30 to begin work on the "exteriors" of "The Great Divide."

A special car was attached to the through Chicago train and every detail for the comfort of the players was looked after under instructions from Messrs. Singhi and Lowry. Miss Clayton's stateroom was a bower of American Beauty roses, while, in Mr. House Peters' room was much of the Peters' brand tobaccos and an abundance of "first aid tonic."

In addition to Director Lewis, Miss Clayton and Mr. Peters, there were Mary Moore, Marie Sterling, Warner P. Richmond, Hayden Stevenson, Ray Chamberlain and Ford Oheck, four cameramen, two carpenters and a scenic artist.

**Lubin Company Off to Arizona to Film "The Great Divide."**

The company expects to be gone about three weeks, then to return to Philadelphia to complete the interiors of the play which Mr. Lewis says will "be there, boys."

## PECK SUCCEEDS DOUGHTY.

Because of illness Francis Worcester Doughty has been compelled to relinquish his post as scenario writer for the Centaur Features, to which he was recently assigned by David Horsley. His place is assumed by Charles Mortimer Peck, who takes up his new duties at once.

Mr. Peck is well known as a scenario writer, having contributed many stories which have been made into successful pictures. At one time he was associated with film concerns in the East, but later went to California.

## Decree Pro Confesso in Duping Suit

### A. G. Levi Practically Admits He Offered for Sale Chaplin Prints—P. M. Pierson Enters General Denial of Charges.

THE Moving Picture World told in its issue last week of the action taken by attorneys representing the Keystone and Essanay companies against parties charged with having duped films in which appeared Charles Chaplin.

When the equity suit filed in the United States District Court by the Keystone Film Company and the Mutual Film Company versus Herman S. Waldman, trading as the Chaplin Film Company, the Leemund Film Company, and A. G. Levi, was called up in that court before Judge Hough on the motion for an injunction, pending the suit, defendant Waldman was eliminated. It appeared from the answer, affidavits and exhibits that Waldman was merely an employee of Levi, and had acted in good faith, believing that his employer was legally justified in his methods of business.

It will be recalled the suit was a bill in equity charging the defendants with pirating a Charlie Chaplin film, "Dough and Dynamite." The bill and accompanying affidavit charged that Levi had offered for sale and had sold a number of Chaplin films, alleging he had bought them abroad and could dispose of them at greatly reduced rates. Letters were shown disclosing negotiations with certain houses in Pittsburgh and elsewhere. The Mutual joined in the suit as the sole distributor of Keystone photoplays.

In his answer, Levi admitted so much of the charges that a decree was ordered pro confesso, which means practically that he admitted the allegation and promised not to do it any more. Quite a number of reproductions of Chaplin films were seized at Levi's offices, Room 702, at 145 West Forty-fifth street, by United States Marshal McCarthy. Others will be seized as soon as located.

As a corollary to this equity suit, criminal action was begun against Abraham George Levi in the Federal courts. In this instance not the Keystone but the Essanay Company was complainant. The charge was made that Levi had unlawfully procured a film of "The Champion," an Essanay Chaplin, by representing himself to be a motion picture theater proprietor.

Levi was held, on September 29, in $10,000 bail for a full hearing on October 12. Bond was furnished.

The next day another arrest was made, under two indictments returned by the Federal Grand Jury. Levi is named in both. They charge him with conspiring to defraud and with violating the criminal section of the copyright law. He stands under indictment on two distinct charges found some two weeks before the date set for his hearing.

Jointly indicted with Levi was Philip Lewis, of 110 West Fortieth street, who is accused of being Levi's silent partner in all the various deals. Lewis was arraigned in open court, Thursday, September 30, when the indictments were duly presented. They pleaded not guilty. Bail was fixed in $1,000.

This is the first criminal action brought for a conspiracy to violate the infringement section of the copyright law. The charge as found in the indictment constitutes a felony and can result, on conviction, in the culprits so found guilty of serving terms in the Federal penitentiary at Atlanta.

Suit in equity has been brought in the United States District Court by the Essanay Film Manufacturing Company against Harold C. Pierson, Paul M. Pierson and the Pierson Film Laboratories, incorporated, of Ossining, charging violations of their copyrights on a number of Chaplin photoplays.

The defendants filed answer admitting the authorship of Chaplin and that he transferred his rights to the complainant. They deny specifically that the films are worth $15,000 each, and to this and the succeeding allegations charging infringement and conspiracy they make specific denial. They ask that therefore they be dismissed with costs.

The Keystone Film Company also filed a suit in equity against J. M. Goldstein, H. A. Samwick, J. E. Chadwick and Exclusive Features, Inc., of 71 West Twenty-third street, New York. The charge is that the defendants have been printing and selling illegally reproductions of Chaplin plays. The defendants in their answer deny any infringement, deny possession of any film or films of any of the plays and generally deny everything set up in the bill. They ask that suit be dismissed.

The Keystone company also filed suit against the Piersons as individuals and the Laboratories company as a corporation, alleging willful infringement of the plays mentioned in the Goldstein suit. In this action, A. G. Levi, who practically admitted piracy in the Keystone suit against him on "Dough and Dynamite," looms up again. He is the man who, with his alleged partner, Philip Lewis, is under indictment for conspiracy to violate the copyright law.

Two answers are filed in this suit. Paul M. Pierson, besides entering a general denial of all the charges, adds that he is not active in the conduct of the affairs of the company and that if any act has been committed by the laboratories company which infringe any rights of the complainant such acts were done without his knowledge and consent and against his directions. He asks to be relieved from responsibility.

Harold C. Pierson and the Pierson Laboratories, for separate answer, admit as probably true the questions of authorship, Chaplin, as star, and the copyrighted ownership of the complainant. They then answer that they did, at the instance and request of A. G. Levi, no address given, make copies of "Dough and Dynamite," one negative and fifteen prints; "A Gentleman of Nerve," fifteen prints, and "His Prehistoric Past," one negative and fifteen prints.

Levi, they assert, represented he was the owner of the films and had the right to make reproductions. But the films they copied from had no notice of copyright upon them. They also say they had three films of these plays which were seized by the United States marshal and that now none are in their possession.

## Thanhouser Ball Was Brilliant

### Motion Picture Folk Have Big Time at New Rochelle—Local Players Entertain Guests.

FRIDAY morning saw a tired but happy almost 1,000 revelers departing from Germania Hall in New Rochelle, each with a perfectly accurate idea of what a real good time is like. The occasion was the yearly Thanhouser ball, at which Edwin Thanhouser meets the Thanhouserites on a social basis, together with all their friends and well-wishers. The blue-blood of filmdom was there in strong array and the members of the Thanhouser organization did themselves proud as hosts.

The grand march was led by Mignon Anderson, the petite leading woman, and Morris Foster, who heads one of the stock companies. Gladys Hulette, the new acquisition to the Thanhouser array of talent, made friends as fast as they could reach her for a handshake; and Louise Emerald Bates, the "Falstaff Girl" radiated in her charming personality and spontaneous humor. Everybody helped make it a big night, for it was arranged that three big carryall coaches should go down to New York and bring up to New Rochelle all the screen favorites from other companies.

The entertainment arranged was a delight to the eye and ear. It was quite unknown, heretofore, that Grace DeCarlton is an accomplished ballet artiste, and her exhibition of interpretative classic dances was one of the surprises of the evening. Enthroned like a queen in state was Florence La Badie, Thanhouser leading woman, to whom a million fans throughout the country do fervent homage.

The surprise of the evening included vaudeville "turns" by the Fairbanks Twins, little Helen Badgley and Tula Belle, of the juvenile company. Arthur Bauer, Harris Gordon, Morgan Jones, Carey Hastings, George Marlo, Bert Delaney and Madge Drew (the famous horsewoman) added their talent to the entertainment. One of the most popular hits was the singing of Boyd Marshall.

John Lehnberg, the Thanhouser character-man, was the master of ceremonies, and it is a certain thing that he will always be a successful candidate for the task. Claude Cooper, Arthur Cunningham and Frances Keyes, of the Falstaff Comedy Company, kept the guests in roars in a twenty-minute sketch, which the big-time vaudeville managers had better sign up quickly—if they can. The only shadow cast on the evening's fun was that the next day was a working day, and everybody had to be home before five o'clock in the morning. Some were.

### KARL NOW OWNER OF COLONIAL.

Peter Karl is now the sole owner of the Colonial theater, Utica, N. Y. He secured exclusive control on September 17 last, and has been managing the structure since. The Colonial was formerly the property of the Utica Hippodrome Amusement Company, of Utica, of which corporation he was the vice-president.

# "The Carmen of the Films"

### Miss Geraldine Farrar Makes Her Screen Debut at Boston Under Most Auspicious Auguries—How She Came to Long for Expressing the True Carmen in Motion Pictures.

By W. Stephen Bush.

THREE thousand persons thronged the Boston Symphony Hall on the night of Friday, October 1, to see a famous "Carmen of the opera" perform as the "Carmen of the films." Even in these days when the motion picture attracts high class audiences everywhere the Boston assemblage demands notice on the score of quality.

Geraldine Farrar as "Carmen."

When Miss Farrar stepped into the theater a few minutes after eight, she was overwhelmed by a great demonstration. The audience cheered her much in the fashion of an excited political gathering, uproariously welcoming a presidential candidate. They did not set up the familiar yell, "What's the matter with Geraldine?" and then counter with the fierce chorus, "She's all right," but they meant just that. In vain did Miss Farrar try to still the storm by gracious bows and smiles—the noisy ovation lasted until throats and hands got weary and the orchestra started the overture. No doubt about the loyalty of Boston.

Now, as to the picture. This filmed version of Carmen is based in the main upon the story of Prosper Merimae. The scenario writer has made some additions and emendations, which are well justified and helpful to the action of the play. The opening scenes in this "Carmen" are strikingly beautiful and impressive. With a few skilful touches we are led up to this promising situation: A band of smugglers and gypsies who had been doing a profitable business through the connivance of a customs officer find themselves baffled by a new commander, who will not take their bribes. This new commander is Don Jose. How can he be conquered? Carmen, reckless and wanton, bewitchingly beautiful, will overcome his scruples. Thus we are ready for the appearance of Carmen for whom the stage has now been set in such clever fashion. Carmen fulfills all our expectations. Never for a moment do we doubt this girl's victory over the young soldier. She is irresistible whenever she chooses to make herself so. The Carmen of the film is the Carmen of the novel, the Carmen who lived in story and gossip years before Merimee was born. Young, possessed of what the French call "the beauty of the devil," full of whims and every whim a charm, in turn humble and coaxing, wilful and imperious, swayed by no deep or genuine emotion, Miss Farrar's Carmen was by herself characterized as "a wildcat." There is force in the homely comparison. A cruel subtle, feline playfulness is the dominant note in the character of Carmen. It is the playfulness that always ends in a tragedy for the mouse. Some of the Boston critics objected to the realism of Miss Farrar and one of them was shocked by her scandalous conduct with Jose and her fight in the cigarette factory. Well, Carmen is not a person one would ask to a highly decorous social function. When the two soldiers engage in a duel to the death she watches the fatal ending with a wicked relish and like the wanton she is, she laughs and jeers at the tragic plight of the man who murdered for her sake.

Scene from "Carmen" (Lasky).

Miss Farrar's comment on her own work furnishes the key to this great success on the screen at the very first attempt.

"The opera," she said, "always imposed restraints and limitations on my 'Carmen.' The technique of the opera, especially its musical requirements, had a cramping influence. I felt there were possibilities in 'Carmen' which could be brought out much more tellingly on the film. Feeling this way I just gave, or tried to give, as perfect and as detailed a picture as possible. The 'Carmen' of the opera as far as characterization goes was but a rough sketch after all. The screen gave me the chance for a finished picture."

The support of Miss Farrar leaves nothing to be desired, the boyish bashfulness of Don Jose showed a fine and convincing conception of the character. The genuine youth of Carmen and Don Jose is by no means the least merit of this film play. Escamillo was a splendid type of "toreador," sensuous, passionate and fearless. They left out the virtuous Michael, for which relief much thanks. Michael was invented for the opera and always seemed painfully out of place, much like a sprig of honeysuckle grafted on a wild olive.

"Carmen" surely afforded magnificient opportunities for spectacular displays. Some of these opportunities were improved by the director just as we would expect it in a Lasky production, others were not. The procession to the bull ring was splendid. The realism of the bull fight was gripping. The opening scenes were superb, the backgrounds and settings were things of beauty. I was disappointed with the smugglers' camp; the riot following the fight in the factory could, I think, have been produced far better with a deep perspective showing numerous animated groups than by a succession of "close-ups." A Lasky production cannot be judged by ordinary standards. There were traces of hurry, faint and few to be sure, but they were there.

It goes without saying that such a Carmen as that of Miss Farrar will be enjoyed and admired everywhere. The ovation in Boston was due to her personal popularity in her old home, but it would have been well justified if she had never been in Boston before. The entrance into the motion picture field of an artist of the renown and talent of Miss Farrar is bound to raise the prestige of the screen; it will benefit the industry generally.

Of course the music is a vital part of the performance. The opera "Carmen" has proved its extraordinary popularity during the last season here. Extra performances had to be arranged and every performance resulted in a crowded house. Carmen is one of the most tuneful of all operas, its score is easily adaptable to the needs of the screen; the scenes are long enough to give each motif and each air a chance to make itself heard and understood.

---

## LASKY STUDIO TO BE ENLARGED.

With the return to Hollywood, Cal., recently of Cecil B. De Mille, director general of the Lasky Feature Play Company, and Jesse L. Lasky, president of the big concern, it became known that one of the reasons for their conferences in New York with Samuel Goldfish, executive head of the company, was the consummation of elaborate plans for the enlargement of the Lasky studios at Hollywood.

The largest addition to the plant, it is said, will be a great laboratory with a capacity for 600,000 feet of film a week. All prints will be made in the west. Mr. De Mille, while in the east, visited the plant of the Eastman Kodak Company, inspecting the new daylight system of developing which will be inaugurated at the Lasky studios.

---

## MEMPHIS MUTUAL EXCHANGE IN NEW QUARTERS.

The Mutual Film Corporation's office at Memphis, Tenn., has been compelled to move into new quarters at 500 South Main street on account of increased business.

## "Carmen" Will be "First Run" at Strand

### Theater Management Declines Big Offer to Permit Farrar Subject to be Shown First at $2 Prices.

THE fact that the film production of "Carmen," in which Jesse L. Lasky is starring Geraldine Farrar, will not be shown in New York at prices ranging from 50 cents to $2 is entirely due to Mitchel H. Mark, president of the Mark Strand Theater Company, who has refused a large offer made by the Lasky Company, in which it was stipulated that the management of the Strand theater would receive a percentage of the profits derived from showing the "Carmen" picture in a New York theater, with a guarantee of $20,000. Mr. Mark has sent the following letter to Samuel Goldfish, general manager of the Jesse L. Lasky Feature Play Company:

My dear Mr. Goldfish:

With reference to our recent conversation regarding the playing by your company, of the Geraldine Farrar picture "Carmen," at prices ranging from 50 cents to $2 for an extensive run, and allowing the Mitchel H. Mark Realty Corporation, owners of the Strand Theater of New York, a share of your profits by reason of our company acquiescing in your playing this picture as above indicated, and prior to its showing at the Strand, I have come to the conclusion, after careful consideration, that it would be best to adhere to the original program, and that the picture should have its premier at the Strand, on its release date November 1st.

This picture has had a great deal of advance publicity, and it is generally known and understood, through the medium of the press and various other sources, that it will have its first showing in New York at the Strand Theater. As to the Strand, with its schedule of prices, following a high price run, this is out of the question. The Strand always leads; it never follows.

No picture is too good for the Lasky Company to produce, and likewise no picture is too good for the Strand to play. It is vital to the continued success of our business that the producers are constantly striving for better results and higher ideals, and institutions like the Strand offer a fitting home for such pictures. In my judgment it is a mistake for any manufacturer to withdraw his master pictures from the regular program. We all need such pictures to bolster up the weaker sisters.

The success of the Strand has been due to the fact that we have always considered the public first, last and all the time, and therefore should not wish to break faith with them by withdrawing this picture from our program for pecuniary or any other reasons. No amount of American dollars could tempt me to do this.

I appreciate, indeed, your liberality in offering our company a share in the profits which you would expect to derive by exploiting this picture in New York City at a $2 price, but there is a principle involved in this issue which is of far greater importance than any financial gain we would receive by accepting the same.

I can assure your company that this picture will be presented at the Strand in a manner befitting the star and the play, and I feel confident that we will produce it so well that it will mark an epoch in the upward career of the Strand and the Lasky Company. I therefore trust that you will see the benefits to be derived by your company, by reason of this picture following the course laid out in your program.

WHM:B. MITCHEL H. MARK.

## How Harry Carter Doubled

IN THE majority of cases, "all work and no play may make Jack a dull boy," but Harry Carter, famous for his character portrayals in Universal pictures, believes he is immune from such a malady, for recently, not satisfied with playing one of the principals in Robert Leonard's production, "That Lass o' Lowries," he has essayed an equally important role in Otis Turner's feature, "The Frame-Up."

Harry Carter.

Since Carter is a member of Leonard's company it was something of a surprise when Director Turner came to the head of the Rex Company with the request that Carter be allowed to leave for one picture. Then began the debate. Leonard insisted that he had to have Carter for his picture. Turner likewise insisted that he needed Carter for his picture, and he purposed to have him. Then it was Carter stepped into the breach with the announcement that he would work for both.

"Don't kid us," snorted the directors. "This is serious." "So am I," returned Carter, and so the matter was settled. Carter was to try working for two directors in the production of two big five-reel productions at the same time. More than that, he did it.

It was not easy work. While Turner staged a few scenes in which Carter had no part, the actor would be at work with Leonard. Through juggling the time well neither director lost any time waiting for Carter, who, however, is now busy making up several nights' postponed sleep.

## Flora Zabelle With Famous Players

FLORA ZABELLE, star of many successful musical comedies and a stage favorite popular throughout the country, who made her greatest hit in "The Red Widow," the celebrated fun-feast by Channing Pollock and Rennold Wolf, has been engaged by the Famous Players Film Company to make her screen debut in the title role which she created on the stage in the feature adaptation of that comedy to be the Paramount picture of November 11.

Flora Zabelle.

Miss Zabelle will be supported on the screen by several other members of the original cast of this popular production. So singularly clever was the work of George D. Mack in the comic role of Popova and of John Hendricks in the part of Baron Scorpiof, the chief of the Russian police, that the Famous Players decided the photoplay would be incomplete unless these inimitable comedians could be secured for the purpose of repeating their clever performances on the screen. Another important acquisition to the screen cast of this notable subject is Denman Malley, who has appeared for the last five years in important comedy roles with Lew Fields, and who has been engaged for the role of Cicero Hannibal Butts, the characterization originated on the stage by Miss Zabelle's husband, Raymond Hitchcock. This unusual galaxy of comedy artists should make the film version of "The Red Widow" as great a comedy achievement as it was in the legitimate theater.

### MRS. THOMAS WHIFFEN IN NEW METRO PICTURE.

Mrs. Thomas Whiffen, who has entertained and delighted playgoers in this country for two generations, during the last of which by her masterly delineation of elderly women parts has been engaged by the Popular Plays and Players to appear in the big five-part feature production, "Barbara Frietchie," which will be released on the Metro program. Mary Miles Minter will have the stellar role in the production, and Mrs. Whiffen will play the part of her grandmother in the Clyde Fitch version and dramatization of the famous poem, which has been picturized for Metro.

### KLEINE WANTS COMEDY SCENARIOS.

George Kleine is in the market for comedy scenarios of one and two reel length. The Kleine organization has begun work on a series of short comedies and will pay attractive prices for available material. All manuscripts should be addressed to Scenario Department, George Kleine, 11 E. 14th street, New York City.

### VITAGRAPH THANKSGIVING PICTURE.

Bobby Connelly is playing the lead in a Thanksgiving story entitled, "Sonny Jim and the Family Party," a Sonny Jim story of exceptional appeal and timely interest. It is being produced for the Vitagraph Company by Director Tefft Johnson.

### REALISM IN "THE END OF THE ROAD."

The breaking of a dam, depicting thousands of gallons of water rushing madly through the opening, flooding the surrounding territory and setting awash houses, barns and other structures, is but one of the may thrillingly realistic scenes presented in "The End of the Road," a forthcoming Mutual Masterpicture, screened at the American studios.

## Plimpton Epics to Expand

### Horace G. Plimpton Says Through Association With Authors' Film Express Distribution His Company Will Enlarge Original Plans.

As a result of its association with the Authors' Film Company the Plimpton Epics Pictures Company, of which Horace G. Plimton, formerly head of production at the Edison studio, is president, will materially extend the activities tentatively decided on at the formation of the company. The Plimpton company has acquired a studio in Yonkers approximately at Two Hundred and Fiftieth street, between Yonkers and Mount Vernon, with excellent traffic facilities accessible. The top floor of the building has a clear space of 50 by 100 feet. Lights are now being installed. It is probable production will be commenced within two weeks.

Mr. Plimpton is convinced his company will have an ideal situation and for its size be one of the best studios in the country. He says the first two releases of his company are nearly ready and that the order of their issue probably will be "A Mystery in Black and White," by Wallace Irwin, the second subject to be by Reginald Wright Kaufman. The latter is based on the great pearl robbery of 1913, in which $600,000 worth of pearls were sent by registered mail and securely sealed, from London to Paris, but when the seals were broken there were found three lumps of sugar. Mr. Kaufman has worked out a solution of the mystery which the authorities have never solved. He has added those elements which go to make for picture entertainment, including love interest. Mr. Plimton is confident the subject will be a strong one.

The Plimpton Epics Pictures Company will release through the Authors' Film Express Distribution, with the plans of which Mr. Plimpton is very much impressed. A World man during the week sat in on a little chat with Mr. Plimpton. George Jordan and Gerald F. Bacon. The last two named are associated with the Authors' Film Company, with offices in the Empire Theater Building.

"The Authors' Film Company was primarily formed to carry out the idea of distributing film not through exchanges but through the express companies," said Mr. Jordan. "Mr. Bacon, who, too, is connected with Sanger & Jordan, has been for a year working out the plans. We send out traveling representatives with film just like any wholesale house sends its men with sample goods. By arrangement with express companies we send out features for first, second or third runs, etc., just as the exhibitor desires. We route the picture and give the express company a list showing where the film is to go, the hour it is to be delivered, the sum to be collected C. O. D., and the hour the film is to be collected. The express company guarantees the subjects will be delivered on time. Our system absolutely does away with exchanges, and we believe with many of the evils—from the manufacturing side—which grow out of exchange distribution.

"The exhibitor is assured of getting a picture on the minute he expects it. He does not have to go after it and he does not have to return it. We have made arrangements to see that each subject will reach him in proper condition. In the past few months we have demonstrated to our own satisfaction the plan is a success. We have been routing 'Just Out of College' through New York, New Jersey and Pennsylvania. To that territory we have added Kentucky, Missouri, Oklahoma, Texas and Minnesota. Now that the Plimpton subjects will be released through our organization we are going right on to the coast, covering not only the United States, but Canada as well.

"Through our association with Sanger & Jordan we have access to the seven thousand subjects in their control. These comprise 3,000 plays and 4,000 books. From these the Authors' Film Company and its allied interests will have first selection."

Mr. Bacon explained to the World man his novel plan of distribution through express companies, showing the duplicate sheets which accompany each shipment. From each exhibition of a subject a return is made to the Authors' Film Company, accompanied by a draft for the amount of the booking, minus the express charges. Mr. Bacon said that while at first exhibitors were slow to look with favor on the new plan they were so impressed with its compensating advantages that now he heard no complaints. He said express distribution meant a square deal for the exhibitor, the certain delivery of his film not only on the day contracted for, but also on the minute, and to the manufacturer it meant cash in hand and no bad debts.

## John Noble Finishes "One Million Dollars"

JOHN W. NOBLE, director of many notable Rolfe-Metro features, has just made an unusual record by completing the big five-act picture, "One Million Dollars," in which William Faversham is starred, in less than three weeks. For a time it appeared that Mr. Faversham would not be able to finish the picture, as a previous contract called for his presence in Pittsburgh this week, where he opens the theatrical season in his big stage success of last season, "The Hawk." But by working day and night under high pressure Mr. Noble succeeded in finishing the picture in time for Mr. Faversham to take a brief vacation and rest of several days aboard his yacht before beginning his theatrical engagement.

**John W. Noble.**

One of the secrets of Mr. Noble's success in effective and expeditious directing is his masterly handling of big situations where discipline counts. He is a strict disciplinarian, a training he received while a student at West Point. He was born in Kentucky of a long line of pioneers who had to fight for their existence in the early days. When the opportunity presented itself, Mr. Noble entered the army and was a lieutenant during the Spanish-American war. He served in the Philippines and was sent to China during the Boxer uprising. For a time he was stationed in Japan. His experience as a soldier has often stood him in good stead where military or mob scenes are called for in a script. In "The Bridge or the Bigger Man," a recent Rolfe-Metro feature, he directed a mob scene of strikes and militia that attracted wide attention.

## RECEPTION TENDERED MARGUERITE CLARK.

Under the auspices of the management of the Third Street Theater, Easton, Pa., a huge reception was tendered Marguerite Clark, the Famous Players Film Company's star, and to her director, J. Searle Dawley, on Tuesday night. The elaborate executive offices of the theatre, which is the handsomest in the city, were exquisitely decorated with plants and myriads of cut flowers.

The most conspicuous feature of the affair, with the exception of the star herself, was a magnificent portrait of Miss Clark which, mounted in a gold frame, formed the keynote of the mural decorations. But even the painted idealization of the diminutive actress failed to compare in interest with the real Miss Clark, who was the vivacious center of an admiring throng.

Over two thousand gravure photographs of Miss Clark were distributed to the ladies who attended the function. The social set of Easton was prominently represented at the reception, which was one of the largest gatherings in the history of the city.

## BUTTS ON DECK.

That sound as of a battleship being rolled along the street which has recently disturbed Times Square is only the ordinary movement of an erstwhile invalid. It is F. Worthington Butts, president and general manager of the Greenwich Lithographing Company, going through the town in his yellow automobile. Mr. Butts, after a long siege of illness, during which on several occasions undertaker's estimates were furnished, is now in prime condition and wants all doubters to know it. He is one of the most popular figures in motion picture circles, having been identified with the display end of the business since its inception. "Worthy" they call him for short, and worthy he has shown himself of the esteem of the hundreds of friends who will be glad to learn that they may cancel their florist orders.

# Kann Goes to Coast

### Will Be Business Manager of Universal City—Associates Give Him Farewell Dinner.

WITH fond memories of the wonderful send-off which was given him before he left for Universal City, where he is to take up his duties as business manager of the film capital, George Kann is now somewhere between Kansas City and Denver gloating over the proof that he is just a thousand times more popular than he had imagined.

This energetic young man, who in the short space of two years and a half worked his way up from private secretary to President Laemmle to secretary and assistant treasurer of the Universal Film Manufacturing Company, has now made another leap, which puts him in the chair of one of the most responsible positions this great organization has to offer. But those who have watched his rise are convinced that he will make good in his new post, and they predict he has not stopped soaring and that the next time he is heard from it will be in connection with another stride up the ladder as reward for the fulfillment of the duties he is now on his way to undertake.

In order to show their admiration for Secretary Kann and to give him a cheerful Godspeed across the country to his new post, the Universalites held a "Con" night last Saturday night. It started with four rows of seats at the Garrick theater where they witnessed "The Tempters" and listened to the principals pass Universal jokes across the footlights and the orchestra playing the new "Universal Fox Trot" which was recently dedicated to the Universal by the writer, Joe Rosey.

From the Garrick the party went to Bustanoby's eating palace on West Thirty-ninth street where a big room had been set aside for the occasion. Here a sumptuous feast awaited the honored guest and he was compelled to listen to a whole lot of very pleasing things said about him by Vice-President R. H. Cochrane, Joe Brandt, Julius Stern and everybody else present. Gifts galore were showered on him and toast after toast was drunk to his health. He was entertained by singers from Shapiro, Bernstein & Company, Whitmark's and other music publishers, who sang all the latest song successes.

One of the beautiful presents he received was a solid silver cigarette case with his initials inscribed on the outside in gold and inside with the words, "Yours for Universal Prosperity, October Second, Nineteen Hundred and Fifteen."

After Sunday had arrived and everybody had talked himself out on the subject of George Kann, the party broke up with the decision that it was one of the biggest Universal hits of the season.

## Cissy Fitzgerald

CISSY FITZGERALD, who will shortly make her appearance as a Mutual star in "A Corner in Cats," a rollicking single-reel comedy being screened at the Gaumont studios, for release in the regular Mutual program, was christened Marie Kathleen Cecelia Fitzgerald. She was educated in a convent. She started work on the stage under the abbreviated title of "Cissy." It was because her brothers back in England had given her the name of "Sis."

Cissy Fitzgerald.

Cissy Fitzgerald first came to this country in "The Gaiety Girls" company after a long and successful run at the famous Daly theater in London. She scored a tremendous success, and before she had been here very long she was under contract with Charles Frohman, making her first appearance in "The Family," one of the successful productions of the season. She soon was called home to accept a more lucrative engagement. There she played for a number of years. Then she married and left the stage. She traveled all over the world with her husband.

Miss Fitzgerald returned to America about eighteen months ago. She was engaged by the Vitagraph Company and remained there for sometime, playing comedy leads. She has wonderful hair and the clear, colorful complexion of her countrywomen, an extraordinarily keen sense of humor and a great amount of intelligence. "A Corner in Cats" will be a great success with Cissy Fitzgerald to lend her personality to it.

---

### HARMO COMPANY OPENS NEW YORK OFFICE.

R. S. Hotz, Sr., of the Harmo Electric Company, is in town this week to arrange for the opening of the new eastern office of the Harmo Electric Company which will be located at 126 West Forty-sixth street. J. J. Lodge, well known in theatrical and moving picture circles, will be in charge of this office.

FARWELL SUPPER

Farewell Supper Tendered to George E. Kann by the "Big U" Boys of the Universal Film Manufacturing Company.

## Billy Quirk Screeners New Head

### Nearly Two Hundred Members Turn Out for the Annual Election on Saturday, October 2.

THE annual election of the Screen Club was held on the afternoon and evening of Saturday, October 2. Approximately two hundred members of the organization went to the clubhouse at 165 West Forty-seventh street to register their preferences. Among these were men prominent in the amusement world, Daniel Frohman and Adam Kessel, Jr., for instance. Peter Lang, Charles C. Brandt and George Terwilliger came over from Philadelphia. The following will be the officers of the Screen Club, beginning November 1.

**Billy Quirk.**

President, Billy Quirk; first vice president, Harry Meyers; second vice president, Adam Kessel, Jr.; third vice president, Robert Edison; treasurer, John Race; corresponding secretary, Harry Ennis; recording secretary, Robert E. Welsh; board of governors for two years, C. A. Willat, George De Carleton, Hopp Hadley and Arthur Leslie.

It was natural that in the assembling of such a large number of Screeners there should be a get-together, and this was what happened. There was the best of feeling over the result of the counting of the votes, which began at 9 o'clock. On the whole, the election was a quiet one and was conducted with a minimum display of partisanship.

The next big thing on tap for the film men will be the Screen Club's annual ball, which is scheduled for Saturday, November 20, at the Astor. It is likely President Quirk will endeavor to eclipse the similar function of last year, and those who attended the ball of 1914 will agree that will be some job.

### GROSSMAN TOURS FOR LINCOLN CYCLE.

H. Grossman, general sales manager of the Charter Features Corporation, producers of Chapin's Lincoln Cycle, will leave the latter part of the week for an extended tour, which will carry him through the East, Middle West and as far south as Atlanta.

During this trip Mr. Grossman intends to get in close touch with both the exchangemen and exhibitors, as well as the press and the local officials who have indorsed the general plan of the Cycle.

Benjamin Chapin, whose Lincoln work on the lyceum platform and stage for years has been favorably and intimately known in theatrical, official and educational circles, has been the recipient of countless inquiries concerning his moving picture undertaking.

Together with these inquiries came flattering offers of co-operation and numerous suggestions of great worth, evidencing the profound interest which the entry of this exponent of Lincoln in picture fields had aroused.

"The prime purpose of my forthcoming tour," said Mr. Grossman, "will be to meet the representatives of the various local motion picture interests, city officials and educational authorities and formulate some plan whereby all of this phenomenal interest may be crystallized and brought into direct co-operation with the theaters which are to play the Chapin's Lincoln Cycle. During the trip I will visit Harrisburg, Pittsburg, Cleveland, Detroit, Chicago, Indianapolis, Des Moines, Denver, Kansas City, St. Louis, as well as Atlanta."

### LOTTA SAVEY DEAD.

Mrs. Lotta Savey, mother of Viola Savey, is dead. She was well known in the motion picture profession and appeared recently in a production of "Alice in Wonderland," in which her daughter Viola was featured.

## Maude Fealy in Knickerbocker

THAT there's many a slip in the producing game has been ably demonstrated in the instance of the Knickerbocker Star Feature, "The Dragon's Claw," which will be released October 13.

**Maude Fealy.**

It was originally contemplated to release this feature near the end of September and the picture was taken with that in view. Under the skillful direction of Stanner E. V. Taylor, the work progressed rapidly and well; the work of the cameraman ended and the cast was discharged. But while the negative was at the factory, disaster befell the feature when over 1,200 feet of it were destroyed by fire. This has made necessary the re-engaging of the cast and the retaking of scores of scenes.

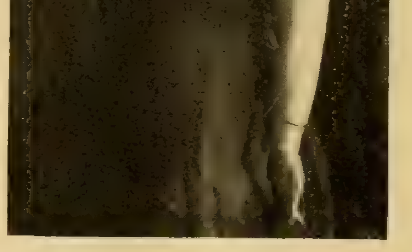
Fortunately, Knickerbocker Star Features, believing in preparedness, were not caught entirely off their guard, but had their next feature far enough under way to shove its release date ahead to September 29, the original release date of "The Dragon's Claw."

The name of this feature is "The Girl from Tim's Place," a picturization of Charles Clark Munn's well-known novel of the same name. It is a story of the Maine woods and abounds in the most beautiful backwoods scenery.

Following their policy of a star in each release, Knickerbocker Star Features present Maude Fealy in the leading role of "Chip." Miss Fealy is a well-known figure on the legitimate stage and "The Girl from Tim's Place" marks her initial appearance before the moving picture public.

## Louise Lester

LOUISE LESTER, who has for several years past been one of the leading players in Flying A pictures of the American Film Company, Inc., has been and will henceforth appear in photoplays produced by the second Mustang Company, releasing in the regular Mutual program.



**Louise Lester.**

Miss Lester is remembered by motion picture fans more for her delightful "Calamity Anne" characterizations, perhaps, than any of the other of the numerous types of roles in which she has appeared. "Calamity Anne," it will be recalled, was a Western woman of quaint habits. She was possessed of many of these rare qualities of humor which characterize Mark Twain's personages, and was a constant delight to picture enthusiasts when she was the feature of the "Flying A" series on the Mutual program. Miss Lester was the originator, as well as the impersonator of the role.

Louise Lester has appeared frequently in Western cow girl roles. She is a marvelous rider. Her versatility is shown in her ability to adapt herself to the interpretation of elderly society matron parts as easily as to don riding skirt and sombrero. She has frequently played the part of a girl of the Western dance halls, and again has appeared as a gray haired grandmother with cap and knitting.

# Moving Picture Educator

Conducted by REV. W. H. JACKSON

## A VALUABLE COLLECTION OF NEW PICTURES.

WE ARE indebted to the Variety Films Corporation of New York for a most valuable series of new films which cover a wide area in advanced educational work. This series while always interesting at any time, are especially so when classified as they may be for many distinctive purposes. They are at once Scenic, Industrial, Biological, Travel, Natural History and Geographical.

### Upper Bavarian Mountain Lakes.

Scenes in Germany are exceedingly uncommon, the lists of scenics, while rich in many respects, have always been lacking in view of the fact that central Europe has been much neglected; this present series aims to overcome that defect and fill the vacancy always felt hitherto. These Bavarian Mountain Lakes take second place to none in the richness of their scenery, or the quiet dignity of their majestic grandeur. Although located at great heights their depth is often surprising and each lake seems to possess some historical value. The Walchen Lake, one of the most picturesque, is about 200 yards deep, the Schlier Lake, famous from the reason that the old-fashioned peasant theaters originated there. Chien Lake, with the romantic island of Fravenwärth, the inhabitants of which are fisher folk, and the Tegern Lake, well known as the most popular lake in Bavaria.

### In the Land of the Hindoos.

Benares. Nowhere is religious fanaticism interwoven with daily living more than in India. However accustomed we may be to the habits and customs of these people, the present films reveal greater detail than any of their predecessors. Benares, the most holy city of the Hindoos, traditionized as not belonging to the earth, but held aloft by the God Siva perched upon one of the prongs of his Trident. The funeral pyre is well known, but this film shows the actual preparations of this earliest form of cremation. In detail the corpse is dipped in the river for the washing of purification, then surrounded with faggots which relatives ignite from flaming torches as they march round the pyre.

Religious fanatics doing penace is one of the details illustrated at length, showing how these poor people remain in attitudes of acute discomfort for hours and gives a thorough insight into the unfortunate religious customs of these people.

Fishing Expedition of Maharajah of Karputhala (Variety Film).

Delhi. The ancient place of residence of the Grand Mogul before the conquest of India. The noteworthy interest of this film is a fishing expedition by the Maharajah of Karputhala.

The procession to the place of sport is far from being an insignificant event when a dozen or more elephants are found necessary to convey the party to their destination.

The fishing is no tame affair, but rather one of frolic and excitement. The old story of fishes leaping into the boat is literally true here. Large schools of fish are brought together by means of nets drawn by natives in their canoe-like boats, when a sufficient number seem gathered together they are speared by the expert "fisher" and so great is the commotion among the fishes that they are seen leaping out of the water and many drop right in the boats, the "catch" being a prolific one.

### A Ramble Through Hindu Villages.

The continuation of this series is of increasing interest as not only showing people and customs but also a close insight into their industrial pursuits and sports. Hindu farms are still very primitive, yet it is evident they are very productive and profitable. Hindu metal workers are famed the world over for their marvellous productions. When we become acquainted with the crude conditions under which they labor, their productions give proof of unusual artistic skill and ability.

Casting in Precious Metals (Variety).

The illustration shows the higher class workmen casting precious metal objects in small hand-made moulds which afterwards by expert workmanship become elaborate and expensive articles of Oriental matchlessness. The animal sports take the place of European athletics and games among the wealthier people, being a combination of hunting both of necessity and for pleasure in a land particularly adapted and by nature stocked for the occasion.

## THE "NEDRA" COMPANY GOES TO THE BAHAMAS.

Edward Jose, who is producing for Pathe "Nedra," the play adapted from George Barr McCutcheon's novel of the same name, has taken a large company of some eighty players to Nassau in the Bahama Islands, where he will spend several weeks. Among the players with Mr. Jose are George Probert, Margaret Greene, Fania Marinoff and Craufurd Kent.

## "THE HOUSE OF SCANDALS" IS NEW TITLE.

The Mutual Film Corporation's Masterpicture, entitled "The House of a Thousand Scandals," must be retitled as the result of an injunction granted in the Supreme Court of New York. The new title will be "The House of Scandals." This is a drama featuring Harold Lockwood and May Allison and produced at the Santa Barbara studios of the American Film Company. The story and plot are original and in no way an infringement.

# Equitable Directors Active

### Big Productions Under Way and More Being Planned—Some Popular Stars to Appear.

THE activities of the Equitable Motion Pictures Corporation are now producing wide-spread and far-reaching results. Five directors are busily engaged upon productions, with several other important functionaries assembling casts or revising stories preparatory to beginning work.

Marshall Farnum, responsible for "Wormwood" and other big, sensational productions, is directing the destinies of Alexandra Carlisle and her supporting cast in "Creeping Tides." This company hied itself away a short time ago to the mountains surrounding Gilboa, N. Y., in the very heart of the Catskills, where the preliminary stages for productional work had been done by the Equitable's traveling crew, which later journeyed to Block Island, R. I., where Charles Seay and a company, working with Muriel Ostriche at the head, are engaged in the first scenes of "The Fisher Girl."

Alexandra Carlisle.

William Sheer whose work in "The Regeneration" called forth exceptional praise, is playing opposite Miss Carlisle in Kate Jordan's vivid tale, "Creeping Tides."

Webster Cullison, who recently completed a highly sensational version of Paul Armstrong's play, "The Bludgeon," returned to New York last Saturday, accompanied by Katharine Kaelred and her supporting cast, from a ten days' stay at Hudson, N. Y., where many of the scenes to be shown in "Idols" were staged. Mr. Cullison and his cast of principals sailed on Wednesday for Bermuda, where a great many sets will be made, with the British Naval Station as a background. Permission for the co-operation of the British naval officials at the station has been granted. The "Idols" company will remain at Bermuda three weeks. The final scenes of "Idols" will be made at the Flushing Equitable studios.

At the Triumph headquarters Director Joseph Golden is working on the last few scenes of that concern's production of Edgar James's absorbing story "Justice," in which the noted dramatic player, Cyril Scott, will handle the principal role. "Justice," as transferred to the screen by the Triumph will lose none of its charms, and will gain greatly by the addition of a few counterplots inserted by the scenario staff, which will make the original script even more interesting.

Scene from "The Cowardly Way" (Equitable).

Henry Kolker, in "The Warning," a semi-allegorical fictional document, is in the preliminary stages under Director Golden. This feature will characterize the Triumph's units on the Equitable program the latter part of January.

Harry Pollard, formerly with Mutual, now a permanent adjunct of Equitable, is busily engaged at the Fifty-second street studio, assembling his cast to support Marguerite Fischer in her first Equitable production, "The Dragon," which promises to afford the former American Beauty star ample opportunity to show off her remarkable collection of new gowns and her unusual screen personality and talent to the best advantage.

Director John Ince, who completed "The Cowardly Way," with Florence Reed, last week, is working on his next production which, by the way, has not been named as yet, but which, from all indications, will be Richard Le Gallienne's "The Chain Invisible," with Robert Edeson as the star. The plan of allowing directors to select their own stories and players, as put in vogue by the Equitable, is working out so admirably that at times a great economical movement results from a director knowing well ahead his forthcoming three plays. Mr. Ince read no less than fourteen scripts and novels before selecting his next working document.

E. Mason Hopper, whose recent work with Thomas Wise in "A Ready Made Family" established him as an important screen figure, will start work at the Fifty-second street studio during the next week, gathering players to support Gail Kane in her first Equitable picture, "The Labyrinth."

## Guy Coombs

GUY COOMBS, one of the best-known leading men on either the speaking stage or in motion pictures, who joined the Metro forces to play the lead with Mme. Petrova, the star in "My Madonna," produced by Popular Plays and Players, will be seen hereafter in feature productions of that corporation. Mr. Coombs is one of the "young veterans" of the silent drama and early was induced to desert the speaking stage for the pictures. For three years he was the leading man in the Kalem stock company, when he became the idol of thousands of picture fans. He spent one year directing productions at the Kalem studio. Incidentally, he is one of the few successful directors who prefers acting before the camera to directing productions behind it.

Guy Coombs.

Mr. Coombs makes his bow on the Metro program in "My Madonna," in which Mme. Petrova has the stellar role. In this five-part production, which is a picturization of a poem by the same name by Robert W. Service, Mr. Coombs has a part that is admirably suited to him. It is a strong, vigorous role in which Mr. Coombs is given apportunity to display his remarkable dramatic talents at their best.

When "My Madonna" was completed last week Mr. Coombs was immediately engaged for the leading male role in the Popular Plays and Players' forthcoming production, "Barbara Frietchie," in which little Mary Miles Minter will be featured. Mr. Coombs was elated with the part given him in this production, as it was in "soldier roles," while playing with the Kalem stock company, that he came into motion picture prominence.

### PLAISETTY IN IMPORTANT TASKS.

Rene Plaisetty, the well-known young French-American director who has done some splendid work since his arrival here about a year ago, has been engaged by Harry Lambert, vice-president of the Mirror Film Company. He will begin work for this company on November 1. Until that time his services have been secured by the Lubin Company. Mr. Plaisetty will direct Raymond Hitchcock in a four-reel comedy.

## Extraordinary Scenic Effect

**Massive Tropical Scene, Weighing Twenty-seven Tons, Constructed for Vitagraph's "The Island of Surprise."**

TECHNICAL DIRECTOR CHARLES CHAPMAN of the Vitagraph Company has just completed one of the largest and most beautiful tropical scenes ever staged by the Vitagraph Company. This scene, which represents a cave with three compartments and a rocky approach, looks like a transplanted section from one of the South Sea islands. It was built for the picturization of Cyrus Townsend Brady's "The Island of Surprise," on which Director Paul Scardon is now at work, assisted by Eleanor Woodruff, Julia Swayne Gordon, Zena Keefe, William Courtenay, Charles Kent and Anders Randolf.

Tropical Scene Built for "The Island of Surprise."

Mr. Chapman and a corps of thirty workmen, including carpenters and expert workers in burlap and plaster of paris modeling, were engaged for four weeks on the construction of this mammoth set, which is forty feet high, one hundred feet wide and three hundred feet long. The burlap and plaster of paris were used in the construction of the sides and entrance of the cave and to reproduce huge rocks that weigh several tons apiece. Tropical plants, clinging vines, grass, shrubbery, trees that mask in the opening of the cave and lend atmosphere to the scene were brought from nearby woods and florists. Special boats were hired that made many trips after sea plants, while automobile trucks were continually running to and from the beach transporting sea weed, sand and other material necessary to give the scene the realism demanded. In the construction of the rocky approach to the cave huge boulders had to be built to rest on a superstructure strong enough to stage a battle between the three island castaways in the Brady story and a band of two hundred cannibals that were intent on their capture. In the construction of these boulders alone a hundred and seventy-five barrels of plaster of paris were used.

The entire scene was first modeled in clay, then cast in plaster of paris, put up in pieces, and joined together on a wooden frame. It took two tons of clay to fashion the original model. Mr. Chapman estimates the entire scene weighs in the neighborhood of twenty-seven tons and, besides being the largest of its kind ever staged, represents his conception of what kind of scenes will be required as backgrounds for all feature pictures in the near future.

### METRO PICTURES IN CANADA.

Canadian rights to the famous Metro program have been contracted for with Metro Pictures, Limited, of Montreal, according to an announcement made by Richard A. Rowland, president of the Metro Pictures Corporation. The Canadian organization was formed by Herbert Lubin, the managing director of the new concern, and is backed by a group of financial men, including Paul Galibert, one of the largest leather manufacturers in Canada, and a steamship owner; A. N. Brodeur, vice-president of the Eastern Canada Fisheries Company; Arthur Ecrement, ex-member of Parliament, and one of the leading notaries of Canada; B. H. Brown, president and general manager of the Prudential Trust Company, one of the largest trust companies of the Dominion. Hal. Macd. Brown, son of Mr. B. H. Brown, is secretary-treasurer of the Metro Pictures, Limited, and the Prudential Trust Company are its fiscal agents.

Mr. Lubin is well known to the trade, having very successfully conducted the Allied Features, Inc., as president, for the past two years. The formation of Metro Pictures, Limited, was worked out by Mr. Lubin, with the idea of practically reorganizing motion picture trade conditions in Canada. When he was in New York last week he told some of his ambitious plans to a representative of this paper.

### MARGARET GREENE THE NEW PATHE STAR.

Margaret Greene, who is being featured in "Nedra," the Pathe Gold Rooster Play produced by Edward Jose from George Barr McCutcheon's well known novel, is one of the better known of Broadway's younger stars. She is a New York girl and though only twenty-three years old, has held a series of remarkably fine engagements. She starred in "Tipping the Winner" at the Longacre theater; was leading woman in "Seven Keys to Baldpate" at the Astor theater; leading woman in "Broadway Jones" with George M. Cohan; leading woman in "Ready Money" at the Maxine Elliott theater; leading woman with Cyril Scott in "The Fatted Calf"; leading woman in "Common Law," and starred with Willard Mack at the Palace theater.

Scene at Banquet Given in Honor of King Francis X. (Francis X. Bushman) and Queen Beverly (Miss Beverly Bayne) at the Cristobal Cafe in San Diego, Saturday, September 11.

## British Notes.

THE problem of distribution is the most serious one that faces any undertaking dependent upon the public circulation of its wares. That is an axiom of newspaperdom costing in its fullest significance many years' and expensive experiments to realize. And the only solution, the railroad systems, was—as identically in the case of film distribution—the only reliable connecting medium between the printing office and the public. A mild foretaste of what would happen in the extraordinary event of railroads being swept out of existence was provided by the railway strike of a few years back. Since that eventuality, nearly every newspaper of importance has maintained some reserve resources, some standby in case of emergency, with the result that a number of the private garages of our larger publishing offices are a revelation in road transport. The moving picture industry at that day was too infantile in England to fully foreshadow its gravity. In the first place, the interruption was not absolute and, fortunately, of short duration, and, secondly, motor vehicles were obtained in the majority of cases for the asking. Today, however, conditions are vastly different. Every spare motor vehicle is snapped up by the government before it has time to leave the makers' works. The railroads, too, are virtually under government control, and, couple this with a remote possibility of a colliers' strike, the film exchanges of the industrial districts of Lancashire, Yorkshire and Staffordshire are to be commended in co-operating to support an independent film distributive medium. The first trip was made the other week and the success of the initial journeys is encouraging the promoters to extend their field of operations. Hereabouts the rule is for moving picture theaters to change their program only twice each week, Monday and Thursday. The road system begins its operations by the collection each Sunday morning by light, speedy commercial vans of those films having finished their runs the night previous. Experiments in the Manchester area show it is practicable with one vehicle to serve two hundred exhibitors, consequent, of course, upon each being situated upon the same route. By noon the used films, some from shows twenty and thirty miles distant, are back in the respective hiring establishments, quickly re-sorted, re-directed and similarly distributed before nightfall to their new destinations. For the mid-week change the plan is repeated with greater hustle and done through the night. Radiating in southeast Lancashire alone, it is hoped to install twelve delivery vans to accommodate exhibitors along the principal roads. Obviously the system has its drawbacks, the risk of mechanical breakdowns for instance, but the great point in its favor is the delivery of films straight into the exhibitors' hands from the exchange. Many disappointments have been occasioned, not through the railroad companies' failure to despatch films, but through neglect in delivery and, in particular, through the carelessness of porters in dumping down film cases among less urgent luggage to be warehoused and forgotten.

* * *

Mr. Arthur H. Gore, a lieutenant in the Territorial Force, and previously a prominent player in the St. Margaret studio stock company of the London Film Company, was killed a fortnight ago in Gallipoli. Before acting for the camera, Mr. Gore spent considerable time upon the spoken stage. His most recent appearance before the camera was in "The Prisoner of Zenda."

* * *

Chaplin is still the veritable breath of life to some of the Sunday papers. The newest journalistic incursion within his precincts is a special cable on Saturday from Chicago saying just what Charlie was doing on the previous day. The new film circulating system of the Essanay Company, which it appears was declared in this country a month ahead of its official announcement in New York, will be drafted into being at the end of the present month. In a very gallant attempt to make the new scheme as plain as possible to everybody, Mr. G. K. Spoor has been regardless of time, trouble and expense and in face of the severe and bitter criticisms levelled at the principles involved he has made it impossible for any exhibitor following its inauguration closely to be able to say afterwards that he misunderstood the issue. The last two weeks have seen accredited representatives of Mr. Spoor propounding the pros and cons of the impending change with provincial film men and exhibitors on their own doorsteps. Perhaps some of them are being converted if they are not members of the Exhibitors' Association. To this body, more than to any other, the reaction of the Chicago firm is inexorable miasma, and at the last meeting of the executive committee the following was appended to the lengthy list of censures upon the Essanay Company: "The executive committee of the Exhibitors' Association resolve herewith not to show any Essanay films until such time that firm announces publicly in the trade press that it has abandoned its present policy, and the committee urges all members of the association to support it in this attitude and withdraw any offer they may have made." A mass meeting of exhibitors is being convened in London at an early date to further debate the point.

* * *

Exhibitors in Swansea, South Wales—and the proviso also embraces ordinary theaters and music halls, have been burdened with a new form of censorship. Before posters can be despatched to the billposting companies for display on the boardings, they must now be submitted to the eagle-eyed scrutiny of the chief officer of the law.

### London Trade Topics.

The materialization of Mr. Adolph Zukor's tempting offer to Hall Caine, the novelist and playwright, when he was last over on this side, seems to have exceeded the anticipations of the most sanguine. The Famous Players' version of "The Eternal City" was initially unspooled to the trade at the Marble Arch Pavilion to an audience including many notables. One incident in this film, by the way, that may very probably excite criticism if it follows the precedent of the stage play is the introduction, as an impersonated character, of the Pontiff. J. D. Walker, who handles Famous Players Company's releases in England, has had special musical accompaniments composed to supply to theaters booking "The Eternal City."

* * *

The associated, if not exactly identical, Universal and Trans-Atlantic Companies are now working upon genuine reciprocal principles. Omitting the fruits of Herbert Brenon's visit, three years ago, it is safe to say that the first Trans-Atlantic-Universal production from Britain has just been despatched to your shores and is by name "Hard Times," after the novel by Dickens. This is an actual production of the Trans-Atlantic Company, but it is also out for buying U. S. A. rights of meritorious contemporary work. "My Old Dutch," a most extraordinary piece of cinema sentimentalism, is about to be shipped under the Trans-Atlantic banner, consigned to 1600 Broadway, New York. It embodies a strong picturesque story, coherently bound up by the Hepworth Company with Albert Chevalier and Florence Turner in the leads. With perhaps a single exception, it is the British production of the year, and if, as we are often told, the American public appreciates tales of old London, of love and life in the east end, and of Cockney revels at "'Appy 'Ampstead," the Hepworth picture will not be found wanting in realism.

* * *

Frohman's "Builder of Bridges" is another new arrival of the week and its photography in general, but the spectacular engineering scenes in particular, have profoundly impressed the critics. When in 1909 Sutro's play was produced at the St. James theater, London, it was the dramatic event of the year. The visualized version, which has been sold as an exclusive to a Cardiff firm, should be a good second.

* * *

The laxity of a number of American film exchanges in disposing of copies of feature releases lays open to unscrupulous buyers of second-hand stock an opportunity to occasionally score a mean advantage. Film smuggling is by no means a new discovery; it existed years ago, but when a scheme is mooted for its exploitation as a legitimate commercial venture and inexperienced people are invited to invest their capital in a syndicate which (vide a prospectus mailed to the writer) "can purchase copies of the newest American films at one-tenth the release price in London," it certainly seems high time the damper was applied. The "modus" of this new company—it emanates from Dublin—is to appoint their own agents in New York and Chicago who will do the buying. "It is a well-known and invariable fact," proceeds the bait-sheet, "that all American films are issued for exhibition in the United States many months and often years before they are ever seen in Europe. * * * Our agents will thus be in the unique position of being able to ship regular supplies of the newest films at prices below the bare cost of the celluloid and well in advance of the arrival in this country of the usual trade stocks." True enough, the agents will be in a unique position, particularly if they get caught.

J. B. SUTCLIFFE.

## George Holt

SOME photoplayers are easy to interview. Some are so busy that they never can be seen. I found one interesting gentleman at the Western Vitagraph studio in Santa Monica whom I wanted to talk with at length, but for many weeks he was always busy and in a hurry to change costumes or his makeup. Finally I got to him one afternoon when he was free and believe me he is an interesting person. He is George Holt, who specializes in playing "heavies."

George Holt.

Mr. Holt is from Massachusetts. He was born in Fall River. He is a husky New Englander, and has a mind as prodigious as his physical powers. He was brought up a thorough American boy, and attended public schools in his home town. It was the desire of his father to have him become a great electrical engineer, so after finishing school he went to Toronto to learn the business. He smiled and said that he was a poor mechanic, and that after eighteen months of concentration on his studies he found that all he knew about electricity was the proper way to turn on and off the lights in his home! Soon he gave up the idea of ever becoming an Edison, and proceeded to Detroit where he fell in with a colony of actors. Then he became interested, later going to New York where he played his first engagement. He was the bellboy in "The Mysterious Mr. Bugle," with Annie Russell as the star. Mr. Holt was then still in his teens, and was on the job when it came to learning anything about theatrical work. The period following was spent in stock and traveling companies. His first worth while heavy part was in the role of Juan Lobos, with Edwin Arden, in a vaudeville sketch called "Captain Velvet." After he so cleverly played this villainous part, he concentrated on this line of acting, and is still doing it. He thinks that his "fattest" and largest part was as Bradley in Frederick Thompson's production of "Via Wireless."

Lubin first released a picture in which George Holt played. That was in 1908. He used to travel during the winter with a legitimate company, then work in Lubin pictures during the summer vacations. He came west with the Universal and stayed with that concern for a year. He intended going back east, but thought he would try the Vitagraph before leaving. He saw Rollin S. Sturgeon at the old Vitagraph cottage-studio, and was cast for the hypnotist in "The Spell," featuring Mary Charleson and Edwin August. His work was so well done that Sturgeon immediately signed him for stock. He played a prominent part in "The Passing of Joe Mary," one of the best western pictures ever made in the western studio of the Vitagraph. In "Daddy's Soldier Boy" he played the main part. "Captain Alvarez," with William D. Taylor featured, was another vehicle for Mr. Holt. In this big feature he was seen as Turso, the spy, and this was the picture that put him on the map of the moving picture business. Some of his other notable Vitagraph pictures were "The Sagebrush Gal" and "The Chalice of Courage," now under release.

Mr. Holt's one ambition is to play a part equal to that of the leading man. He laments that he generally gets killed before the picture is well under way, or that he is introduced late in the story and then executed before he has had a fair chance; yet I notice that he always gets a big hand for his work.

In private life Mr. Holt is the opposite of the villain that he seems to be on the screen. He is a proud daddy, having a bouncing eighteen months' old baby boy and a little wife that helps him in his work. He is a real man, with athletic habits such as swimming, and other outdoor sports. He has a bungalow overlooking the placid Pacific and everyone who comes to visit him is invited to enjoy a plunge into the cool waters of beautiful Santa Monica Bay. When not working, he goes promenading with George Junior, and if it is night time he is sure to be in a good seat in some picture theater, for that is his business and his pastime, and he is as regular a fan as the most ardent picture lover.

CLARKE IRVINE.

## MYRTLE STEDMAN STILL WITH MOROSCO.

The New York offices of the Oliver Morosco Photoplay Company most emphatically deny the report printed in various papers that Myrtle Stedman, the popular star who has been appearing under this banner since its inception, has left to join the forces of another producing company.

Miss Stedman is at present actively engaged at the studios of the Oliver Morosco Photoplay Company in Los Angeles with whom she has a long term contract. A telegraphic dispatch from Los Angeles states that Miss Stedman has never had any dealings whatever with the company with which she is supposed to have signed.

Miss Stedman's success, particularly since she joined the Oliver Morosco forces, has resulted in her receiving many tempting offers from competitive producers, but in the case of the most recent announcement in connection with her acceptance of another contract she states that she does not even know the company involved.

Some of Miss Stedman's latest triumphs on the screen have been evident in such productions as "The Wild Olive," "Kilmeny," "Peer Gynt" and others of equal merit. The next production in which this splendid actress will appear for Oliver Morosco will be "Jane," a comedy by W. H. Lestocuque, in which Charlotte Greenwood and Sydney Grant make their screen debut.

Myrtle Stedman.

## PICTURES IN NORMAL SCHOOL.

English classes at the big state Normal School, Monmouth, Oregon, have added motion pictures to the regular curriculum. Twelve Kleine Features were rented through the Seattle office of that institution last week after an inspection of more than a hundred reels.

"Anthony and Cleopatra" will open the program which includes "Quo Vadis?" "Julius Caesar," "Spartacus," "Othello," "Vendetta," and "The Last Days of Pompeii."

## KLEINE ENGAGES GALAXY OF COMEDIANS.

The list of professional fun-makers in George Kleine's comedy company headed by Bickel and Watson is growing steadily. Already it includes, in addition to Bickel and Watson, almost every type known to the American theatre. Recently the famous vaudeville team of Crimmons and Gore were added, following the engagement of Snitz Edwards and Maxfield Moree.

## REGENT THEATER OPENS.

The Regent theater, Norwalk, Conn., which cost $100,000 to build, was lately opened by Samuel Kantor. The house is given over to the exhibition of feature productions. Mr. Kantor is a man with years of picture experience at the back of him.

# Advertising for Exhibitors

Conducted by **EPES WINTHROP SARGENT**

### Matters of Type.

THE A-Muse-U theater, Clinton, Ia., sends in a new program for comment. It is four pages, about five by eight, white paper and black ink. With the exception of the back page it looks rather bleak because the printer does not know how to lay his type. But even before that, we would suggest that the page is a trifle too long for the width. The extra inch and quarter over a seven-inch length is not much as a measurement, but it makes the sheet look out of proportion.

The front page is bordered with Paramount cuts top and bottom and part of the sides with rule work to make up the gaps. Planted in the center of the panel is a cut of the house just two inches wide. It looks lonesome with as much white space as there is cut—an inch each way. Above this is a type title two and a quarter inches wide. The face is regular where it should have been not only slightly expanded, but the letters themselves should have been spaced so that the title approached the edges. Then the word "theater," just below, should have been set in a smaller point or else have been taken from the title. At present the two lines are so close together that the lesser kills the greater. Then, too, the words "Paramount Pictures" rise to the top of the space. This is a cut, presumably supplied by the company, and it looks so much better than the type name that the house title is killed both top and bottom.

Below the cut a space of 2¾ inches is given to two small lines; "Sixth Avenue" and "Clinton, Iowa."

Since the house is more important than the pictures it shows, the house title should rise to the top, but reset to let it comfortably fill the width without crowding. Then below should be the statement that the Paramount pictures are used. A larger house cut can come below this and still leave about three inches for some eight or ten point house talk, possibly that at present appearing on the back page, but set as a paragraph and not as display advertisement. Then the back page could be used for notes.

The inside pages are given to a lot of undated titles of films to be shown during August. In each of the eight corners is a cut of some player. The cuts are too large to be used as corner pieces and throw the page out of balance. The titles are set in a twelve point condensed Gothic bold. They can be read only with care. There is no reason for the use of condensed type, unless it is all the printer has, and that is no reason whatever. There is plenty of room for a larger point and a wider letter. As it stands the titles are straggled down the center like a minstrel troupe in a one night stand parade.

Were there enough cuts to completely frame the two page space as a single page; the space thus enclosed being set in two columns, the effect would be decidedly good, but as it stands, the make up is childish. With the material at hand it would have been better to have brought the four cuts from the back page to form bands across top and bottom of the pages. This could have been done very nicely and to the betterment of all three pages. The present arrangement is childish. The names of the companies are given in a light face larger than the title of the story. This is another error in type selection. The title should have the largest point and the maker's name be set slightly smaller. It would have been better to have run the advertising more on the lines of reading matter, but bringing the titles out to the margin and letting the rest be set in hanging indentation, something in this manner:

**Stolen Goods—**

> LASKY—(Paramount Service.) A film version of the famous French play that has set the nation thinking. Done under masterly direction with a cast of stars headed by Blanche Sweet.

Something like this would have been better, and it could be done in the space at command.

### Late, But—

It may be a litle late to appeal to the parents, but even now this clipping will be useful during the Thanksgiving and Christmas holidays and can be tucked away for next summer. It is from the Colonial, Haverhill, Mass.:

> **YOU WERE A KID ONCE.**
>
> Until school opens again the matinees at the Colonial are the kiddies delight. A program here brings smiles to the face and sparkles to the eyes of the little ones. Don't forget that you were once a little boy or a little girl yourself and try to remember what joy would swell your heart when father or mother would say: "Here, youngster, take this money and see the show at the theater." Gosh! you couldn't wait to eat your dinner. Well, you're grown up now; what are you going to do for that youngster at home?

This is taken from a throwaway done in very black ink on light yellow paper. The paper is too long for regular use and too closely set, but here they announce a change in service and make a telling point when they call attention to the fact that the man who handles this service in their territory was formerly directly interested in the house. The ink is too greasy and the printer made a rather poor job of the printing, but the type is well laid and the big lines come up nicely.

### Climbing.

The Stramco Post, the house organ of the Strand Amusement Co., Montgomery, Ala., is coming right along. A changed front page gives a vastly better effect. R. B. Wilby, the Manager-Editor, takes his editorial space to tell about the leasing of the Knickerbocker theater in New York. This may seem to be a waste of good space, but Mr. Wilby is a real editor and knows that this engagement means much to the picture business all over the country and he spreads the news that his own patrons may gain increased respect for the pictures. That is real advertising, and is better than a puff for the local house.

### Could Have His Own.

F. P. Hale sends in some bills for comment and says that as they have no daily paper in Dunn, N. C., where his Bijou is located, this is the only way he can get to the people. Mr. Hale should try the Reid scheme of running his own daily paper if there is none in town.

He sends in three throwaways all of which carry too much type for this style of advertisement. Of the three the one for The Madcap Queen of Gredshoffen is the best, save that the title should be in larger display even should this necessitate setting in two lines. Even so simple an expedient as running a bit of two point rule beneath the title would have helped to throw up the line. In laying out flash paper it is necessary first to get the big lines well displayed and then fill in with descriptive matter, but not to give too much. One bill carries eighteen lines of all capitals. Few probably took the trouble to read it through and so the effect is lost. It is never a good plan to use more than a line or two of capitals in combination. The upper and lower case makes for ease in reading and nowhere should reading be made easier than in something that is merely glanced at.

And in throwaways there should always be some one line that will catch the eye quickly and hold attention until the interest of the reader is gained. One bill announces a policy of features on Friday. It merely tells about them. If the paper had read

Friday
is NOT
Unlucky

the person getting the sheet would want to know why the statement is made and he will read to find that Friday is not unlucky because on that day the pictures will be the best of the week. Attention is gained by challenging a widely accepted belief. It is natural to want to answer back.

### Another Old Friend.

The Arcade theater, Tientsin, now has a sister house in Premierland. Both houses have been showing the Lucille Love series and booming it with a thoroughness that characterizes all their work. Three and four handbills for a single number is not uncommon and as an avant courier a letter was sent in facsimile handwriting announcing the coming of "the girl of mystery." It carries a cut of Miss Cunard with the face masked, and this seems to have been adopted as a sort of trademark. Evidently eternal hustling is the price of business in China, and the Arcade management assuredly knows how to hustle.

### Gets Opinions.

The American theater, Chicago, a vaudeville house, prints a blank line under the billing of each act and invites its patrons to return them to the management with comment on the turns. This would work well with the pictures, giving a line on the taste of the patrons and adding to their interest.

### Neatly Done.

Pingrey and Williams, of the Princess, Neodesha, Kan., send in number two of their four page program, which offers a neat arrangement of the program proper. This runs on page three and is ten point cap titles and eight point description with a hanging indentation. The program runs three columns wide and each day gets half of a column. Each day is dated and each title carries a few lines of description, not taken from the manufacturer's synopsis but written in a chatty style. They have an editorial page, but no editorial, and a front page with general film news. The back page is sold to a local dry goods store. They might say a little more about the house, since they have the space at their command. A two hundred word editorial each week on some feature of the house would help a lot toward confirming the fans in their fancy.

### Good Work.

M. E. Lash, of the Grand, Searcy, Ark., is one of those who realize that something besides film titles can be advertised to help business and he sends in a very interesting advertisement, two columns wide and eight inches deep that reads:

> WHAT OTHERS SAY AND ARE DOING.
>
> THE GRACE M. E. CHURCH OF ELGIN, ILL., HAS INSTALLED A MOTION PICTURE MACHINE.
>
> Rev. George Gable says: "This innovation follows the conviction that the church thereby may better interest the public. Sunday and most week nights will be free, and occasional offerings will be taken."
>
> The First Presbyterian Church of Portsmouth, Ohio, is furnishing motion pictures to the people, with great success. An admission fee of 5 and 10 cents is charged, with all high school pupils admitted free.
>
> CHURCH AND SCHOOL MANAGE PICTURE SHOW.
>
> The Parent Teacher Association of the Rock Hill school of St. Louis is giving the people in the neighborhood a moving picture show of 4 or 5 reels twice a week. The price of admission being enough to cover the expenses. Only those with good reports may attend and it is proving a *big success.*
>
> KANSAS PROFESSOR TESTIFIES TO VALUE OF SHOWS.
>
> Frederick Winship of the English department of the Kansas State School of Manhattan, Kansas, says: "The moving pictures are doing more good in every way than the majority of people think."
>
> California Senate provides bill for use of moving pictures in schools, Board of Education to open bureau to provide films, slides and everything needed, at lowest prices. *Will make marked advance in educational efficiency.*
>
> WHY? WHY?
>
> *If pictures are so bad, will churches and schools all over the United States install them?*
>
> WHY? WHY?
>
> THE GRAND THEATER SHOWS PICTURES ONLY THAT HAVE BEEN PASSED BY THE NATIONAL BOARD OF CENSORS.

No hint is given as to the reasons for the advertising, but it may be supposed that the advertisement was inserted to combat some local prejudice, though just on general principles this is good work for the house as well as the pictures. With the two dollar picture at hand and the advance made in many directions, it is a good plan to force your patrons to realize that the pictures are by no means what they were ten years ago. And you'll notice that Mr. Lash does not use the word "movies." It is a detestable word and a handicap.

### But No Dates.

Dave Seymour, who calls himself "Inciter of Public Interest," for the Pontiac, Saranac Lake, N. Y., sends in a nice looking program with the days run in the margin, but no dates other than the inclusive top line. The days should not only be dated, but a display instead of body type should be used; not an over ornamented face but a clear and elegant one.

### Each One Better.

Number seven of the Stramco Post is the best yet. The house advertisements now carry cut heads instead of type, linear border replaces the straight rule and the printer makes very effective use of Bullfinch ornaments in forming up the front page. If you want to use a cut that looks lonesome on a front page, frame it in Bullfinch, using both characters, and you cannot go far astray. Mr. Wilby is getting some very pretty results. But it is in the text that the greater improvement shows, for Mr. Wilby is an author-manager and writes pulling chat. He does not try to tell too much about the house, but he has plenty of room and fills it nicely. Stuff like this makes friends of the patrons:

> The seats in the Strand are 30 inches apart, where 27 inches is the usual distance between rows. That loses us some capacity, but it also makes unnecessary the continual rising to let people pass, a disturbing factor in a carelessly planned house. It is just another of those little details looked after in the effort to make you as comfortable as possible when you visit this house.
>
> Our object is not to see how many people we can "handle" in a single day, but to see how enjoyable we can make things for those people who do come. And for that reason, too, no picture has been or ever will be run at more than its proper speed in the Strand. Nor, for the matter of that, at the Plaza or the Orpheum.

### Overgood.

Robert Israel, of the Norwood, Brooklyn, sends in his house program for comment. It is on a buff paper four by nine inches, printed in a deep brown. A tint ink is used for a second printing on the cover, giving a faint pink design. The money for this second printing is wasted. A simple decorative effect can be gained with one printing that will do as well, if not better. The cover carries no type other than the house name, address and times of performance. The back page is blank. It would not be quite as elegant, perhaps, were the back to be taken for a series of chats about pictures and the house, but done in a fancy face it would not look obtrusive and would bring a return.

Inside, the program for the week runs on the second page and the underlines on the third. It would be even better to move the house talk to the second page, the program to the third and put the underline on page four. The present arrangement of type is good and should be adhered to.

With the program comes an attractive time table on yellow paper printed in brown. It announces a tour of South America by the Kroonland and lists the various "stops" which are the Paramount travel films. It is a better job than the program because the stock takes the ink better. Brown is not a handy color to work, as a rule, and does not come clean from the types. Mr. Israel writes that they alternate between blue and brown.

### Got the Business.

Fred G. Wright, of the Dreamland, Linton, Ind., sends in a postcard of an impromptu band that paraded with a placarded auto. He writes: "However crude it may seem to you, I played to capacity business." That is the test of any scheme. If it makes good, it is a good scheme.

### Likes a Weekly.

Percy L. Smith, of the Empire, Montgomery, Ala., writes:

> I have noticed with much interest lately several comments in regard to the theater weeklies. I beg to call your attention to the enclosed weekly that is issued by us. This is issued and put in the lobby on Thursday night of each week containing the next week's program.
>
> We have a mailing list and same is sent out only on request. As you will notice, besides carrying the program we carry a page devoted to plays and players and a page of squibs, and each week we run a story concerning one of the stars, or a story regarding the manufacturing of pictures.
>
> The writer has been in the moving picture business as, no doubt, you will recall, for several years, and after making a careful study of the advertising end, I have decided that this is the best medium of advertising. At the same time, I don't think that these programs or weeklies should carry any advertisements other than the theater, as I am inclined to think that it depreciates their value when they are filled with commercial advertising.

The use or avoidance of foreign advertising is purely a matter of personal opinion with a majority in favor of its use in moderation. Mr. Smith might take a page or two of advertisements and get out an eight page instead of the four he now offers.

His issue is a four page nine by twelve inches. The front carries a large cut and the second page the program with each day a display advertisement. Six point rule separates the days. The third page is made up of film talk and the back page is more gossipy. Ten point is used for body type and the pages are well made up except for a border that is rather too fancy. Two point rule would be better or a hair line double rule. It is a clean and business-like sheet.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00.

Moving Picture World, 17 Madison Ave., New York

# THE PHOTOPLAYWRIGHT

Conducted by **EPES WINTHROP SARGENT**

## Inquiries.

**Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.**

**Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.**

**In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.**

**A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.**

## Appraising Multiple Reels.

THEME and crises, rather than footage, should be the standard of measurement in judging the multiple reel story. Too often it is footage rather than theme that determines the release length.

Given a theme of a certain definite importance, that theme should develop an approximate number of dramatic situations. The more important the theme the more numerous these situations or crises. So well does this work out in competent hands that from five to seven crises can be counted upon for each reel of story, and given a proper theme these crises may be so arrayed in plotting that the more important events happen at about the end of each division of the story.

The theme that presents a single climax and perhaps three minor crises, the bulk of the development being given over to demonstrating the premise, is not worth the footage. It has the material for a one reel story, perhaps, with the action that requires two or three. Almost invariably it will be found that the story suffers in order that argument germane to the theme but not to the story may be presented. In other words, the story becomes a tract and not a story at all. It is a preachment and not an entertainment, or a succession of "if's" with but a single answer.

This does not mean, of course, that a certain theme must carry with it a certain number of crises. It means that a theme of sufficient importance to demand three thousand feet in its showing, should be so developed as to present these crises. The theme may be a strong one and yet so developed that the telling is worth but a single thousand feet. If to one thousand feet of plot action is added three thousand feet of padding, the result is not a real four-reel release, but a one-reel story released in four parts. The theme is sufficiently ample for four reels and can carry with it a sufficient number of crises to warrant the length of action, but if these crises are absent, mere footage will not count. Make certain that your theme is a four or six-reel theme or a two or three reeler, then make certain that you keep the action up.

In stretching a telegraph line poles are placed at regular distances for the double purpose of supporting the weight of the wire and preventing sag. If poles were three times as far apart as at present, fewer poles would be needed, but the wire would sag so that more would be required and the strain put upon each pole would be so great that the additional weight during a sleet storm would pull down the lines. A story is much the same as a telegraph line. The wire of plot must be sustained by the prop of crisis or it will sag, if not actually fall.

## Do Not Mix Well.

Three well known authors lately have written that their stories are now being turned down because of their photoplay work. "Too much like a photoplay," was the last comment of an editor who, not so very long ago, used to take about 90 per cent. of our own fiction work, and almost the same words were used by one of the best judges of fiction in the country only a couple of months ago about a story offered by a better known writer.

In the very nature of things the writing of photoplays will develop, consciously or otherwise, a terse, graphic style that utterly lacks the fluency of fiction and those who try for both the fiction and the photoplay market must use extreme care in writing fiction if they would hope to sell.

This really is one of the reasons why there are so few genuinely good fiction authors turning their attention to photoplay. Most of these are in touch with the editors and know the situation. They are told the reason for the non-acceptance of work from other authors whose products used to be in demand, and they avoid writing photoplays themselves until such time as the remuneration will at least enable them to equal their present incomes.

It may be that in the course of time the photoplay will rob magazine editors of some of their pet writers, but not until the writers are given some reasonable assurance that their new field can be made to pay as well as writing for the magazines.

But as a silver lining to the literary cloud, it may be said that photoplay work, in spite of its lack of dialogue, but because of its lessons in the need for action, leads a short cut to stage plays.

And it is not alone because the photoplay writer is taught the value of action that stage success may come. He is taught, also, that photoplay is but the translation of real human beings to the stage. When he comes to write plays he will avoid "hifalutin'" stories and the stilted dialogue that goes with unnatural characters and try to make his players human beings.

## Stationery.

Buy your stationery from your local man, or, if you are remote from a stationer, from a department store in the nearest large town. Do not send to the concerns that offer to sell you an "assortment" for a dollar. One of these sets lists one hundred sheets of paper and twenty-five each of ten and nine envelopes. Paper of the kind generally sent runs from sixty cents to a dollar for a box of five hundred sheets. For a dollar you can get as good a paper as you need. Envelopes (they should be tens and elevens) cost from ten to thirty-five cents a hundred. The cost of shipping, in case you order from your nearest large town, would be less than fifteen cents. Less than double the investment will give you four times as much material. More than that, you know precisely what you will get, for your stationer will show you samples, and an inquiry to a department store will bring you samples.

## Another Revisionist.

One of the more recent revision and sales agencies bobs up in a small California town. The most interesting feature of the pamphlet he sends out is his offer to supply the addresses of two buying concerns if you wish to handle the script direct. The cost for the two addresses is half a dollar, but the intimation is that these two addresses will be those of the companies most likely to buy the author's style of story. Really these chaps should arrange to sell a few plays for their patrons in order that the aspirants may have the money for the different stingers.

## Bombs and Things.

Has it struck you yet that the gas bomb idea would make a fine story? You might make a comedy out of it and change the chlorine to tobacco smoke to be thrown into the trenches of an anti-smoking society of you might use a bomb to get the hero out of the way for the time being or to extinguish the villain for keeps. There are lots of ways that you can use the bomb without writing a war story. You think it will be brand new, not knowing that bomb stories started to come into the studios within two weeks after their use was begun.

Most of the phases of the war have been utilized, both as war stories and as suggestions for other themes, but most of them have been done to death. It may be possible to write stories that give no offense to the partisans of either side. It may be possible to write stories that do not suggest the war, but it is seldom possible to sell stories having war even for a remote suggestion simply because so many stories have been done already that editors are afraid to take any through danger of duplication.

## Nix on H. S. M.

There seems to be a fad at the moment to offer scripts in which the devil comes to earth in various disguises in search of new victims. He becomes everything from a minister to a man about town according to the inventiveness of the author, but always with the result that he books many souls for his kingdom through the special iniquity of the trade or profession he follows. Most of these start in the infernal regions to properly establish His Majesty, involving a production cost out of proportion to the result, and none of them seem to have appealed strongly to editors.

Stories of this type belong to one of the forbidden classes. They are easy to think out but difficult to make interesting and inoffensive. It is better to keep away from such.

## Questions.

A number of writers have, in asking for advice, suggested that they have hesitated in writing because their question would seem absurd to anyone who knew the answer and that they would be ridiculed. No question that has a bearing on the writing of photoplays and that seems to be asked in good faith is either too trivial or too often repeated. We are always glad to reply, even to the question as to how many scenes make a reel, but we do make confession that we would rather answer more questions on matters of playwriting and receive fewer that want to know what companies will take a particular type of play. Even if you do not actually need help, send in nice technical points, but please do not send in synopses or full plays. These will not be handled.

## Two or More Leaders.

"Is it ever permissible to use two cut in leaders in a single scene?" demands a correspondent. It is permissible but seldom advisable, but when it will get over the story better than any other way, then it cannot be objected to. In Lubin's recent "Queenie of the Nile," three leaders and two visions are used in what is practically one scene. The scene virtually gives the entire situation in a nutshell. A physician engaging a man for the household of a harmless lunatic explains that his patient is as crazy as she is rich and is very rich. At once a vision suggests violence. He adds that she is all right so long as she is humored, and again a vision suggests the meaning of the title. A third speech explains that she thinks she is Cleopatra and the employee elect is to be her Antony. In the original this also had a vision, but the film was too long and this was cut out as unnecessary. With about fifteen feet of leader, the entire situation was made more clear than could be done with a succession of leaders, each to its own scene, therefore it was permissible. The visions served somewhat as a break to the scene, but they were not used to break with, but because, following the leaders they could amplify the idea and not only explain the situation but suggest the frame of mind in which the hero approached the position.

An excess of cut-ins should be employed only when they will save more elaborate explanation in a succession of scenes.

### Egotism and—

We have just recuperated from a call from a script writer. He came by invitation on our idea that perhaps a chat might help him along, but apparently he did not want to talk the writing of plays, but the writing of his plays. He wanted to tell plots and have them passed on instead of talking about how to plot, and he solemnly laid upon our desk two synopses. Both were poor and old. "This is mine," he announced, taking up one of the sheets. "This," he continued, "was released by American two months after they sent mine back."

Even then we did not perceive his meaning and we were startled when he added, "of course you can see that both are alike." We could not. They were no more alike than the facts that Sam Smith had ham for breakfast and John Jones had had bacon and eggs. Both were breakfasts, but there the resemblance stopped. And yet this man is firmly convinced that American steals stories not alone because they stole his but because a friend of his had one stolen also that was precisely like the story as released. We did not see this second case of theft, but we did not have to. Now and then American, like the rest of the companies, do release an old theme. They probably used a theme that had been sent into them a hundred times, and yet the story was not taken from any one of these, because it antedated the formation of the American company. As a matter of fact American is unusually nice in its dealings with authors and the theft charges were pure egotism. The American had to deal with a rock established in childish memory as a tryst. The other used a flower as a fetish. The author could not realize that literally thousands of others had woven romances around roses. Therefore the rock became a rose and a steal.

The longer a man writes stories the less certain is he that he and he alone can evolve an idea. It is only the very new author who thinks that he and he alone can think of a certain idea. Ten days in any studio will show him that there are certain types of stories that come along as regularly as the mail bag comes from the post office, and every author "knows" that any story in the least like his own must have been stolen from him because it could be obtained nowhere else. It is egotism that hurts, that holds back advancement, because an ambitious aspirant is utterly useless until he realizes that he is more apt to be an unconscious thief than the victim of other thieves.

### Business of Smiling.

A Chicago photoplay critic is sending out a letter soliciting business in which he offers to tell you of your faults, correct your technique, tell you of the market and criticise twenty-five scripts, all for ten dollars a year. And two of his letters have been sent to men in editorial positions. When he brags of his pull, he should at least know the names of the men he is supposed to be doing business with.

### Building.

Probably the figures from one to ninety-nine are written and printed several million times a day, each business day. Probably the figures from one to thirty are written more often than those of higher value because these appear in the date of each letter. Right now 1915 is written more frequently than any other combination of four figures because this is the numerals of this year. The figures from one hundred to one thousand are frequently written. The same holds good in lesser degree for the figures between the thousand and the million. Beyond that, the seven to ten figure combinations are less frequently used and it is probable that some twelve to fifteen figure combinations never have been written down. Perhaps this is the first time in the history of the world that the sum of 136,975,953,421 has even been expressed in figures because sums that large are generally expressed in "round" numbers.

Now suppose that you have written the story of the girl who was stolen by the gypsies and later returns to her own. You are writing in two figures. Add that before her restoration she has married a gypsy sweetheart. You have added a third figure. You have reached a sum less frequently used. Add that the gypsy queen is jealous of her dual good fortune and seeks to keep her out of her rights, and the story becomes more unusual because the plot is less frequently used. So you may keep on adding and each addition takes you into a higher class just as 10,627 is less frequently written than the 27.

In other words a combination of plot factors will raise the value of your story, so add plot factors until you get an unusual sum, but remember that the figures written above are too large to be comprehended and so do not add so many plot factors that the story becomes too large for the mind to grasp.

### Unusual.

In one of the late magazines Rudyard Kipling has a war story. Naturally it would be supposed that he would write thrilling descriptions of battles and the aftermath of battles; better than most others, perhaps, but on the same lines. It is not on that that the Kipling reputation is based. His story did not get very far from the three mile limit. His was the story of the coast patrol and the efforts made to prevent the delivery of submarine supplies to the German fleet by means of ostensibly neutral ships. He spoke of a new phase of war times, of the wealthy yachtsmen who now patrol the coast of Great Britain that the regular cruisers may do transport and other guard duty.

Actually thousands of stories and photoplays have been written of the evils and perils of war. It took a master to see in the little known side issues—the by-products—the material for an unusual and interesting tale. When war suggests a screaming comedy to you and a comedy results in a dramatic plot, then you are getting into the class of authors who can sell, but anyone who can sling words together can write a sort of war story from a war suggestion.

Lately the Allies concentrated their fire on a certain point, knowing that the Germans would take to their bomb proofs until the rain of shells was over. At an agreed moment the firing ceased and before the Germans could emerge, the Allies were in the trenches making prisoners. It was a pretty piece of strategy and might make a good story, but can you imagine from this a comedy cop trying to raid a gambling joint. He cannot get in. The next day he pretends to raid a place across the hall and the gamblers come out curious to see who set up an opposition place so close. Then the cops pile in through the open door at their backs and make the raid. Get the idea?

### Comparison.

Now and then when you see a particularly poor picture in the theater, remember that the man who wrote it thought it was good and the man who bought it thought the same as did the director who made it. But it looks not at all attractive on the screen. Then think a little further and realize that perhaps your story is not as good as this was when it started out, and then stop telling yourself that you write better stories than are bought. Half of the swindling schemes that sting photoplay writers are based on this belief of each author that his stories are better than the other fellow's. Get it out of *your* system.

### Care.

A letter sent to one company at the address of another company is an evidence of carefulness. It certainly does not help the sale of a script, yet it is done and done frequently.

### A Help.

Get a couple of books of house plans that you'll find advertised in the magazines. Then when you play a story mostly in one house, not only know what that house is but send a sketch to the editor along with the script. He may not use precisely the same layout, but at least he will know what you had in mind and at least you'll not have John exit to the street in one scene, being seen coming through the door in the next and then, ten scenes later, have the same door used by a character in pajamas.

### Stove Lengths.

The only pull in photoplay is tugging at the heart strings.

The best script ever written is not as good as the novice thinks his worst.

The author who writes synopses only is close kin to the girl who never gets her bathing suit wet.

If technic interferes with your photoplay writing, give up writing plays until you have mastered technic.

### Sustained.

Lately Arthur Real told of a story being returned with the objection that Indian Ike was not a convincing name for the chief character. Mr. Real insisted that it was the name of a real Indian. Now he sends in a press cutting of the death of I. Ike who playfuly started to drag a white man to death at the heels of his horse not because the settler wronged Ike's daughter or did any of the other things that photoplay Indians start out to avenge. Ike thought the white man had stolen some of his barbed wire for a fence, so he lassooed the man, but the man shot him and gave himself up to a fierce western Sheriff named Lamb. Ike is mourned by his widow, whose name is not Lily of the Prairie, but plain Lizzie, a favorite Piute name. Mr. Real is sustained in his facts, but for all of that we'd hate to try and sell an Indian comedy with a heroine named Lizzie.

### The Best Way.

Someone wants to know the best way to sell a story. The best way to sell a story is to write one so good that the editor hasn't the heart to refuse it.

Technique of the Photoplay
(Second Edition)
By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

By mail postpaid. **Add ten cents if registration is desired.**

Address all Orders to
**THE MOVING PICTURE WORLD**
17 Madison Avenue, New York City

# Projection Department

Conducted by F. H. RICHARDSON

### Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed, or recommended editorially until the excellence of such articles has been demonstrated to its editor.

### Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

### Question No. 106.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

> *What is the effect of the following: (a) Condensing lenses not square with each other? (b) One set higher than the other? (c) Whole lens out of square with objective? (d) Whole lens higher or lower or out of line sidewise with objective?*

### Roll of Honor on Question No. 100.

The Roll of Honor on Question 100 consists of Joseph H. M. Smith, Fort Worth, Tex.; John Solar, Watertown, N. Y.; W. C. Crawford, Brooklyn, N. Y.; J. H. Hanson, Lubec, Me.; A. T. Weiss, New Orleans, La., and William A. Burnett, Newton, Ia.

I have selected the reply of Brother Crawford for publication.

### Reply to Question No. 100.

By W. C. Crawford, Brooklyn, N. Y.

The Question:

What effect has lamphouse ventilation on condenser breakage? How much ventilation ought the lamphouse to have and what, in your opinion, is the best method of supplying it?

The Answer:

Condenser breakage is due to (a) excessive heat in lamphouse, usually caused by poor lamphouse ventilation; (b) sudden drafts, particularly where condition "a" is present; (c) poor condenser mounts; (d) condenser lenses too tight in some types of mounts; (e) contact of the lens with metal at various points, but not all around its diameter.

A well ventilated lamphouse tends to reduce breakage to a minimum, since it prevents high temperatures. Up-to-date lamphouses have sufficient ventilation, provided they are kept clean. It is almost impossible to have too much ventilation, unless it be accompanied by strong drafts. It is even well to remove the entire back of the lamphouse, unless prevented by local law. The best plan of ventilation is a 4-inch metal pipe running from the top of the lamphouse into the operating room vent flue.

### Well, I Wonder.

E. B. Thomas, Cambridge, Massachusetts, writes:

> Sent you sample of our program some time ago. This time I have a suggestion to offer. We receive many compliments on our picture, but constantly strive for further improvement in projection. Recently I bought a can of paint (directions on alabastine were too complicated for a quick job), and daubed up one spot on the screen. Goodnight! Our screen is ordinary stage canvas, painted with a screen paint—flat white, almost like whitewash. Well, I had to get rid of that spot. So just as soon as it dried. I took ordinary chalk and went over the spot. Results startling! So good that I made a square about 18 inches in the middle of the screen with the chalk. That square stood out like a sore finger when the picture was thrown on. Later I did the bottom half of the screen for the afternoon show, and finally the whole screen. Think of it! Just common school chalk; used in pieces about 2 inches long and rubbed on! Of course, it is only good for a screen that is seldom moved, although I have rolled ours up five or six times. It really does the work. Hope to see some comment on our programs in the near future.
>
> And now here's another: there are often small cuts in papers, magazines, etc., which, transferred to glass, make excellent announcement slides, or comics. Trace them by using carbon paper on a slide, and bind with Dennison's slide tape. Do all printing neatly, and if desired to eliminate the glaring white of the slide tint the open space. If done carefully the result is excellent, and the glass can be quickly cleaned off.

Well, now I wonder. That chalk idea looks reasonable on the face of it, provided it can be put on evenly. That is the part I am not certain about. It certainly would make a dead white surface very similar to plaster. More than that, I would not care to say at the present time. The thing is passed along to our readers who care to experiment. As to tracing the comics, why Brother Thomas means to use a clean slide cover glass on which is laid ordinary good grade carbon, preferably black. If carefully done, I see no reason why the results would not be, as he says, excellent. As to the programs, I do not think they were ever received; at least I have no recollection of it. Possibly they were sent to Brother Sargent, as they really belong to his department.

### Good Work.

Not long ago in the course of the preparation of the new Handbook I was obliged to motor to Schenectady. I went by the way of the Mohawk Trail, a distance of 350 miles New York to Schenectady, or 540 there and back, returning by another route. Inasmuch as this trip was made leaving New York City at noon Saturday and arriving home 3 P. M. Tuesday, with almost all of Monday spent in Schenectady, you can imagine I did not visit many theatres.

However, I did drop in at the Orpheum, Schenectady, where it was my pleasure to meet Mr. Charles H. Travis, manager, who has risen to that office after having filled all the various positions around the theatre, from scene shifter to manager, including moving picture operator. Mr. Travis assumed charge of the Orpheum after it had been "run down." He has attempted what is always an exceedingly hard task, viz., that of rehabilitating the reputation of a theatre, and to his credit is succeeding. Mr. Travis is a hard worker, and a man who works along practical lines.

A most excellent picture was being projected by J. J. Jones. The light was brilliant and white. Brother Jones is hampered by one old style lamp and lamphouse, but it is hoped that in the near future this antiquated apparatus will be replaced by up-to-date equipment. I found Friend Jones to be using a rather inefficient carbon set. I pointed out to him the error, and believe he will still further improve his excellent results if my suggestion in this regard is adopted.

The Orpheum is using a Martin rotary converter. It is the first one I have seen. Mr. Travis tells me they had a lot of trouble with it at first, but now are getting good results. The current from this machine produces a brilliant illumination at a comparatively small amperage, but I have no evidence as to its efficiency; nor was the machine in a location where it could well be examined as to its mechanical construction. Mr. Travis informs me it has brought about no reduction in light bills and—there you are. I shall doubtless, in course of time, have the opportunity to examine more of these machines, and make actual wattmeter tests as to efficiency, which same will be reported in the department, though I cannot, of course, say when it will be. Meanwhile the above is the first and only authentic information I have on the Martin, other than there are quite a number of them in use in Chicago, where the device is manufactured.

### Quite True.

From a large company with whom I have been having correspondence with regard to high-grade lenses, comes the following:

> The work you are doing is indeed commendable, not only in bringing the operator up to a higher standard, making them realize how important their work is to the permanent success of motion picture exhibitions as an amusement business, but also in waking up the exhibitor to the fact that upon his projection equipment depends, in great measure, the success of his theater. To stand in our show room and meet apparently intelligent men, who come in to look over equipment, and to have them inform us that they have just spent fifty, seventy-five or one hundred thousand dollars, as the case may be, to build and decorate a motion picture theater, and then have them almost in the same breath ask us if we have any second-hand machines that we can let them have for about the price of a last year's straw hat, giving them six months to pay for it, would make those who know sit down and wonder how such people manage to get by. The United States government might as well build a fifteen-million-dollar dreadnaught and equip it with popguns and donkey engines. To our way of thinking this would be close to a parallel in intelligent action.
>
> With regard to high-grade lenses; last fall we ordered between five and six thousand dollars' worth of anastigmat objectives—lenses that would have to retail from $85 to $175, according to foci, but were advised by the factory that the Im-

> perial government had confiscated all German factories manufacturing optical goods in order to supply the army, and that it would be impossible for us to get shipments. The Imperial government of Germany has, of course, made it a crime to ship such goods out of the Empire. This has left us in a very peculiar position, because of the fact that there is no supply of goods in America, and the American glass manufacturers do not seem to have refined the art of glass making sufficiently to manufacture high-class crown and flint optical glass.

I heartily and thoroughly agree that it is the height of absurdity to build a costly theater, and then the moment the very heart of the thing is reached (the operating room, from whence the whole show must come), drop from the "nothing is too good" plane to "anything-will-do-if-it-is-cheap-enough." I have called attention to the foolishness of such procedure many times, and I presume my work in this direction has had some effect. It does seem that such a proposition as this would be too utterly silly to be considered by an intelligent man. If he were building a costly legitimate theater, would he build a beautiful auditorium, and then get the cheapest possible accessories and scenery, and put in the cheapest barn-storming actors he could find? Certainly not. Well, this is exactly the line of conduct he pursues when he spares no expense until he reaches the operating room, and then suddenly begins to cry cheap, cheap, cheap.

With regard to the high-grade lenses, let us hope the craze for official murder now holding sway over the minds of men in Europe will soon run its course, and that we shall again get down to normal conditions. The high-grade lens is the thing. I don't know about the $175 article, but possibly even an objective lens at that price would be a good investment.

## A Neat and Valuable Souvenir.

The Precision Machine Company, manufacturers of the Simplex projector, have sent to the department a valuable and unique souvenir which may be obtained by any operator who will write that company asking for same.

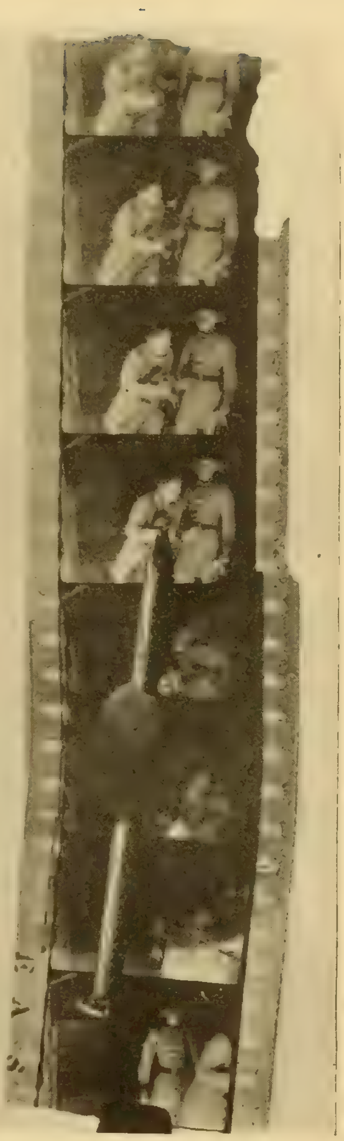
It consists of a leather pocketbook containing a memorandum book, pencil, calendar for the entire year, stamp pocket with oiled paper, a pocket for the working and an identification card under transparent gelatine; also there is a bill fold capable of holding all the wealth any operator is at all likely to possess. The back is of genuine leather, as are aso the pockets; the lining is of cloth. Write the Precision Machine Company if you want one. They are free to operators.

## Outrageous.

The Memphis, Tennessee, Branch of the Mutual Film Corporation, by its manager, R. Hardenbrook, sends in the following:

> The writer has for some time past made note of the fact that various operators are, through the medium of the projection department, making complaints about the condition in which they receive film. I do not care to enter into a controversy as to whether the exchanges give proper inspection of films or not, but do wish to say that, so far as this particular exchange be concerned, we welcome report from any operator or manager regarding our films. If they will return our inspection tags when films are not received in good condition we will thus be given an opportunity of knowing just which inspector is at fault in the matter.
>
> We are enclosing a photographic reproduction of a portion of a film which was returned to us from an exhibitor in this state. You will note the classic patch made by a new kind of cement, called ten-penny-nail cement. I will also say further that this is the third time films have been received in this condition within one week. If each operator would make it a point to observe a little of the spirit of the Golden Rule, and try to forward films to the next exhibitor, or back to the exchange in as good condition as he received them, we feel sure that within the course of a few months all kicks about the condition in which films are received would be eliminated. We called the attention of the exhibitor, who returned the film in this condition to the matter, and he promptly replied that his operator had attended to this, and he was of the opinion that all films were returned in good shape.

It is, of course, unnecessary to say that the sticking together of a film with a nail constitutes a gross outrage, and the manager, instead of seeking to defend the operator who does this sort of thing, ought to promptly discharge him. He is not a fit man to have in an operating room. No man who takes any pride at all in his profession would do such a thing as this. The man who does a trick of this kind is not an operator, or even a good imitation of one. He might make a good man to juggle hay with a pitch fork; it would not matter what he stuck into the hay, unless it be a lighted match. This mis-called operator has ruined six pictures in the film. Now in this particular instance it would probably be necessary to sacrifice two pictures at the broken part and two more where the sprocket holes are gone, and though this would bring two patches very close together, it would eliminate the big jump which will now be inevitable. Moreover, the winding of that rough nail into the roll is going to injure the film underneath it, and may thus injure two or three thicknesses of it. It is a shame that such a thing would be done, and it is a worse shame that a manager would tolerate that sort of thing, much less defend the operator who does it.



However, get back to cause and effect, I thoroughly agree that it is a part of the duty of the operator to repair, so far as possible, all damage he himself causes in a film, and do the job right, too, but this must be qualified by the fact that many managers require the operator to rewind while projecting a picture, and since every instant of the operator's attention is required at the projector while the picture is being run, he cannot give much attention to the repairing of film; he has not the time to do it. Nor can he reasonably be expected to go over the film after the show is over and make repairs then. Other managers require the operator to be a sort of char-woman for the entire theater; posting up advertising, sweeping the floor, making the fires, and so on. Under these conditions the operator may be reasonably expected to not care a ——— whether the films are properly repaired or are not properly repaired. Still other managers have an irresponsible kid usher who, in the first place, does not know how to make a patch, and in the second place does not care whether it is made right or not, do the rapairing and rewinding.

Now it seems to me the only solution of this is that the exchange itself put the films in perfect condition, and that, as I have before said, a careful report be kept of the repairs made in each film, so that the exchange manager can tell who is doing the damage and get after them. I know it is a hard proposition, since, competition in film rental being very keen, the exchange manager fears to lose business, and the theater manager takes advantage of that fact. Of course, there is one phase of this matter which cannot very well be handled, and that is where the film in on circuit. The only solution to that end of it is to cut out the circuit, and I suppose the exchange won't listen to any such suggestion as that. I thoroughly agree with the Memphis exchange manager when he says that he will welcome reports of managers and operators accompanied by the inspection tag, thus enabling him to fix the responbibility. This department does not wish to butt into this particular thing and make trouble for exchange managers. It would much rather the matter be settled by the exchanges themselves. However, there is no question but the kick of the operator is justified from his point of view, and it must be admitted from the point of view of the exchange the operator and manager almost all too frequently merits a terrific calling down—see one ten-penny nail in evidence.

## Silly Both Ways.

A clipping from an Omaha paper says that a fine of fifty dollars and costs was imposed by Police Judge Foster on Bill Bradshaw of South Omaha for throwing an evil smelling fluid in a theater, and creating a panic, in which one woman fainted. Three operators who were charged with instigating Bradshaw to the act, drew similar fines. Bradshaw declared that one of the operators had given him two dollars to throw the fluid. The occasion for the deed is said to have originated in the refusal of the theater to employ a union operator.

How utterly childish it all is. First the manager of the theater, preferring the cheapest possible man he can scrape up, regardless of the fact that *cheapness inevitably means poor quality,* refuses to employ a union operator. Then, assuming the charge to be true, the operators, acting almost as childishly as the theater manager, adopt what borders closely on strong arm methods. Simply because the theater manager acts like a child it is no reason that respectable operators must emulate his example.

## Great Work.

L. W. Carroll, Lancaster, New Hampshire, writes:

> I take great pleasure in enclosing some faulty inspection evidence. Every operator should feel it his duty to report poor inspection, as this is the only way in which it can be corrected. You are doing a great work in helping operators to achieve something near perfection. I am anxiously awaiting the new edition of the Handbook, and hope to be able to purchase a copy soon.

The film faults have been sent to the headquarters of the offending exchange—not the exchange, but the company controlling it. Nothing doing in Handbooks before January 1st, I'm afraid, maybe not then, but I think and hope so.

# THOSE LIGHT RAY EXPERIMENTS*

## Some Interesting Data Worthy of Further Study.

## Part V.

NOW to follow this matter through we will consider Fig. 16, which is a photographic representation of light ray action in an objective lens, in which X is a shield containing a standard machine aperture, covered by a brass plate containing two pin holes. Y is a standard projection lens, with one-half of its barrel cut away, 1 and 2 being respectively the back and front factors of the lens, though 2 is hidden behind its container. This photograph is made with the aperture and the lens in actually working position, and with the light projected through the condenser in the ordinary way, under actual operating conditions. You will observe that the light coming through the upper pin hole, Fig. 16, diverges into a cone, which corresponds to cone A, 1-2, Fig. 13. This cone covers very nearly the full aperture of the lens. The light passing through the lower pin hole does exactly the same thing, and the two cones begin to intermingle at L, and from there on to the lens a small central light pyramid is shown, the upper half of which is the upper edge of the lower pin hole cone, and its lower edge the lower edge of the upper pin hole cone. Beyond the back factor of the lens, between the two lens factors, you can easily trace the action. And it is made clear in this photgraph that *the bend which starts the final crossing or transposition of the rays takes place at the first or back surface of the first or back combination of the objective,* even as it takes place at the back surface of the rear lens, Fig. 13. The action, as between the diagram, Fig. 13, and the photograph, Fig. 16, is precisely identical in every way. As the light leaves the front end of the objective you will observe that rays of the two cones are not entirely intermingled, but that the mingling can be traced clear through by the brighter light. This intermingling condition continues out to where the cone projected by the upper pin hole has passed down sufficiently to entirely leave the cone thrown from the lower pin hole, which latter is at the same time passing upward on its way to the screen. The action of these two rays are typical of those passing through every pin point of the film picture.

It will thus be seen that that much mooted question, which has been cussed and discussed by operators for lo these many years: "Where do the objective light rays cross?" is answered by saying: they begin to cross at the back plane of the back factor and continue to cross clear outside the lens, though, strictly speaking, viewed merely as a point, the rays actually cross at the back surface of the back objective lens. The actual fact is, however, that there is no such thing as a light ray, in the sense we have been using it in its application to the objective lens. Each individual point of the film acts as does the pin hole, and is sending a cone of rays forward exactly like those shown at L, Fig, 16, and, since each of the rays contained in each of these cones carries an image of the point of the film through which it passed, it follows that all these rays must be refocused at the screen, it also follows that the actual crossing is as shown in the photograph. I believe this photograph will be of vast interest to operators.

And now let us apply Brother Griffiths' theory of the "two sets of rays," and see how it works out in practice. Operators have long been puzzled as to why the spot on the revolving shutter is round when the shutter is close to lens, whereas a little further ahead, toward the screen, it becomes rectangular. Griffiths' two-ray idea is the only theory that seems to account for this, and it is to some extent this fact which has convinced me that he is absolutely correct in his deductions.

First, fix the following firmly in your mind. There are two complete, but entirely separate optical systems in the projection machine lens system, which are, in effect, combined into one. Remember that the optical action of the condenser and objective is *precisely the same.* In fact the condenser is a crude, extremely imperfect objective lens, therefore, we have, in effect, two objective lenses joined together, and the object is *to so join these two systems together that there will be a maximum of illumination of the object to be projected,* and the rays directed against and through this object by the first system must be so joined to the second system that there will be a minimum loss of light, and no opposition created by the refractive power of one system as against the refractive power of the other system. The second system (the objective) picks up the rays delivered at the aperture by the first system (the condenser) exactly as they are delivered by it, therefore when the distance of the crater from the rear condensing lens is so proportioned with relation to the distance from the back plane of the rear condensing lens to the aperture that the image of the light source (the crater) is in exact focus at the aperture, and the spot is of such size that the circle of clear, white light covers the aperture completely, with sufficient margin to enable the operator to maintain a clear field, then the plane of light at the aperture, where the objective picks up its rays, contains the maximum illumination, and, moreover, that illumination is evenly distributed over the entire area of the aperture.

And now come added complications. Operators will have observed that, particularly where a long focal length objective is used—anything above 4 inches—the light ray immediately in front of the lens is not rectangular, but round in form, whereas if a screen be moved outward a few inches from the lens a point is soon found where the ray becomes rectangular. There will be a difference in the location of this point with lenses of different focal length, but with very short focal length lenses the front factor of the lens sets so far back in the tube, and the point at which the light becomes rectangular is so close to the lens, that it falls inside the extension of the lens barrel. Now what I am getting at is: This has been a very puzzling point to the average operator. The Griffiths' theory explains it by holding that rays A 1-2, B 1-2, C-2, Fig. 13, form a round spot, by reason of the fact that, reaching the film as converging rays at A', B', C', Fig. 13, they pass through the film, carrying with them the image of the pin point of film they pass through, and continue on to the back surface of the rear factor of the objective lens in the form of a *diverging round cone,* similar to the cones shown in Fig. 16, and, since these cones, which have their base at the back surface of the back factor of the objective, and their apex at the screen, they emerge from the lens as a bundle of round cones which almost entirely fills the lens barrel, therefore, the ray, as a whole, at that point is round.

"Yes," I think I hear you say, "that is all very well, but why don't the ray continue to be round? Why does it become rectangular?" All right, Brother Griffiths continues with his theory as follows: rays forming cones A-C 1, A-C 2, Fig. 13, reach the aperture in the form of a cone, whose base is A C, hence they carry forward to the objective lens the image of the aperture *as a whole,* in the form of a pyramid having as its base the aperture, and as its apex a pin point on the rear surface of the rear factor of the objective, which pin point corresponds to pin hole D, in A, Fig. 15, and thence they go forward as a rectangular pyramid, having as its apex the aforesaid pin point on the rear factor of the rear objective, and its base the entire screen. These rays correspond to rays A-C 1, A-C 2, and 1 A'-C' and 2 A'-C', Fig 13.

The reason the spot becomes rectangular, lies in the fact that the rays which emanate from the aperture as a whole, will leave the lens as a pyramid having an angle of divergence corresponding to the E. F. of the lens, whereas the rays which enter the lens as diverging cones, emerge with a long, narrow angle. The round rays emerge from the lens the full size of the aperture of the lens, or very nearly so, whereas the pyramid is smaller, except with short focal length lenses, which spread the pyramid rays very rapidly. Therefore, until the pyramid has spread sufficiently to contain within its area the round rays, the ray as a whole will be round.

And now let us consider the final result of all that has gone before. We have worked out certain tables which are, I think, sufficiently simple to be understood and applied in practice by the average operator.

Tables 1 and 2 (Table 2 will appear in next issue) represent the final results of the experiments. Table 1 is what might be termed the "angle table." It represents the tabulated results of what is shown in the diagram in Fig. 4. In order to apply this table proceed as follows:

First measure the diameter of the opening of the objective lens. Next, with the picture in exact focus on the screen, stick a rule through the aperture of the machine and place it against the back surface of the back combination of the objective lens, and measure the exact distance from the lens to the film, or, in other words, from the lens to the surface of the film track on the aperture. This will give you the exact back focus of the lens at the position in which it works. This is of the greatest importance, because any given lens may work in different positions under different circumstances. Having found the measurement of the diameter of your objective, and its back focus when in working position, proceed as follows. In the left hand vertical column of Figures, table 1, find the number corresponding to the diameter of your lens opening, then move your finger out along the horizontal line of figures opposite this measurement until you find the figure most nearly corresponding to the measurement of the back focus your lens is working at, and at the top of the column will be found the correct distance from the apex of the curved surface of the front condensing lens to the aperture; also the condenser combination you ought to use.

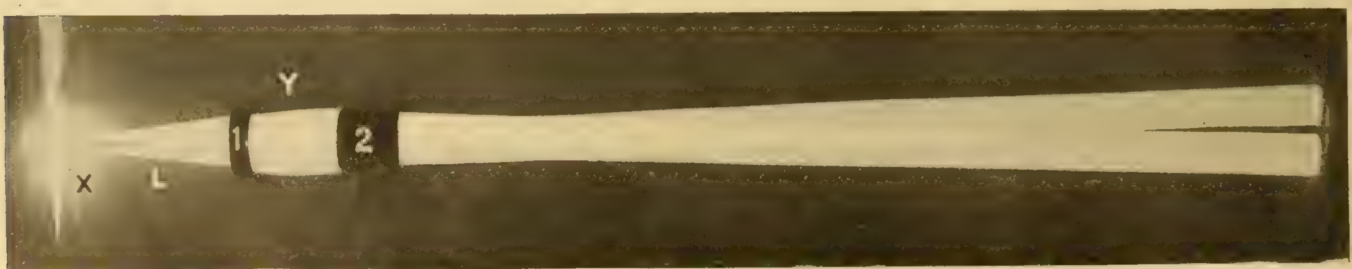


Fig. 16.

---

*Copyright, 1915, by the Chalmers Publishing Co.

| APERTURES OF OBJECTIVE LENS | 5½"+6½" CONDENSERS. | | | | | 6½"+6½" CONDENSERS | | | | 6½+7½ CONDENSER | | 7½"+7½" CONDENSER | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 8" | 9" | 10" | 11" | 12" | 13" | 14" | 15" | 16" | 17" | 18" | 19" | 20" | 21" | 22" |
| 15/16 | | | | | | | | | | | | 1" | 1" | 1" | 1" |
| 1" | | | | | | | | | 1" | 1" | 1" | 1.207 | 1.22 | 1.23 | 1.235 |
| 1 1/16 | | | | | | | 1" | 1" | 1.172 | 1.187 | 1.2 | 1.414 | 1.44 | 1.46 | 1.470 |
| 1 1/8 | | | | 1" | 1" | 1" | 1.157 | 1.167 | 1.344 | 1.374 | 1.4 | 1.621 | 1.66 | 1.69 | 1.705 |
| 1 3/16 | | | 1" | 1.118 | 1.133 | 1.143 | 1.314 | 1.334 | 1.516 | 1.561 | 1.6 | 1828 | 1.88 | 1.42 | 1.945 |
| 1 1/4 | | | 1.118 | 1.236 | 1.266 | 1.286 | 1.471 | 1.501 | 1.688 | 1.741 | 1.8 | 2.035 | 2.10 | 2.15 | 2.175 |
| 1 5/16 | | 1" | 1.216 | 1.354 | 1.399 | 1.429 | 1.628 | 1.668 | 1.860 | 1.935 | 2. | 2.243 | 2.32 | 2.38 | 2.41 |
| 1 3/8 | 1" | 1.099 | 1.324 | 1.472 | 1.532 | 1.572 | 1.785 | 1.835 | 2.032 | 2.122 | 2.2 | 2.449 | 2.54 | 2.61 | 2.64 |
| 1 7/16 | 1.086 | 1.198 | 1.432 | 1.590 | 1665 | 1.715 | 1.942 | 2.002 | 2.204 | 2.309 | 2.4 | 2.656 | 2.76 | 2.84 | 2.88 |
| 1 1/2 | 1.173 | 1.297 | 1.540 | 1.708 | 1.798 | 1.858 | 2.099 | 2.169 | 2.376 | 2.496 | 2.6 | 2.853 | 2.98 | 3.07 | 3.11 |
| 1 9/16 | 1.259 | 1.396 | 1.648 | 1.826 | 1.931 | 2.001 | 2.256 | 2.336 | 2.548 | 2683 | 2.8 | 3.060 | 3.20 | 3.30 | 3.35 |
| 1 5/8 | 1.346 | 1.495 | 1.756 | 1.944 | 2.067 | 2.144 | 2.413 | 2.503 | 2.720 | 2.870 | 3. | 3.267 | 3.42 | 3.53 | 3.58 |
| 1 11/16 | 1.432 | 1.594 | 1.964 | 2.062 | 2.197 | 2.287 | 2.570 | 2.670 | 2.892 | 3.057 | 3.2 | 3.474 | 3.64 | 3.76 | 3.82 |
| 1 3/4 | 1.519 | 1.693 | 2.072 | 2.180 | 2.330 | 2.430 | 2.727 | 2.837 | 3.064 | 3.244 | 3.4 | 3.681 | 3.86 | 3.99 | 4.05 |
| 1 13/16 | 1.605 | 1.792 | 2.180 | 2.298 | 2.463 | 2.573 | 2.884 | 3.004 | 3.236 | 3.431 | 3.6 | 3.888 | 4.08 | 4.22 | 4.29 |
| 1 7/8 | 1.692 | 1.891 | 2.288 | 2.416 | 2.596 | 2.716 | 3.041 | 3.171 | 3.408 | 3.618 | 3.8 | 4.195 | 4.30 | 4.45 | 4.52 |
| 1 15/16 | 1.778 | 1.990 | 2.396 | 2.534 | 2.729 | 2.859 | 3.198 | 3.338 | 3.680 | 3.805 | 4. | 4.402 | 4.52 | 4.68 | 4.76 |
| 2" | 1.865 | 2.089 | 2.504 | 2.652 | 2.862 | 3.002 | 3.355 | 3.505 | 3.752 | 3.992 | 4.2 | 4.609 | 4.74 | 4.91 | 4.99 |
| 2 1/16 | 1.951 | 2.188 | 2.612 | 2.770 | 2.995 | 3.145 | 3.512 | 3.672 | 3.924 | 4.279 | 4.4 | 4.816 | 4.96 | 5.14 | 5.23 |
| 2 1/8 | 2.038 | 2.287 | 2.720 | 2.888 | 3.128 | 3.288 | 3.669 | 3.839 | 4.096 | 4.466 | 4.6 | 5.023 | 5.18 | 5.37 | 5.46 |
| 2 3/16 | 2.124 | 2.386 | 2.828 | 3006 | 3.261 | 3.431 | 3.826 | 4.006 | 4.269 | 4.655 | 4.8 | 5.230 | 5.40 | 5.60 | 5.70 |
| 2 1/4 | 2.211 | 2.486 | 2.936 | 3124 | 3.394 | 3.574 | 3.983 | 4.173 | 4440 | 4.840 | 5. | 5.437 | 5.62 | 5.83 | 5.93 |
| 2 5/16 | 2.297 | 2.584 | 3.044 | 3.242 | 3.527 | 3.717 | 4.140 | 4.340 | 4.612 | 5.027 | 5.2 | 5.644 | 5.84 | 6.06 | 6.17 |
| 2 3/8 | 2.383 | 2.683 | 3.152 | 3.360 | 3.660 | 3.860 | 4.297 | 4.507 | 4.784 | 5.214 | 5.4 | 5.851 | 6.06 | 6.29 | 6.40 |
| 2 7/16 | 2.470 | 2.782 | 3.260 | 3.478 | 3.793 | 4.003 | 4.454 | 46.74 | 4.956 | 5.401 | 5.6 | 6.058 | 6.28 | 6.52 | 6.64 |
| 2 1/2 | 2.556 | 2.881 | 3.368 | 3.596 | 3.926 | 4.146 | 4.611 | 4.841 | 5.128 | 5.588 | 5.8 | 6.263 | 6.50 | 6.75 | 6.87 |
| 2 9/16 | 2.643 | 2.980 | 3.476 | 3.714 | 4.059 | 4.289 | 4.768 | 5.009 | 5.300 | 5.775 | 6. | 6.472 | 6.72 | 6.98 | 7.11 |
| 2 5/8 | 2.729 | 3.079 | 3.584 | 3.832 | 4.192 | 4.432 | 4.925 | 5.176 | 5.472 | 5.962 | 6.2 | 6.679 | 6.94 | 7.21 | 7.34 |
| 2 11/16 | 2.816 | 3.178 | 3.692 | 3.950 | 4.325 | 4.575 | 5.082 | 5.343 | 5.644 | 6.149 | 6.4 | 6.886 | 7.16 | 7.44 | 7.58 |
| 2 3/4 | 2.902 | 3.277 | 3.800 | 4.068 | 4.458 | 4.658 | 5.239 | 5.510 | 5.816 | 6.336 | 6.6 | 7.093 | 7.38 | 7.67 | 7.81 |
| 2 13/16 | 2.989 | 3.376 | 3.908 | 4.186 | 4.591 | 4.801 | 5.396 | 5.677 | 5.988 | 6.523 | 6.8 | 7.300 | 7.60 | 7.90 | 8.05 |
| 2 7/8 | 3075 | 3.475 | 4.016 | 4.304 | 4.724 | 4.944 | 5.553 | 5.844 | 6.160 | 6.710 | 7. | 7.507 | 7.82 | 8.13 | 8.28 |
| 2 15/16 | 3.162 | 3.574 | 4.124 | 4.422 | 4.857 | 5.087 | 5.710 | 6.011 | 6.332 | 6.897 | 7.2 | 7.714 | 8.04 | 8.36 | 8.52 |
| 3" | 3.248 | 3.673 | 4.232 | 4.540 | 4.990 | 5.230 | 5.867 | 6.178 | 6.504 | 7.084 | 7.4 | 7921 | 8.26 | 8.59 | 8.75 |

DISTANCE BETWEEN CENTER OF CONDENSERS AND APERTURE PLATE.

BACK FOCUS OF OBJECTIVE LENS.

DECIMAL EQUIVALENT OF

1/16 = .0625
1/8 = .125
3/16 = .1875
1/4 = .25
5/16 = .3125
3/8 = .375
7/16 = .4375
1/2 = .5
9/16 = .5625
5/8 = .625
11/16 = .6875
3/4 = .75
13/16 = .8125
7/8 = .875
15/16 = .9375
1" = 1.

INSTRUCTIONS:

FIRST MEASURE DIAMETER OF OBJECTIVE LENS. FIND THE MEASUREMENT IN THE FIRST COLUMN. FOLLOW LINE OF FIGURES OPPOSITE DIAMETER OF LENS, UNTILL LENGTH OF BACK FOCUS IS REACHED AND AT THE TOP OF THE COLUMN WHICH CONTAINS THE BACK FOCUS AT WHICH THE LENS IS WORKING, WILL BE FOUND THE DISTANCE BETWEEN THE CONDENSERS AND APERTURE PLATE, ALSO THE CONDENSERS TO USE.

EXAMPLE:

DIAMETER OF LENS: 1⅝" — BACK FOCUS: 3" WE FIND 1⅝" IN THE 18TH LINE AND 3" IN THE 11TH COLUMN. THE DISTANCE BETWEEN CONDENSERS AND APERTURE PLATE IS 18" AND WE USE 6½" AND 7½" CONDENSERS.

TABLE NO. 1.

For instance: Supposing the diameter of your lens to be 1⅝ inches and its back focus to measure 3 inches. We find 1⅝ inches in the left hand column, and, run out to the right on the horizontal row of figures opposite this measurement until we find "3." At the top of the column containing the figure 3 we see that the distance from the apex to the curved surface of the front condenser to the aperture should be 18 inches, and that we should use a 6½ and a 7½ inch condenser with the 6½ next to the light. Again, another example: Let us assume our lens opening to be 2 inches and the back focus 5 inches. Finding 2 in the left hand column we run out on the vertical column but fail to find any "5"; 4.99, however, is to all intents and purposes 5 inches. It is within one one hundredth of an inch of that measurement, which is plenty close enough. At the top of the column containing 4.99 we find 22, which indicates that the distance from the apex of the front condenser to the film should be 22 inches, and, looking just above we see that we should use two 7½ inch condensers. However, we need not strain the limits of common sense at all to conclude that the larger lens diameter would be more suitable to this condition, and, if we had one say 2⅜ inches in diameter we could work with either two 6½ or one 6½ and one 7½ condenser, with the apex of the front condenser about 16½ inches from the aperture. I say about 16½ inches, because we find no 5 inch back focus in the horizontal column, but we find 4.784 followed by 5.214, so that five would come about half way between, thus making the distance 16½ inches, which comes exactly at the dividing point of two 6½ or one 6½ and one 7½.

(To be continued.)

# Motion Picture Photography*

Conducted by **CARL LOUIS GREGORY**

## Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

## Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances have been demonstrated to its editor.

## Care of Film in Tropical Climates.

A. D., Brownsville, Texas, writes:

> Is there any way after negative raw film has become sticky so that it will not work in the camera, that is, the sprocket will tear because the pull is so hard and in consequence lose the loop from the feeding machine, is there any way to treat the film so it can be used or is it worthless after sticking together in the roll?
>
> Also, what is the best way to keep raw negative in a warm climate for several months? I have to keep stock on hand for emergency and when it arises I find the film sticks and will not work.

Film that has become moist enough to stick tightly together in a roll is pretty apt to be of no further use except for junk or leader stock. About a dozen years ago when times were not so turbulent along the Rio Grande, it was my pleasure to roam pretty thoroughly over Cameron and Hidalgo counties, also in H. Matamoros and the quaint little Mexican villages in Tamulpais with my camera and I know what the moist atmosphere from the Gulf of Mexico will do to film.

The care that is necessary here is the same as is required in nearly all hot countries. Film should be stored in airtight cans with the covers carefully taped with adhesive plaster. Camera retorts should only be loaded at the latest moment practicable before film is exposed and as soon as possible after exposure should be developed. If it is necessary to ship the film away for development it should be packed again as soon as possible in the original containers. If you have a large amount of film on hand that has stuck together this way, rewind some of it in the dark room, expose a few feet in the camera and then develop a three or four-foot test in a tray. If the test is satisfactory, then it is worth while to try and reclaim your stuck together film. Take some kind of airtight container like a clean garbage can, buy a few pounds of fused calcium chloride or some unslaked lime and place in the bottom of the can, make a false bottom of slats or wire netting and place over the lime to prevent it coming in contact with the film and then unwind the film loosely into the can in the dark room. When the can is nearly full, place the cover on closely and after ten or twelve hours the lime will have taken up the moisture from the film and it can be wound up again and sealed in the original containers until wanted for use. It is needless to say that film which has been thus stuck together will not be liable to keep very long, however. Always keep your film stock in as cold and dry a place as possible and do not purchase film in such large quantities that you have to store it long, for remember that celluloid is a very complex chemical product and undergoes spontaneous changes which are, even under the most favorable conditions, bound to affect the delicate, sensitive photographic emulsion with which it is coated. If you intend to keep a stock of film constantly on hand it is well to keep it in its original packages in a large air-tight can or box in which there is also placed a dish of some hygroscopic substance, such as fused calcium chloride.

A successful cinematographer of my acquaintance travels with his film supply in a zinc lined trunk with a perforated compartment containing fused calcium chloride wrapped in absorbent cotton so that if the desiccating chemical should take up enough moisture to dissolve itself, the cotton will absorb the solution and prevent it contaminating the contents of the trunk.

## A New Use for the Motion Picture Camera.

Collier's Weekly for September 16th contains an interesting article on the use of the motion picture camera for discovering and correcting inefficient movement made by athletes. Frank Galbreath, the celebrated efficiency expert, has found the motion picture camera an invaluable aid in motion study of factory workers and has obtained astounding increases in the amount of work that assemblers and machine workers were able to accomplish without increase of effort by eliminating unnecessary movements.

Percy Haughton, the Harvard Football coach, is making use of the motion pictures to find out what his teams are really doing. Now the motion camera is a part of the athletic equipment at Cambridge, and it is expected that many hitherto unexplainable weaknesses may be found and corrected by a study of the films. It has also been found that the presence of the camera acts as a stimulus to the men on the field—in a way they feel that they are on dress parade; it may be possible to avoid the eye of the coach, but the lens is relentlessly sure. Coach Haughton is a theoretical as well as a practical coach, and he knew that, being only an active human being, he could not see everything that happened.

Therefore he took photographs of plays that were not going off quite right—that seemed to be perfect, but which failed in execution.

The difficulty that confronted him was human again; although the camera was fast enough, it had to have an operator, and no photographer could possibly tell the exact second when the bulb ought to be pressed. And, even if he did know the second, it was not possible to co-ordinate eye and hand. The motion picture camera offered the solution. With a film the whole play might be taken and then the defect discovered by a study of the various pictures.

Many of the motions of an individual athlete are too fast for the eye. When it is realized that one-tenth of a second means about one yard in a hundred-yard dash, the importance of little things will be realized. The single faulty motion of the hurdler taking the bars makes all of the difference between the fast man and the slow one. There have been men that could not really run fast in a flat race who were very speedy over the hurdles simply because they wasted no motion or effort in leaping across the obstruction.

It was found that certain men shifted their poise just as the ball was being snapped, and thus lost their chance to start; that others relaxed their tension for just the fraction of a second before the play was on, and thus were late. Individual peculiarities of the hands—a thousand and one little things that even the keenest eye could not find—appeared on the screen when the negative were studied one by one.

All our theories of athletic activities are likely to be revamped as a result of the film studies. The eye cannot be trusted to tell what it sees, for it is easily confused by rapid motion. The leading trainers all believe that considerable progress in every branch of athletic activity will come about as a result of the opportunity to make a laboratory study of the human body in motion.

It is in track sports, however, that the greatest good is expected from the film—track performances are a matter of little things done perfectly. The day of great changes has passed; in the last fifteen years the style of athletes has been about universal, and there seems no chance that a man may come along with revolutionary changes, such as the "crouching" start in the sprints or the substitution of the stride for the jump over the hurdles or the approach in the high jump. In many events the limit of human endeavor is near at hand, and the lowering of records will depend upon the conservation of effort toward the end desired. Nearly every big event is now taken with the motion camera and is eagerly studied by coach and athlete to learn if the winner had any new or improved way.

It has been claimed by authorities on the subject that baseball has been placed on a highly scientific basis by exhaustive investigations conducted on the same principles as the most approved efficiency methods; it now seems probable that there are still great possibilities for further improvement under the keen eye of the camera.

## Portable Motion Picture Developing Outfits.

Chas. I. Reid, Millersburg, Pa., wants to know:

> Can you give me the name and address of a manufacturer of accessories who can supply portable finishing outfits? What I desire is an outfit that can easily be transported by train or automobile, for the quick finishing of topical work. Also, where can one purchase a compressed air, or other motor suitable for driving cameras, when doing work that requires a mechanical drive instead of human power.

The following firms are the only ones at present known to this department who supply portable developing outfits ready made for the traveling cinematographer

They are:

Burke & James, Chicago, Ill.
Eberhard Schneider, 219 Second ave, N. Y.
Jenkins Phantoscope, Washington, D. C.

As far as this department is aware there are no motor drives for motion picture cameras regularly offered for sale. One man of our acquaintance has a small powerful electric motor attached inside his camera and run by a small accumulator. Another man uses a small toy aeroplane motor which he runs by a small prestolite tank filled with compressed air.

**After all, there is *only one moving picture paper that you really need*, and this is IT. Conducted by the largest and most experienced staff of editors and correspondents.**

---

*Copyright, 1915, by the Chalmers Publishing Co.

# Comments on the Films

## General Film Company.

THE SEYMOUR HOUSE PARTY (Biograph), Sept. 27.—Augusta Anderson, Charles Perley, W. J. Butler, Clairette Clair and Ilean Hume are included in the cast of this one-reel drama, the plot being a new variation of the familiar "crook" theme. The photoplay has all the power to interest that goes with dramas of this class.

TONY AND MARIE (Lubin), Sept. 27.—Lawrence S. McCloskey has put a deal of heart interest into this one-reel drama. The plot is simple and concerned with the fortunes of two Italian emigrants, played by Francis Joyner and Mary Charleson. Their impersonations are earnest and apt, and the minor roles are well taken by Bernard Seigel, George Bliss and Jessie Terry.

HEARST-SELIG NEWS PICTORIAL, NO. 77, 1915 (Selig), Sept. 27.—The New York City subway wreck is the last item shown in this number, but ranks first in interest. U. S. soldiers capturing bandits on the Mexican border; girls in champion swimming race, Boston; railroad picnic and games at Hagerstown, Md.; poor children of New York on steamboat ride; Red Sox defeating Detroit, Boston; Admiral Winslow appointed Commander of the Pacific fleet; University of Pennsylvania football team at practice, Port Deposit, Md.; bench show, Chicago, complete the list.

THE BUTTERFLY'S LESSON (Vitagraph), Sept. 27.—A pleasant little drama has been told on one-reel, by F. M. Theel. The settings are waterscapes, for the most part, and grateful to the eye. Carolyn Birch, Louise Beaudet, Leo Delaney and Harry Northup made the performance a spirited one.

FOILED (Kalem), Sept. 28.—This one-reel photoplay is billed as a burlesque comedy and it never for a moment belies that designation. Its fun is of the most happy-go-lucky, irresponsible sort, done with a relish by Ethel Teare, Bud Duncan, Dave Morris and Charles Simpson.

IN ZULULAND (Lubin), Sept. 28.—Mattie and John Edwards, the Lubin colored stars, are cast for the leading parts in this short reel farce, written and produced by Will Louis. The picture is a good example of what may be termed "cartoon humor" and is given a vigorous performance by the entire cast.

THE WAYVILLE SLUMBER PARTY (Lubin), Sept. 28.—On the same reel with "In Zululand," this abbreviated farce manages to crowd a good deal of wholesome nonsense into a short space of time. The plot is new. Billy Bowers, Mabel Paige and Harry Loraine are the chief funmakers.

HER SLIGHT MISTAKE (Selig), Sept. 28.—Epes Winthrop Sargent struck a happy idea in this one-reel comedy and sent it to the right shop when it was given to Tom Mix to produce. Tom plays the leading part and extracts the last drop of humor from the situations, which are very funny. Howard Farrell, Leo Maloney and Mrs. Chrisman are members of the cast.

THE PARSON'S HORSE RACE (Edison), Sept. 29.—Julian Reed has the title role in this one-reel comedy, written by George A. Lessey. Raymond McKee has another of the leading parts, a spirited "hoss" race at the fair grounds forming the big event of the story. The comedy is refreshingly different and is kept going at a lively pace by all concerned.

DREAMY DUD AT THE "OLD SWIMMIN'" HOLE (Essanay), Sept. 29.—Another of Wallace A. Carlson's clever cartoon comedies, Dud has a flirtation with a beautiful mermaid at the bottom of the river—until Wag wakes him up. Scenes in the Canadian Rockies are on the same reel.

RAGS AND THE GIRL (Vitagraph), Sept. 29.—Cinderella and Prince Charming are characters in this one-reel comedy, which is the work of James Oliver Curwood. On the program the two lovers are called June and Tom, and are dressed in modern clothes, but they are our old friends of the fairy tale, just the same ,and every one will be glad to renew acquaintance with them. Maurice Costello and Adele De Garde are the happy pair. The production has been skilfully made by Van Dyke Brooke.

WINNING THE WIDOW (Biograph), Sept. 30.—This comedy is a light and airy trifle, but it has pronounced entertaining qualities. The way in which a young and good-looking widow plays one admirer against another, and the loser unwittingly pays the honeymoon expenses of his successful rival and the lady in question, furnishes a reel of capital fun. Gretchen Hartman, Alan Hale and Adila Comer have congenial roles.

OFF FOR A BOAT RIDE (Essanay), Sept. 30.—Unadulterated farce of the liveliest description is the only ingredient of this one-reel photoplay. It is built after the latest and most approved plans for works of its class, and is given every advantage by the playing of John T. Kelly, Ann Ivers, Margie Reiger, Jack Pollard and Bud Jamison.

WHY THE BOARDERS LEFT (MinA), Sept. 30.—Hotel life from a burlesque point of view is shown in this one-reel picture. Speed has been the watchword of the producer, but he has not forgotten the necessity for humor as well. The young man who plays the hotel clerk is a clever comedian and is given good support by the rest of the cast.

THE PLAGUE SPOT (Vitagraph), Sept. 30.—A keen-brained doctor and a wide-awake crook match wits in this one-reel drama. The doctor uses his knowledge of bacteriology to defeat the criminal, and an interesting drama is unfolded. Donald Hall, Harry Northrup, Richard Clarke and Billy Billings constitute the cast.

BRUTALITY (Biograph), Oct. 1.—The plot of this D. W. Griffith reissue has marked originality and teaches an excellent moral. Mae Marsh shows that, at the beginning of her career, she had the power to grip the heartstrings, and Walter Miller and Elmer Booth do forceful work.

BRONCHO BILLY MISLED (Essanay), Oct. 1.—G. M. Anderson appears in the role of a big-hearted sheriff, who is outwitted by a girl in helping her father to escape from the law. The sheriff is generous enough to wave the girl a cheerful good-by when he finds that she has been too clever for him. It is an entertaining one-reel drama. Marguerite Clayton plays the girl.

WHEN THE WIRES CROSSED (Lubin), Oct. 1.—The villains, male and female, are "come up with' in this one-reel drama most beautifully. Maude Thomas, the author, has conceived a number of effective situations, and L. C. Shumway, Ada Gleason, George Routh, Vivian Caples, Jay Morley and Melvin Mayo blend them into a diverting photoplay.

THE FOX TROT FINESSE (Vitagraph), Oct. 1.—Nothing better in the way of a one-reel comedy has been offered by Mr. and Mrs. Sidney Drew than this bright little play, credited to M. W. Pool. It most amusingly satirizes the dance craze and permits Sidney Drew to be at his funniest.

HER RENUNCIATION (Biograph), Oct. 2.—Clarie McDowell, Isabel Rea, Hector V. Sarno and Laura LaVarnie impersonate the characters in this one-reel drama, which is a blend of studio life and existence among simple fisherfolk. The story is romantic, and the settings along the seashore are picturesque.

THE BUTLER (Edison), Oct. 2.—The unknown uncle who reveals himself at the proper moment and pays the bills of his spendthrift nephew, is the principal character in this one-reel drama. The photoplay has been carefully directed by George Ridgwell, and is entertaining. Wm. Wadsworth, Richard Tucker and Gladys Leslie have the important roles.

THE RUNAWAY BOX CAR (Episode No. 47 of the "Hazards of Helen") (Kalem), Oct. 2.—Once again does a pair of desperate criminals match wits with the lady telegrapher, only to meet defeat. Incidentally, their lives are saved when Miss Helen overtakes the runaway box car, after a wild chase with a locomotive. A live melodrama.

THE CELLO CHAMPION (Lubin), Oct. 2.—Billie Reeves is the famed musician of this one-reel farce, written by Epes Winthrop Sargent. Not that Billie lives up to his reputation as a cellist, his playing being a most inharmonious proceeding, and the concert breaking up in a riot. This state of affairs is entirely satisfactory to an audience, when shown on a screen.

MUTINY IN THE JUNGLE (Selig), Oct. 2.—Guy Oliver, Wm. Scott, Wm. Sheerer and Anna Luther fill the human roles in this one-reel Jungle-Zoo drama. A trained tiger is worked into the story, the scenes of which are in India and have been faithfully reproduced under the direction of Frank Beal.

---

## General Film Company Specials.

DARLING DANDY (Essanay), Sept. 27.—There isn't much plot to this three-reel drama and the incidents of the last reel are not at all convincing; but there is a great deal of Ruth Stonehouse in the picture and her work is a source of continual pleasure. She plays a barefooted, uneducated young person who loves a rag doll, a baby and a six-foot scoundrel, but marries the right man at the finish. The character never existed anywhere but in the playwright's brain; nevertheless, Miss Stonehouse quickly makes an audience oblivious to the fact. John Lorenz and John Thorn are members of the cast.

THE GUILT (Kalem), Sept. 27.—Rather depressing in its atmosphere, but deftly handled by Hamilton Smith, who seems to have had a carefully developed scenario to work from, "The Guilt" comes under the head of strong heart interest drama with a genuine surprise at the conclusion. A girl believes that she accidentally shot her father; the man's secretary is convicted of the crime, and is about to be electrocuted, when the actual murderer confesses. Scenes showing a man seated in the electric chair may add to the dramatic suspense, but they are a bit too gruesome. The picture is well acted.

THE RUNT (Selig), Sept. 27.—The plot of this two-reel drama does not lift it above the ordinary, but Colin Campbell has transferred his work to the screen with such fine effect that the story takes a strong hold on the imagination. The climax is powerful and every step of the drama's progress is on firm, artistic ground. The playing of the entire cast, which includes Wheeler Oakman, Edith Johnson and Gertrude Ryan, is all that could be desired.

THE CONVICT'S THREAT (Essanay), Sept. 28.—The heart interest in this two-reel drama is of the most compelling kind, the saving of the warden's child, by a convict, being one of the chief incidents. G. M. Anderson plays the convict, and his struggle with the villain at the end of the play is an exceedingly satisfactory proceeding. Marguerite Clayton and the little miss who plays the warden's child, are prominent in Mr. Anderson's support.

THE COUNTRY PARSON (Biograph), Sept. 29.—An interesting three-part picture suggested by one of Balzac's stories. Louise Vale gives a sympathetic performance of a girl whose romantic love affair ends in tragedy. A review will be found on page 2195 of the issue of Sept. 25.

THE MAN ON WATCH (Kalem), Sept. 29.—This offering is one of the episodes of the "Grand Hotel" series, and one of the best of them. The story is human and quite convincing and woven into it there is plenty of stirring action also amply realistic. It's a picture that one can heartily commend to exhibitors at any kind of house. It should please the big block of spectators. It was reviewed at length in the issue of Setpember 25, 1915.

THE LAST ROSE (Lubin), Sept. 29.—The pulpit and the stage are brought into close proximity in this two-reel drama, by M. B. Harvey. The story is a salutary one and contains many touches of real sentiment. Lottie Briscoe makes a distinct and sympathetic characterization of the Italian opera singer, Carlotta Valondi; and Arthur Johnson is equally convincing as the minister, John Converse. Eleanor Blanchard, Rosetta Brice, Howard Mitchell and Frances Hanson complete the cast.

VOICES FROM THE PAST (Lubin), Sept. 30.—A Shannon Fife three-reel drama with plenty of action and a story which moves along conventional lines, but admits of strong acting by several members of a well-selected cast. The picture was reviewed in the previous issue.

THE AGONY OF FEAR (Selig), Sept. 30.—Excellent acting of the leading role makes this three-reel drama impressive. The story which W. E. Wing has written has strong motives, and the fate of the man who unintentionally causes the death of the girl he has wronged, is followed with deep interest.

THE CURIOUS CASE OF MEREDITH STANHOPE (Kalem), Oct. 1. —The atmosphere of the studios forms the background for the human interest of this two-reel drama, which is a new version of the oft-told tale of man's weakness and woman's wiles. The plot is ingenious and the acting of the company brings out its best points.

THE HOUSE DIVIDED (Essanay), Oct. 2.—The excellent method and earnestness of purpose that are always features of H. S. Sheldon's scenarios, make this three-reel drama of decided value. The story is a clear exposition of the author's views on the separation of husband and wife, and the evil which thus falls upon the children. The play has been intelligently directed, and is acted by a cast which includes such tried players as Edna Mayo, Bryant Washburn, John H. Cossar, Florence Oberle and Lewis Edgard.

A QUEEN FOR AN HOUR (Vitagraph), Oct. 2.—The clever playing of Edith Storey in a dual role assists materially in the success of this two-reel comedy. R. H. Knorr, the author, has devised a goodly collection of humorous situations, and George D. Baker has adapted them to screen requirements with a keen eye for the best effect. Hughie Mack, Evart Overton, Albert Rocardi and Jay Dwiggins are valuable members of the cast.

## Kleine-Edison Feature Service.

VANITY FAIR (Edison), Oct. 6.—Mrs. Fiske gives an interesting interpretation of Becky Sharp in this seven-part vision of Thackeray's "Vanity Fair.' The picture is artistically staged and very well acted. A review may be found on page 281 of the issue of October 9th.

## Mutual Film Corporation.

MUTUAL WEEKLY NO. 39, 1915 (Mutual), Sept. 30.—Interesting items of this issue are the opening of the Football Season at Harvard University, Flag Day at Washington, showing Secretary Daniels buying a flag, several close views of the subway cave-in on Seventh avenue, New York City, showing the removal of victims of the accident, the Del Monte, Cal., golf links, and Henry T. Ford and Secretary Daniels discussing his plan for the "baby" submarine.

THE MYSTERY OF EAGLE CLIFF (Thanhouser), Oct. 3.—An interesting story of the way in which circumstantial evidence sometimes seems to incriminate an innocent man. The scientist in this borrows money from a rich man; the latter follows him to restore a locket and is killed in a fall from a cliff. Simple, but convincingly worked out. A natural episode, well handled.

COUSIN CLARA'S COOK BOOK (Falstaff), Oct. 4.—This pictures entertainingly the adventures of a book agent. At first unsuccessful, he pretends to be a maniac and thus obtains a pocketful of orders. The photography is very good and the situations contain considerable humor.

CORSICAN BROTHERS UP TO DATE (Novelty), Oct. 4.—A broad burlesque on the well-known story of two brothers, one of whom goes to avenge the death of the other. This possesses a fair amount of amusement for one familiar with the original story.

MOTHER'S BUSY WEEK (Beauty). Oct. 5.—An amusing number, picturing the annoyances of a wife and mother. The opening scenes are at the seashore where the small boy pretends to fall off a dock. Later the elder son brings home a wife, whom he passes off as the new maid. A pleasing little domestic comedy. Webster Campbell and Neva Gerber appear.

SEEING AMERICA FIRST, NO. 4 (Gaumont), Oct. 5.—Some of the best possible views of the downtown section of New York are presented in this picture. They span the island and enable the eye to take in a perspective reaching away beyond the bounds of the East River on one side of Manhattan Island and the Hudson on the other. Also several of the principal streets and buildings of the downtown section are shown. On the same reel with "Keeping Up With the Joneses."

KEEPING UP WITH THE JONESES (Gaumont), Oct. 5.—On the same reel with the above, Harry Palmer's animated drawings cannot fail to amuse. This time a camel which has been adopted gives considerable trouble, and refuses to "stay put."

JUST LIKE HIS WIFE (Mutual), Oct. 6.—This is the story of a wife who has her husband shadowed and forgets to call off the detective after they make up. The husband beats up the detective. The plot lacks directness, but some quite interesting scenes taken in the South are shown. A fair number.

DICKY'S DEMON DACHSHUND (Falstaff), Oct. 7.—This film makes good entertainment. The dude of the boarding house has a small dog forced on him through the misrepresentations of the other male boarders, who send a letter with the dog to which the name signed is that of a German countess. Some amusing incidents occur in the picture which will be found to be a comedy worth while.

THE STING OF IT (American), Oct. 8.—Winnifred Greenwood plays the feminine lead in this production and plays it charmingly. The story is rather slight, but the picture pleases. The misinterpretation of a letter found by the ward of a deceased man, almost leads her to relinquish her life's happiness, and to refuse to marry a man whom she really loves.

CURING FATHER (Beauty), Oct. 9.—A comedy featuring Nan Christy and John Sheehan. This picture will doubtless get a good many laughs. It treats of how "Father," who was a chronic grouch through being dyspeptic, was cured through the work and starvation method, and inveigled at last into giving his consent to his daughter's marriage.

THE HAS BEEN (Thanhouser), Oct. 10.—A western story containing a rather pathetic situation. The sheriff, in the opening of the picture, gladly greets his son, who returns from college a full fledged lawyer. Later the ambition of the young man to possess money leads him into paths of shame. His father resigns, but shields the name of his son. The close of the picture shows them both starting out to begin life anew.

BILLIE—THE HILL BILLIE (Beauty), Oct. 12.—This picture is in some ways pleasing. It is at least original as far as the story goes, but borders on the improbable. An old man whose boy has run away from home years before meets a young man on the road, insists that he is his lost son, and forces him to remain in his family. The young man falls in love with the daughter.

GOLDBRICKING CUPID (Novelty), Oct. 13.—An amusing burlesque comedy number, by Wm. A. Seiter, featuring Bill Parsons as head of a matrimonial agency. The character types are very good. The plot could have been stronger, but the picturing is good throughout and the action quite pleasing.

TAKING A CHANCE (Cub), Oct. 15.—Here is another amusing burlesque of "Uncle Tom's Cabin." George Ovey and his pal do some excellent comedy team work in this. While old in subject matter, the situations are funny and will bring much laughter.

## Mutual Film Corporation Specials.

STANLEY'S SEARCH FOR THE HIDDEN CITY (Centaur), Sept. 30.—A fairly interesting two-reel production in which the Bostock animals are used to advantage. The story of the search for the hidden city, inhabited by cannibals, and the rescue of the white girl who has lived among them since her childhood is attractive. The young reporter of the Stanley party falls in love with the girl regardless of his sweetheart at home.

THE FOOL'S HEART (Eclair), Oct. 1.—In spite of the fact that there is an over-plus of killing in this melodrama, the picture has been presented against such attractive settings and with such a capable cast, that it is difficult to discriminate against it. The photography of the production is also noticeably good, and it is a certain thing that the picture's development has fallen in capable and artistic hands. Lower California is the scene of the story.

MAN-AFRAID-OF-HIS-WARDROBE (Mustang), Oct. 2.—A three-reel production made by the American Film Company, Inc. The story belongs to Chas. E. Van Loan's "Puck Parvin in the Movies" series, and is one of the best things of the kind that has been seen. Or perhaps nothing just like this picture has appeared on the screen. Art Acord and Anna Little are featured, with A. Lester Hale playing the title role. The story treats of the experiences of a moving picture director with a new "gentleman" actor who appears at every occasion with his valet and other accessories and is the cause of much profanation as well as merriment through his decided objection to wetting or otherwise soiling his costume. Lawrence Peyton plays the role of the producer, while Wm. Bertram has the distinction of having produced the picture.

AS IN DAYS OF OLD (Reliance), Oct. 3.—The first reel of this two-reel number pictures a wagon train, followed by an Indian massacre, in romantic, picturesque fashion. The cast is pleasing and the story of the way in which the renegade tries to defraud the children of their heritage works out well. A poetical feature is woven into the plot in the Mohawk Indian song sung by the boy; the redskins spare his life and that of his sister when they hear it. While this is done in the manner of the usual Western Indian tales, it is superior in plot and execution. The photography is also excellent.

THE LIGHT OF THE REEF (Thanhouser), Oct. 5.—A two-reel number, featuring Morris Foster and Winifred Kingston. The young keeper of the light attends a cabaret performance and marries one of the singers. Later he becomes unreasonably jealous over the visit of a man to the light house and sends the wife away. The husband then drinks heavily, but the wife is faithful and when he neglects the light, she hastens to look after it. The story has no great dramatic strength, but is picturesque and quite entertaining.

SUNSHINE AND TEMPEST (Rialto), Oct. 6.—This is an unusually interesting three-reel feature produced for the Gaumont Company by W. F. Haddock, and features Florenze Tempest and Marion Sunshine, stars of the Ziegfeld Follies and the New York Winter Garden. One of the points about this production that will strike the spectator forcibly is the exquisite quality of the photography. The work of Florenze Tempest as the little girl of the wild Kentucky mountains is unusually artistic and intelligent, while that of Marion Tempest is also pleasing with smaller opportunties. The production leaves a very distinct impression, has been directed with skill, and is rich in interesting incident and appropriate atmosphere.

PARDONED (American-Clipper), Oct. 9.—A three-reel number, featuring Harold Lockwood and May Allison. Both the principals play two roles. The former appears as Forrest, the hero, and as Paul Brent, the weak son of the governor. The latter is entangled with a woman and child; he also falls prey to an adventuress and commits a murder. This latter series of events bids fair to wreck his father's political fortunes. Forrest, convicted of Paul's crime, is pardoned by the governor to take the wayward son's place. The story is very complicated, but has been skilfully handled; with close watching it may be followed clearly. The plot itself is not entirely convincing, but holds the interest.

LET THERE BE LIGHT (American). Oct. 11.—This is a nicely produced two-reel subject with Helen Rosson in the feminine lead. The picture, which demonstrates many of the uses of electric light, is based on an interesting story in which a bachelor who spends much of his time in search of a certain electric ray, marries his pretty ward. The story is human in its development, and is bound to please.

THE SCOOP AT BELLEVILLE (Thanhouser), Oct. 12.—Loraine Huling does unusually attractive work in this two-reel production which deals with an adventure in the life of a woman reporter. The thrill of the story occurs in a race between her and a reporter from a rival publication on getting the story of the capture of a certain criminal to their respective offices. At the top of a telegraph pole she becomes betrothed to the millionaire whom she interviewed a year previous, and who in consequence of her slighting remarks had gone to work to prove that he was able to earn at least a dollar a day. Harry Benham plays the male lead. A short animated cartoon, "Down on the Phony Farm," is on the last reel.

DOWN ON THE PHONY FARM (Thanhouser), Oct. 12.—An excellent animated cartoon on the last reel of the above, showing what happened when a farmer took undue advantage of the thirst of his cow.

THE MIRACLE OF LIFE (Mutual Masterpicture No. 42—American), Oct. 15.—This four-reel Mutual Masterpicture is a protest against childless marriage. The subject is handled in a symbolical way throughout. Some of the treatment is a little vague, but it is all notable for its pretty settings and sincere manner of presentation. A well-pictured novelty. Marguerite Fischer and Joseph Singleton play the leads. Reviewed at length on page 281 issue of Oct. 9, 1915.

## North American Film Corporation

THE DOUBLE CROSS (American), Oct. 4.—Chapter XXIII of "The Diamond from the Sky." This instalment is largely taken up with piecing together the various plot threads after the recent dramatic events in the circus tent and later. Arthur, still known as Powell, does not understand the plot against him on the part of Blair and Vivian. He still seeks to shield the former, even though he may lose his fortune in so doing. Luke is thrown into jail while making an effort to recover the diamond, which is in possession of the police when the number closes. The instalment shows careful construction throughout.

## Paramount Pictures Corporation.

'TWAS EVER THUS (Bosworth), Sept. 23.—An Elsie Janis picture showing how men have wooed women in different periods, starting with the stone age. A review of this passable offering may be found on page 283 of the issue of October 9th. It is in five reels.

## Pathe Exchange, Inc.

PATHE NEWS, NO. 76, 1915 (Pathe), Sept. 22.—Interesting items of this issue are the burning of the Eccles lumber mill in Oregon, Canadian soldiers guarding the border line at Niagara Falls, James F. Archibald landing on American soil, the result of the use of nitrate fertilizers on cotton land, and East Indian soldiers convalescing at Bournemouth, England.

## Pathe Exchange, Inc., Specials.

NEAL OF THE NAVY, NO. 5' "A Message from the Past" (Panama Films), Sept. 30.—"A Message from the Past" is the title of this episode, which is attractively staged and thrilling. Annette is attacked by Hernandez and his accomplices, and is thrown into the sea. One of the most attractive scenes of the episode occurs on board the U. S. S. Alabama, where a view of a dance being held on its deck is shown. The brute man, guided by some strange instinct, rescues Annette from a drink-crazed sailor whom he promptly throws overboard, and various other thrilling incidents occur among which is the discovery by Annette of an inscription on the watersoaked map showing the latitude and longitude of Lost Isle whereupon she and her friends embark for the mysterious isle.

NEAL OF THE NAVY, NO. 6, "The Cavern of Death" (Panama Films), Oct. 7.—With episode 6 of the series, and which is entitled "The Cavern of Death," there follows the same variety of thrilling incident that characterizes the foregoing chapters. Lillian Loraine and William Courtleigh and the others of the notable cast, including Wm. Conklin as the "Brute Man," continue to do pleasing work.

NEAL OF THE NAVY, NO. 7, "The Gun Runners" (Panama Films), Oct. 14.—"The Gun Runners" shows Annette starting for Santa Maria, Lower California, in search of the original grant. Her letter to the Fathers of the Mission is intercepted and an attack is made on the house where Annette is stationed, by Hernandez and some revolutionists. The naval forces protecting American interests in that vicinity takes a hand, but not so successfully as to prevent Annette and Neal Hardin from being captured and thrown into prison.

## Triangle Film Corporation.

A FAVORITE FOOL (Keystone), October.—A multiple-reel featuring Eddie Foy. An incongruous jumble of a story which gradually wins through the personality of Foy and well-known Sennet methods. Polly Moran, vigorous widow, circus owner and mother of a tapering row of children, deliberately courts Foy after the deed of her circus is stolen by a villainous ringmaster. Foy finds himself the unexpected father of a large family, foils the villain and gives a highly amusing performance from the moment of his first appearance on the screen.

THE COWARD (Kay-Bee), October.—A multiple-reel produced by Thomas H. Ince. The story of a southern boy who exhibits cowardice at the beginning of hostilities and redeems himself by extraordinary bravery later on his been done so often that it offers little that is new, but it is admirably handled, and the impersonations of Frank Keenan and Charles Ray, father and son, are so strong that the drama takes on new vigor. Its principal fault is that many of the scenes are overplayed, causing the action to drag at times where there should be more snap.

## Universal Film Mfg. Company.

MOLLY'S MALADY (Nestor), Sept. 17.—An Al E. Christie number, with Jack Dillon, Billie Rhodes, Neal Burns and Jack Connolly in the cast. Billie meets the young doctor and encourages him to locate in her home town. Their love affair is amusingly worked out. A pleasing comedy number.

ANIMATED WEEKLY, NO. 186 (Universal), Sept. 29.—Many fall celebrations, fairs and other American scenes are pictured in this, also numerous European war scenes. The number is well up to the average.

MARRIED ON CREDIT (L-Ko), Sept. 29.—A low comedy, featuring Billy Ritchie, Louise Orth, Henry Bergman and others. This is the conventional knockabout comedy, with a mixup in the park. The action toward the close is rapid and some of the humor is fairly good.

MARINA (Laemmle), Oct. 10.—A pretty story of the Italian tenement district, with a religious touch in it. The Italian girl is taken from jail, where she had been under arrest for peddling plaster busts without a license, by the landlord, who tries to ruin her. She prays for deliverance, which reaches her in time. The settings and atmosphere are very good.

ALAS AND ALACK (Rex), Oct. 10.—A story written by Ida May Park and produced by Cleo Madison. The latter also plays the leading role, and is assisted by Lon Chaney and Arthur Shirley. Some of the settings are quite novel, though a little dark in places. The story, which shows the manner in which fate sometimes marries the wrong couples, has a fair degree of interest.

SOME FIXER (Nestor), Oct. 11.—A seacoast comedy, by Marjorie Jones, featuring Corrine Lesser, Eddie Lyons, Lee Moran, Jane Waller and Harry Rattenbury. Eddie pretends to fix things up for his rival, but arranges to carry off the girl himself. A trifling plot, but quite amusing.

BASHFUL GLEN (Imp), Oct. 12.—A summer resort comedy, in which Glen White poses as a married man to rid himself of so many girl admirers. He shows the picture of a married woman and when she and her husband appear trouble ensues. The offering makes very fair light comedy.

THE HEALING OF MARY BROWN (Rex), Oct. 12.—An extremely pretty fairy story for children. The little lame girl, after hearing her grandmother tell how a boy was cured of lameness through fairies, visits a big estate which she thinks is fairyland. She is cured through the kindness of a girl, who carries out the childish illusion very nicely, Elsie Albert and Baby Early play the leads. A good number.

MYSTERIOUS LADY BAFFLES AND DETECTIVE DUCK in "When the Wets Went Dry" (Powers), Oct. 4.—Another of the "Lady Baffles and Detective Duck" series. In this Max Asher, as the burlesque sleuth of many disguises, saves the governor from making a grave mistake. This has amusing moments, but is not as strong in plot as some of its predecessors.

AND THE BEST MAN WON (Nestor), Oct. 15.—A comedy number, by George Marshal, featuring Billie Rhodes, Ray Gallegher and Neal Burns. The girl forsakes her sweetheart because of an artist, with whom she elopes. The climax comes during a fake wedding scene, in which the first lover appears in black face. This is not strong, but quite pleasing.

## Universal Film Mfg. Company, Specials.

THE WOMAN WHO LIED (Victor), Oct. 6.—A four-reel number, written by Olga P. Clark, featuring Mary Fuller, supported by Paul Panzer, Milton Sills and Edna Hunter. The story has ample action for four reels, but in spite of the excellence of the cast, does not get far beneath the surface There is some overacting. This makes on the whole a feature offering of about average strength. Reviewed at length elsewhere in this issue.

A BATH HOUSE TRAGEDY (L-Ko), Oct. 10.—A two-reel low comedy, featuring Hank Mann, Peggy Pearce and others. The opening scenes are disgusting because of dirty settings; cleanliness and humor are the best affinities. Plain soap and water and fresh, clean costumes would help the work of this company greatly. Some of the bath house scenes are quite amusing, though somewhat vulgar. Love and jealousy are the chief plot ingredients. This is only fair.

UNDER NEW MANAGEMENT (L-Ko), Oct. 13.—A two-reel low comedy number, most of the scenes of which are laid in an office. Gertrude Selby, Fatty Voss, Alice Howell and others appear. The situations are farcical and bring out considerable laughter. The plot is one in which the boss flirts with the stenographer, who already has the rest of the office force at her feet. The wife comes and finds her husband flirting. She proceeds to take charge of the office and discharges the stenographer. The latter seeks reemployment in boy's clothes. This plot has been used before, but is here handled without offense and is quite amusing.

THE GIRL OF THE DANCE HALL (Laemmle), Oct. 14.—A three-reel number, by F. McGrew Willis, featuring Malcolm Blevins, Agnes Vernon and Ernest P. Evers. This is the story of a waitress in a western town who is thrown out of a job and becomes the mistress of a gambler. The hero helps her escape from the situation. She goes east, becomes a stenographer and marries the hero's best friend. Further complications follow. The story lacks somewhat in dramatic feeling and intensity, but is well constructed and enacted by an agreeable cast.

A KENTUCKY IDYLL (Victor), Oct. 15.—A two-reel Western town story, by Jacques Jaccard, featuring Warren Kerrigan, Norbert A. Myles, Ethel Phillips and Helen Leslie. This is an old theme worked over, picturing the clash between the new minister and the local bad man. In this instance the bad man becomes converted and closes up his saloon, but does not marry the minister's daughter. Instead, the latter refuses him, and he marries the girl with whom he had formerly lived. This makes an offering of about average interest.

THE YELLOW STAR (Bison), Oct. 16.—A three-reel adaptation of a story by Randall Parrish, featuring Kingsley Benedict, Marie Walcamp, Frank Newberg and others. This pictures the rounding up of a gang of smugglers, dealing in Chinese contraband. The hero is a secret service man and he is assisted by the office stenographer. The latter procures evidence showing that there is a traitor in the government department. This is well constructed and contains some thrilling incidents, A good, live number.

## World Film Corporation.

THE FLASH OF AN EMERALD (Shubert), Oct. 3.—A five-part melodrama, produced by Albert Capellani with Robert Warwick in the leading role. The picture is likely to appeal to the average audience. A review may be found on page 284 of the issue of October 9th.

## Miscellaneous.

THE WONDERFUL ADVENTURE (Fox), Sept. 27.—William Farnum plays a dual role in a very well produced picture that holds the attention. A review may be found on page 284 of the issue of October 9th.

RIGHT OFF THE BAT (Arrow), October.—This is the first production of the Arrow Film Corporation. Mike Donlin is featured in an entertaining story introducing a baseball game. A review of this five-part picture may be found on page 283 of the issue of October 9th.

THE PEARL OF THE ANTILLES (Picture Playhouse), October.—Tom Terriss produced this picture and acted the leading role. The story is fairly entertaining and there are many attractive scenes photographed in Jamaica. A review may be found on page 282 of issue of October 9th.

## Associated Film Sales Corporation.

WOMAN'S PAST (Federal), Oct. 4.—This production is not well founded morally. It is the story of a young woman who decides to leave her old life of immorality and go into a part of the country where nothing is known about her. She marries a young westerner. But after they have lived happily for some time one of the old gang appears on the scene and wickedly reveals the woman's past. The husband leaves the cabin without speaking a word of forgiveness, and the woman goes desperately back to the old life.

A SONG OF THE SEA (Deer), Oct. 4.—A story set on the sea coast, and treating of an escaped bandit who tries to win the love of a fisherman's daughter lures her away on the rocks and is tracked and caught by the sheriff and his posse who have been informed of his whereabouts by the girl's lover. The story is a slight one but has attractive settings.

AN INNOCENT KIDNAPPER (Banner), Oct. 4.—This film will be found amusing to many audiences. It contains some rather highly eccentric types, and is based on an old idea. Nevertheless the main situation of the picture is very funny, namely, the return of a young man from a hunting trip, and the misinterpretation of his wife's letter to the extent that he picks up a baby that he finds on the couch in his sitting room, and runs off to display what he supposes to be his heir to his club friends, thereby causing considerable commotion in Irish Pat's household.

GETTING THE GOODS ON FATHER (Empire), Oct. 4.—Here is a very acceptable comedy, of the sort that has been done many times over, yet it is always pleasing. Father, adamant in his determination that his daughter shall marry as he wills and not as she pleases, is lured off to the beach by a friendly young woman who is the cause of father making a fool of himself. The end of it all is that he is obliged to give his consent to his daughter's marriage to keep his escapade from getting to the ears of mother.

## Associated Film Sales Corporation Specials

GOOD OUT OF EVIL (Santa Barbara), Oct. 4.—A gruesome sort of story dealing with a woman inebriate has been used as the basis of this two-part production. She maltreats her stepchild, and after an oath sworn to to her husband that she will let liquor alone, she immediately breaks her promise and is the cause indirectly of the death of the husband who rescues his child from fire in their home.

WOLF'S DEN (Navajo), Oct. 4.—This is a fairly interesting two-reel melodrama with Dorothy Davenport, Benjamin Horning and Rupert Julian playing leads. The father of a young woman artist is ruined at a gambling den. Later the head of the den sees the daughter and in order to get her within his power disguises as an Italian. The girl begs him to pose for her, which he does, and afterward lures her to his den, and is about to assault her when her lover and the police raid the place.

PIERCING THE VEIL (Alhambra), Oct. 4.—There is too much of a tendency toward the lurid sort of melodrama in the development of this two-part production. The story is rather a good one, and should have been more fully developed, without quite as sudden a jump into the assault of the girl by her employer. There is a cripple brother of the girl introduced into the story who, it appears, has second sight, and leads the way to the girl's rescue.

## VITAGRAPH PLAYERS PREPARE FOR ANNUAL DANCE.

Vitagraphers are preparing for the monster ball and entertainment which they will hold on the evening of Thursday, October 27, at McLoughlin's Bayside Casino, the proceeds of which are to be turned over to the hospital and sick fund of the Vitagraph Company. Their preparation has taken an unusual turn, for, in the promise of a dance contest, it has been announced that the old-time dances will be featured. While the Vitagraph actors and actresses are familiar with the tango, the one-step and all varieties of the fox trot, the old waltz, two-step, lancers and other old-time favorites are "something else again."

At various cabarets in town some of the players have been noticed doing the old-fashioned steps. In one of the studios of the Vitagraph plant in Flatbush the other day, the dancers took advantage of a band that was to be used in a picture, with the result that the studio resembled a dance hall of twenty years ago, when the square dances were in vogue. So with all this practice those visitors at the ball on the 27th should see some fine stepping.

The committee, headed by "Vic" Smith, studio manager, has begun to cut down the acts which the players have offered to present. So numerous have been these offers that the committee is selecting the most choice from these, with the result that the show put on that night will rival any Broadway success in real, honest-to-goodness talent. If the committee used all the acts that were offered, the whole show would last several days. That is how good it is going to be and if the roof of the Casino is not raised on that night, it will not be the fault of the Vitagraphers.

## TWO NEW PLAYS FOR HORSLEY.

This week's additions to David Horsley's playing forces were Edward Roberts and Clarence Baker. The former has been cast for an important part in the "Stanley's Adventures in South Africa" series which Frank Montgomery is staging for the Centaur Features, while Mr. Baker is playing heavies in the Centaur Feature Company, directed by Carl Le Viness.

Edward Roberts began his stage career with T. Daniel Frawley at the Lois theater in Seattle in "The Sign of the Cross." Later he was with the Del S. Lawrence Stock Company, then with Kolb and Dill, and also played the Pantages vaudeville circuit with Bothwell Browne. His first picture experience was with the Phoenix Film Company and his next with the Kalem Company in "The Hazards of Helen."

Clarence Baker is an actor of wide and varied experience. He first attracted attention as a member of the Alcazar Stock Company in San Francisco. Then he spent one season with Taylor Granville in "The System" over the Orpheum Circuit and another with Melbourne MacDowell in a repertoire of Sardou's masterpieces. He began his motion picture career with the Balboa Company in Long Beach, Cal.

# Chicago News Letter

By JAS. S. McQUADE.

## Art Form Toward Which the Moving Picture Is Trending.

THE following editorial in the New Republican should be read studiously by every intelligent worker in the moving picture industry. The pronouncement in favor of a "frank" photoplay as against "the tedious episodic feature film," sometime in the future, should attract the keen attention and careful study of producers. Directors also will be particularly interested in this forecast of the art form towards which the moving picture is trending. It would be worthy the time of David Wark Griffith to give us a written expression of his views on this question. The editorial follows:

> The art form toward which moving pictures seem to be struggling is a form of suggestive pantomime. Just what type of pantomime this will be we cannot yet say, but it seems fairly certain that it will be on the order of a frank, naturalistic spectacle, such as "Cabiria." It will not lie in "screen versions" of famous novels or plays, however much this particular kind of feature film may be exploited at the present time.
>
> For these "screen versions" are neither more nor less than a book or play; they are essentially different. Moving picture directors in their more honest moments will tell you this. They know only too well that "movie" plays are not the same in structure or form as the regular "legitimate" plays from which they are now so often taken. "A fair average," a director said recently, "is this: One-third is taken direct from the original play, one-third more is adapted with considerable alteration, one-third is original-created."
>
> The emotional appeal of a book or play adapted for the movies is much weaker than the emotional appeal of an original "movie" play. Compare an ordinary short film, written especially for the screen, with the photoplay version of some famous novel which you have not read. (In case you have read it, a fair judgment will be difficult, because associations and memories give the film a certain extrinsic value.) There will be no question—the frank "movie" play will be remembered long after the tedious episodic feature film is forgotten.

## "Triangle" Premier at the Studebaker a Big Success.

The premier offering of the Triangle Film Corporation at the Studebaker theater was made on Sunday evening, October 3, before an audience that occupied every seat and considerable standing room besides.

The opening presentation was largely an invitation affair. Most of the men and women present were in evening dress, and many notables in society were on hand to judge of the $2 program in moving pictures at the Studebaker.

Many of those on the ground floor were guests of President H. E. Aitken and other members of the Triangle Film Corporation.

Prominent business men, players (dramatic and photodramatic), directors, photoplaywrights, out-of-town theatrical men and others of nearly every calling showed keen interest in the launching of "Triangle's" big enterprise.

It was everywhere evident that the great audience was pleased throughout the entire program. "The Iron Strain," by Ince; "My Valet," by Sennett, and "The Lamb," by Griffith, were each received with much enthusiasm. Laughter rose joyously at the fun furnished by Raymond Hitchcock, under Sennett's direction, while the rough wooing of Dustin Farnum had its thrill, and the subtle comedy of Douglas Fairbanks, its appeal to the finer perceptions.

Judging from the ecomiums of the Chicago daily press, the $2 moving-picture programs at the Studebaker have come to stay; but time is the safest guide in the case—that and the marvelous growth and possibilities of the moving picture.

## L Pollard, Dealer in Projecting Machines, Is Denied Use of U. S. Mails.

A special dispatch from Washington, D. C., of October 1, conveyed the information that the Post Office Department issued a general fraud order on that date, denying the use of the mails to the Co-operative Exhibitors' Supply Company, the P. & W. Sales Company and L. Pollard, manager, at 443 South Dearborn street, Chicago, on the charge that "they are engaged in conducting a scheme for obtaining money through the mails by means of false and fraudulent pretenses, representations and promises."

The Post Office Department charges that the names, Co-operative Exhibitors' Supply Company and the P. & W. Sales Company, have been assumed by Mr. Pollard, and that by means of advertising in periodicals and circulars sent through the mails he represents that he has for sale moving picture machines and accessories; also that the machines offered for sale are priced by him at $175 or more; furthermore, that he offers to ship them upon receipt of a part payment amounting to nearly one-half the stated price; also that when orders are received it is his practice either to make no shipment at all, or to ship machines much inferior to that which the remitter was led to expect, the furnishing of which is fully covered by the advance payment made; also that he is not a manufacturer and has no machines or accessories regularly on hand, and that the machines he has furnished have been purchased by him from other concerns.

Mr. Pollard in reply states that he had no intent to defraud, and that his failure to live up to his promises was due to "business reverses."

Postmaster Campbell, of Chicago, reports that these concerns and party are receiving, on an average, three or four letters a day.

## Get-Together Meeting of Chicago Exhibitors.

The Motion Picture Exhibitors' Association of Chicago met in the regular headquarters, Room 210 Masonic Temple, Friday afternoon, October 1. There were over 200 present.

The meeting was open to all exhibitors, and its purpose was to reawaken interest in the organization and to consider matters of municipal origin which affected the interests of exhibitors. John H. Frundt, president of the association, presided.

Ordinances that are expected to come up in the near future were considered, chiefly: the Bureau of Fire Prevention, regarding fire exits and the apprentice in the operator's booth; the raise in the city license, owing to the higher type of moving picture theater now prevailing, and the war tax on theaters.

The frequent changes in the ownership of moving picture theaters in Chicago in the past year, it was found, has made it extremely difficult to get the owners together, at a fixed time, for meetings. Thirty-four new members were admitted at the meeting. Among these were Mrs. Burt Saltes, owner of the Park theater, 1149 West Fifty-first street, and E. A. Rysdon, of the E. A. R. theater, 6859 Wentworth avenue.

The meeting partook of the nature of a social gathering, rather than of business. It was a regular get-together affair, and good feeling and harmony prevailed. A lunch was partaken of, after which able speeches were made by Messrs. Hamburger, Choynski, Alcock, Katz, Schindler and others.

It was moved and seconded that meetings of the kind indulged in at the present gathering should be held about four times a year, without fixing the date. A campaign for membership was also advocated and started.

Prominent among those present were Alfred Hamburger, Charles Schaefer, R. R. Levy, Julius Alcock, George Henry, Fred Hartman, Sam Katz, Harry and Max Hyman, L. Schindler, Paul Sittner, Wm. J. Sweeney, treasurer of the association; Ike Gelder, Max Schwartz, M. A. Choynski, Messrs. Applebaum & Kahn, and E. A. Franke.

## Chicago Film Brevities.

J. H. Frundt, president of the Motion Picture Exhibitors' Association of Illinois, and owner of the Ariston theater, 3419 Lawrence avenue, this city, paid us a visit last week and renewed his subscription for the World. The Ariston runs programs of General Film and Paramount service, and charges an admission of 10 cents for six reels on Mondays, Wednesdays, Saturdays and Sundays. Five cents is charged on the remaining days of the week, for four reels of pictures. The Ariston seats 300 people, and excellent business was reported by Mr. Frundt.

* * *

Arthur Bard, general manager of the Associated Film

Sales Corporation, of New York City, arrived in the city Wednesday, September 29, and returned Tuesday, October 5. The object of Mr. Bard's visit was to arrange for the disposal of middle western territory for the distribution of the Associated products. Several exchangemen in the territory mentioned, met Mr. Bard during his visit, and Mr. Bard stated that the outlook was very promising for his company. The Union Film Exchange is distributing the Associated product in the state of Illinois.

* * *

E. T. Peters, president of the United Film Company, of Dallas, Tex., arrived in the city October 2. He came on to meet Mr. Bard about the Associated product, and he left for New York Sunday evening, October 3, to satisfy himself fully about Associated programs.

* * *

A recital on the "Fotoplayer," a musical instrument for the accompaniment of moving pictures, manufactured by the Photo Player Co. of Illinois, was given at the company's offices in the Lytton Building, Thursday, September 30. A musical program of twelve selections was presented, including a selection on the "Fotoplayer" by Bernardine and Mary Lee Korn, two pretty, little artists, to be known from now on as the "Fotoplayer Twins." These two youngsters demonstrated the simplicity of the manipulation of the instrument. Myrtle Moses, of the Chicago Grand Opera Co., also aided in making the affair delightful, by singing two numbers. Mr. Leo Weissenbach, president of the company, announced that he will give a special recital on this "Fotoplayer" for Chicago exhibitors, at some future date. This "Fotoplayer" has been fully described by C. E. Sinn, in the "Music for the Picture" department of the Moving Picture World.

* * *

In Baraboo, Wis., the winter home of the Ringling shows, ever since the Ringling Brothers engaged in the circus business, with a population of about 5,000 souls, Al. Ringling has almost completed a magnificent moving picture theater, at a cost of $175,000. The theater has been constructed so that it can be used for dramatic as well as photodramatic productions. The front is of white marble, and the lobby is also finished with the same material. It will open on October 23d, and Mr. Ringling has billed all the surrounding towns and cities within 50 miles. He expects that the occasion will be a gala affair for his home city, and he has arranged for a program selected from Kleine-Edison features and General Film Company's regular service. The admission prices will be 10, 15 and 25 cents. Frank L. Hough, manager of the Kleine Optical Co., visited Baraboo last week, and furnished the entire projection equipment, which includes two Simplex machines, with motors, Kleine objective lenses, a 71 ampere rotary converter, a spot light, etc. Mr. Hough tells me that, barring none, this is the most beautiful theater he has ever seen, whether devoted to the drama or to moving pictures. Al. Ringling has built it as a memorial to himself in his native town, and naturally, takes a great deal of pride in it. It will seat 1,100 people, and, by the way, every seat in the house, the upholstering of which was especially made to order, will cost $17.50 each. It is called the Al. Ringling Theater, and a full description of it will be given later in The World, in the department devoted to that purpose.

* * *

A special invitation presentation of "Vanity Fair," the big Kleine-Edison feature, was given at the Strand theater, Orchestra Hall, Tuesday morning, Oct. 5th, at 10 o'clock. The invitation cards were sent out from George Kleine's Chicago office to exhibitors, professional and society people.

* * *

F. O. Nielsen advises me that all the territory controlled by the Chicago office for "Guarding Old Glory" has been closed, with the single exception of the State of Iowa. Of the territory controlled by the New York office for this feature, Western Pennsylvania, West Virginia and the New England States are still open. "Guarding Old Glory" opened at the Davidson Theater, Milwaukee, on Sunday, Oct. 3, for a four days' run.

* * *

The double feature program, "Trilby" and "Just Out of College," at the Fine Arts theater, has been continued for another week. The strong contrast between the stories of these features has made the bill extremely popular. The rollicking fun of the George Ade comedy, controlled by F. O. Nielsen in Illinois, Indiana, Ohio, Michigan and Wisconsin, serves to lighten the sombre tinge of the fine "Trilby" production. "Trilby" is the harbinger of the Equitable production in this territory, and has made a big hit.

Charles Danzinger, a film broker of this city, was arrested Wednesday, Sept. 29, in connection with the purchase of films stolen from World Film Corporation's exchange some time ago. It is alleged that Mr. Danzinger purchased films valued at $250 for the payment of $40, from Morris Taitus, a former employe in the World Film Corporation's exchange at 207 S. Wabash avenue. Taitus is charged with having entered the offices of the corporation by means of a pass key. Taitus, at the time of his arrest, implicated Danzinger. The latter has denied that he instructed Taitus to steal the films, and is willing to return all the films he had purchased. He was released on bonds of $1,000, and was given time to collect the reels, which he had rented to various theater owners.

* * *

The Grace Methodist Episcopal Church, at Locust and La Salle streets, this city, was given a novel change in the evening services held on Sunday, Oct. 3, by the pastor, the Rev. Dr. E. L. Williams. After the processional, the hymn, prayer, the reading of scripture, and the anthem, a film showing China and its vocations was screened, explanatory remarks being made by Captain Barclay, U. S. A. A sacred song was then sung and was followed by a film showing Indian religious forms, which was accompanied by a lecture delivered by Mrs. Kingsley Pease, a missionary traveler. A quartet was then rendered by the choir girls, after which little Baby Carison, recently kidnapped, was baptized. A solo followed, and was succeeded by a lecture on Japan by Mrs. Pease. At this time Pastor Williams locked the doors of the church, remarking as he did so: "We are trying to get ouside the church, and we need money to cover the remainder of the church debt." One hundred and two dollars were collected, and the pastor declared that he was satisfied, as he needed only one hundred dollars. The gathering was a churchly audience, and all present declared themselves pleased, and went home thoroughly satisfied with the new order of things.

* * *

It has been announced from the office of Jones, Linick & Schaefer that a new theater will be built by them on State street, between Jackson Boulevard and Van Buren street, at a cost of between $200,000 and $250,000. The new theater will have a site of 100 by 100 feet, and will seat 1,800 people. It will be called the Strand, but E. Q. Cordner, manager of the Strand Theater Co., has given out that his company will defend its right to the name. "There won't be two Strands in the Loop," says Mr. Cordner. The Jones, Linick & Schaefer structure will be finished about Aug. 1st, 1916.

* * *

Chicago is to have another high priced photodramatic production, for Vitagraph's "Battle Cry of Peace" will be shown in the Olympic theater, for ten weeks, beginning Oct. 18th, at regular theatrical prices. The Chicago engagement will be managed by Wallace Monroe, a well known theatrical manager.

* * *

The Rev. Dr. William T. McElveen, of the First Congregational Church, Evanston, who had counted on showing moving pictures at the evening services, on Sunday, Oct. 3d, met with disappointment. He was unable to find a moving picture operator for the occasion, and also found that the Evanston lighting plant failed to supply a strong enough current for the machine. Dr. McElveen also had some trouble over the legality of his showing moving pictures on Sundays, being reminded by an opponent that the Evanston law would not permit them on the Sabbath. After examining the law Dr. McElveen pointed out that it applies only to picture shows "for profit."

* * *

E. C. Divine, president of the Strand Theater Co., left for New York Thursday, Sept. 30th, to invite Geraldine Farrar to attend the opening of the new Strand Theater, formerly the old Globe, at Wabash avenue and Seventh street. "Carmen" will be the opening feature at the new house, and in this fine subject Miss Farrar had her first experience before the camera.

* * *

Eugene J. Cour, formerly with the Hearst-Selig News Pictorial, has been appointed managing director of the Producers Service Company. Mr. Cour is superintending the completion of the new laboratories of the company at River Highlands, Lyons, Ill., giving them a much increased capacity. Mr. Cour for a number of years has been connected with the Chicago newspapers, both in an editorial capacity and as manager of photographic departments. Two years ago he turned his attention to moving pictures and as a camera operator in the Central West and South has achieved some notable beats for his company. He is taking into his new field the spirit and enterprise of his newspaper training. As a close student of the technical side of motion pictures, Mr. Cour has become thoroughly familiar with the manufacturing end of the business.

* * *

Marshal Neilan, according to reports, will return to the Selig Polyscope Company, as a producer. Neilan is one of the most popular actors and directors in his profession and his forthcoming return to the Selig fold is the cause of beaming smiles among his many friends in the Selig forces.

* * *

A striking improvement in posters for photoplays is now noticeable in the bill board and lobby displays showing the Essanay product. These are in the form of lithogravure posters made for the Essanay Company by the Central Lithograph Company of Cleveland. The posters are photographic reproductions of stills taken from the photoplays and add greatly to the drawing power of the poster by giving perfect reproductions of the actors, stage settings and costumes, even to bringing out accurately, in colors, the finest details such as beading, tinsels and the weave of the fabrics used in the productions. The process is screenless and certainly is a great improvement over the old handmade posters. Paper used in "In the Palace of the King" advertising is a very good example of this new poster, as the elaborate costumes used in this production offer ample opportunity for the process to reproduce detail. This feature, together with the color scheme, makes the posters one of the most attractive lines of paper yet furnished to advertise a photoplay.

## At Leading Picture Theaters

### Programs for the Week At New York's Best Motion Picture Houses.

### "The White Pearl" At the Strand.

At the Strand theater Marie Doro, the stage and screen favorite, is appearing in "The White Pearl," a fanciful romance of the Orient, by Edith Barnard Delano. This photoplay tells a fascinating romance, which centers about the love of an American girl and boy, whom destiny transplants to far off Japan, under strange and thrilling circumstances. The story is as follows: On a Japanese island the Sacred Pearl of Buddha is stolen by a Chinaman, who later finds employment on a ship sailing for America. The inhabitants of the island believe that the loss of the sacred jewel will bring them unhappiness. The manner in which the young American gets hold of the Sacred Pearl, prior to his sailing for Japan, and the way his sweetheart, Nancy, becomes linked with the fate of the jewel, furnishes a series of highly dramatic situations.

The last instalment of the patriotic American picture, "Guarding Old Glory," is shown: also a new scientific, and a travel picture, a comedy and the Strand Topical Review. The soloists this week are: Martha De Lachmann, soprano; Alfred De Manby, baritone, and Autumn Hall, violinist.

### Mary Pickford at the Broadway.

At the Broadway theater the Famous Players' Film Co. are presenting their latest romantic comedy, "A Girl of Yesterday," featuring Mary Pickford, the popular motion picture star, who is seen in the role of companion to the internationally famous aviator, Glenn Martin, in one of his daring aeroplane flights.

Aside from the delightful mixture of quaint humor and romantic thrills, there are many points of novelty in this remarkable film. For the first time in her life Mary Pickford is seen in an actual aerial flight. It is also the first time that Mary and Jack Pickford appear in their true relationship as brother and sister.

Other attractions are Charles Chaplin in his latest two-part comedy, "Shanghaied," Pathe latest events, new South American Travel Scenics and cartoons.

### The Knickerbocker Program.

Conspicuous among the third week's pictures at the Knickerbocker is Thomas H. Ince's "The Golden Claw," with Bessie Barriscale as the star. Mr. Ince did wonders with "The Coward," but his latest picture is fully as interesting. Tully Marshall and Thomas Jefferson are the stars of D. W. Griffith's contribution to this week's Triangle program. The title of the picture is "The Sable Fuchsia." Hale Hamilton in "Her Painted Hero" is the Sennett release.

"The Birth of a Nation," at the Liberty theater, and "The Battle Cry of Peace," at the Vitagraph, are continuing their remarkable runs.

## Richard Ridgeley

RICHARD RIDGELEY, of the Thos. A. Edison, Inc., forces, has attracted no little attention recently because of his combined activities as author and director. On October 13, labeled as a Kleine-Edison feature, there is to be released "The Magic Skin," a photoplay with the production of which Mr. Ridgeley says he is particularly proud to have had to do. "The Magic Skin" is based upon the Honore Balzac story entitled "The Wild Ass's Skin," and the screen adaptation, as well as the direction, is by Mr. Ridgeley. Mabel Trunnelle and Everett Butterfield are featured in the release.

Richard Ridgeley.

In general, the big Ridgeley-Edison pictures of the past few months have featured Miss Trunnelle, Marc MacDermott and Edward Earle, and among these pictures to attract favorable mention have been "The Wrong Woman," "Tragedies of the Crystal Globe," "Eugene Aram" and "Shadows of the Past." Of all of these Mr. Ridgeley claims authorship. The "Magic Skin," with a story that is fanciful and unique, is expected to stand out prominently among the features which are carrying the Kleine-Edison trade mark. Unusual care has been exercised in making the production, and no expense has been spared in providing settings which are quite out of the ordinary. The opportunities provided for good direction are many, and with Miss Trunnelle and Mr. Butterfield in the principal roles, Mr. Ridgeley and the Edison company are eagerly awaiting the verdict of the public, which will be expressed when the picture is released.

### BALBOANS QUIT WORK TO WATCH UNIVERSALITES.

Speaking to a reporter at Long Beach, Cal., the other day, J. P. McGowan, directing a troup of Universal players who had been filming a number of scenes for "Helen's Hazards," said: "Not only the hoi polloi dashes madly to see motion pictures, but the picture people themselves like to see the staging of kinematographs.

"That was proved at the Balboa studio in Long Beach, near which a company of Universals took a railroad scene. When there passed about the word that the scene was being staged by our company, every Balboa actor, cameraman, property boy and extra at the plant rushed out to see it. They witnessed the stunt with as much curiosity as would have been displayed by so many school children and with apparently as much pleasure as though they were not making their living at that same profession.

"It was a novel thing to see several hundreds of sailors from 'Neal of the Navy,' cowboys, cowgirls and other folk in all sorts of makeups from the Balboa plant forming the outdoor audience for the Universal show."

### BIOGRAPH TO ISSUE FEATURE EVERY WEDNESDAY.

The Biograph Company announces that beginning Wednesday, November 3, and on every alternate Wednesday, it will release, through the regular service, a four-reel subject. The company adds that for the putting on of this extra subject a large stock company will be required, and that in consequence it has canceled its Monday and Saturday releases, the cancellation to take effect October 30.

### M. E. HOFFMAN AS STUDIO MANAGER.

It is announced that Milton E. Hoffman has been appointed assistant to the president of the Peerless (World Film) studio at Fort Lee, N. J. Henry Bayard, the present general manager of the Peerless studio, will occupy a similar capacity to the World Film's Paragon studio, also at Fort Lee, N. J.

# News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

## ARCHBISHOP GILLOW VISITS CLUNE'S STUDIO.

### Distinguished Refugee from Mexico Arrives in Los Angeles and Is Impressed by Magnitude of Picture Industry.

ONE OF the most interesting persons to arrive in this city during the week was Archbishop Gillow, who fled from the interior of Mexico to escape the bandit bands. When the distinguished prelate arrived, he heard of the Clune studio, which is now putting on "Ramona," the story by Helen Hunt Jackson. He was immediately interested and visited the studio as the guest of Director Donald Crisp.

Archbishop Gillow and Donald Crisp.

The archbishop expressed much admiration for the sets which have been erected for this film production of the story of California's early days and approved details which mark the likeness to the period which they represent.

"I am greatly surprised. This is my first sight of a moving picture studio and it interests me very much," he remarked. "I had no conception of the vastness of this large industry until I came to Los Angeles. What interests me most is your attention to the small details—and now I see why the pictures of today are so much better than those of the past."

The prelate spent nearly a whole day in going through the streets of the small "pueblo," built in the eucalyptus grove adjoining the Clune studio. He even asked regarding the acquisition of a print, of the completed picture, which he desires to show to his parishioners when he is able to return to Mexico.

### Selig Zoo Entertains Swedish Residents.

Quaint folk dances of Sweden participated in by a bevy of pretty girls in native costume was a feature of the big Swedish picnic and benefit held at Selig Zoo park Sunday.

In addition to the dancing there was an elaborate speaking and musical program. Mayor Sebastian and other city officials were present and addressed the merrymakers.

Special dances were executed by Miss Pearl Swanson and Miss Ruby Nelson, and native songs by the Harmony Singing Society.

There are approximately 12,000 Swedish people residing in and around Los Angeles, and nearly all of these were on hand.

### Plays Tramp and Loses Good Clothes.

"It's no laughing matter," objected Thornton Thompson, extra motion picture actor, who sought sympathy in his troubles at the office of the state labor bureau.

Thompson said he dressed up in his only good suit to canvass the picture studios for work. He was given a tramp part for the day in a play.

A costume suitable to the part was furnished him and he left his good clothes at the dressing-rooms of the studio to go out to the "location."

When he returned, all of his own clothes were missing. He still wore the tramp costume when he called at the bureau.

"I'll never be able to get a job in these," he complained.

The bureau was doubtful that its authority extended to the recovery of clothing and referred Thompson to the public defender.

### Mme. Bourgeois Fondles a Lioness.

When the Universal Company produced "The Tiger Woman," a three-reel animal feature, the company worked on the animal stage at Universal City with a grand collection of beasts of the jungle. Among these was a young and frisky lioness, which might well be called incorrigible. But Madame Bourgeois was the person who feared not—she even made a pet of the young feline—and as a result won much admiration for herself.

Mme. Bourgeois and Ethel.

She took the big cat from the cage and played with her—going so far as to sit on a bench out in the yard.

"The Tiger Woman" has been finished and will be released shortly on the Universal program.

### Los Angeles Film Brevities.

When the new Vitagraph studio is finished it will have a unique christening. The members of the company will entertain with an informal house warming, a feature of which will be a real old-fashioned barn dance. All guests will wear overalls and calico dresses—and good old cider (soft) will be on tap. Dessert will be gingerbread cookies, apples, and other old-fashioned delicacies.

* * *

Henry "Pathe" Lehrman, managing director of the L K O Comedy Company, who makes fun films, has returned from his flying trip to New York. He went hurriedly on business and returned quickly to oversee the making of comedies at his Hollywood studios.

* * *

George Holt, of the Vitagraph, had a narrow escape from death when he fell twenty feet down the side of a cliff. He had a rope tied about his waist and the men above were supposed to keep it taut. He went through some business on a ledge—and then swung out, trusting to the taut rope—but someone had left it slack—twenty feet of slack, to be exact—and he dropped that distance—coming up with a jerk in mid-air. Beyond a sore feeling about his ribs, he declares he is all right—and finished the day's work with his usual vigor.

* * *

"See the Fair at my expense" is the catching notice on the back of a small vest-pocket-size panorama of the San Francisco exposition grounds which Wallace MacDonald is sending to his host of friends and admirers. The young American associate director and actor reports doings at Santa Barbara as being quite lively and that the Flying A studio is positively to remain in Santa Barbara.

* * *

Mabel Normand, our little intrepid Queen of the Movies, who came so near to death a week ago, is rapidly recovering and will be back on the Keystone screen in a short time.

* * *

Grace Cunard, who has been in the hospital for some time, as the result of an injury, is back at work at the Universal.

* * *

No sooner had the ground been bought than the plans for the ground-breaking of the twelve-acre tract at Culver City, where Producer Thomas H. Ince will erect a new $30,000 studio for the production of Ince-Triangle features, were made and are assuming concrete form, this week, and, according to an announcement made from Inceville, the epoch-making event will take place within a short time. Architects have completed their plans for the structural work and the various contractors of Southern California are now bidding for the job. With bids in by next week, the contract will immediately be let and work commenced.

* * *

Proving the growth of modern pictures, the Lasky Company has just purchased five new automobiles for use in transporting players to and from locations.

* * *

Gloria Fonda, who is playing leading parts in Universal pictures as the result of her being elected one of the sixty most beautiful girls in all America, has experienced bad luck. Last Saturday evening she purchased a luxurious six-cylinder car, and not five minutes after she left the sales room she was the star in a wreck and the car is now being rebuilt.

* * *

A lioness at Horsley's jungle studio gave birth to a quartette of husky young cubs one night this week. Los Angeles school kiddies will be awarded prizes for naming them.

* * *

Harry P. Caulfield, business manager of Universal City, is in New York this week for business reasons. He left Universal City the first of the week and will return as soon as possible.

* * *

Another pair of photoplayers to entertain their friends, the fans, was Ruth Roland, of Balboa, and Harry McCoy, of Keystone, who played at the big auto show last week.

* * *

The Universal team went to San Diego Sunday and slipped a game over on the San Diego Beegees. Southpaw Ramey held forth on the hill for the picture players and twirled a game which scored well for Mr. Laemmle's men. The Universals were there for two days, playing a double-header in the big stadium, near the exposition.

* * *

Edward S. Holmes, representing Mutual Masterpictures, who has charge of the feature department in the Los Angeles Exchange, was a visitor in San Diego this week, motoring down to the exposition city to combine business with pleasure for the week-end. Mr. Holmes took in the bull-fight across the border and also spent a day at the fair.

* * *

Jesse L. Lasky, head of the feature film company which bears his name, is intending to remain here permanently. He is even going to cancel his daily reservations on the limited for the next two months. The head of the Lasky company does so much commuting between the studio and New York that a drawing-room is held for him every day on the Limited and only canceled an hour before the departure of the train. This is done in order that he will be sure of accommodations no matter how short a notice he may have before the time of leaving.

* * *

Joseph Wadell, cameraman with the Universal City forces, this week left the studios for a five-day trip from Tia Juana, Mexico, to Vancouver, British Columbia, on an endurance trip in a Chandler car. The car is not to stop from the time it starts on the Mexican line until it has crossed the United States and reached the Canadian line. Wadell is going along to make scenic pictures of the more picturesque bits of landscape along the route.

* * *

In view of the additional companies which have recently started to work at the Universal City studios, and the consequent additional sets made necessary for production thereby, more than $10,000 of extra furniture has been ordered by Director General Henry McRae for the property rooms at the western studios. The greater part of this furniture will come direct from the factories at Grand Rapids, Sheboygan and Chicago.

* * *

The Universal certainly deserves credit and Robert Z. Leonard, in particular, should be complimented for "The Lass o' Lowrie's," which features charming Helen Ware. The picture, in something over six reels, was privately run Thursday night at the Woodley theater on Broadway to about two hundred persons. Helen Ware portrayed the part of the pit girl, while the minister's daughter was carried across on the screen well by dainty Ella Hall. This picture will be sent out on the regular Universal Broadway Features.

* * *

Enrique Vallejo, who is head of the Cinema department at the Clune studio and who is to photograph "Ramona," the first release now under production at this studio, has started a movement to reorganize the Static Club of America.

* * *

A visitor from Goldfield says that a company of moving picture men has started under the name of "The Nevada Motion Picture Corporation," which intends establishing a plant at Reno, where they will make pictures. They are capitalized at $250,000.

* * *

The first monthly dinner and dance of the Motion Picture Directors' Association of America, Lodge No. 1, was held one night this week at a local hotel. The lodge numbers about sixty directors. Among the directors present were Otis Turner, Robert Leonard, William Robert Daly, Del Henderson and Al Christie. The list of stars included Miss Helen Ware, Ella Hall, Fritzie Brunette and Jack Kerrigan. Otheman Stevens, dramatic critic of the Examiner, in an address, congratulated the directors upon their enterprise.

* * *

Crossed wires caused a blaze in the projection room at Quinn's Superba theater one night this week. No one was injured, but a portion of the third reel of the "Climbers" was partially destroyed. Mr. Quinn immediately booked an emergency order. "The House of a Thousand Candles." A funny part of the incident is that the same picture is running at Tally's theater, two blocks down Broadway.

* * *

That Griffith intends moving from Los Angeles is disproved by the announcement this week by the studio management that a large new outdoor stage will be built in the course of a few weeks. In addition to this another indoor stage is to be constructed, with roof and sides, and will be equipped with electric lighting systems.

* * *

The Scream Club held a Beefsteak Brawl at the Cafe Bristol on Thursday evening, at which about twenty newspaper men were present. The order on the invitation said "Shop talk and the anvil chorus will be punishable according to the capacity of the revelers."

* * *

L. O. Vaughn, of Santa Ana, is remodeling his theater on Main street. It is to be enlarged and improved. It is called the Temple theater and has first-run pictures.

* * *

Hobart Henley is to be featured in a big serial at the Universal. The first two episodes are ready to be produced and the company is only waiting for the remainder of the story. It is not yet known who will direct this story in chapters.

* * *

Mitchell's Creation theater, which is at the corner of Sunset Boulevard and Mohawk street, has been completely remodeled and enlarged. The new playhouse opened Saturday evening with a feature program.

* * *

Siegmund Lubin has become so infatuated with California that he has almost decided to consolidate and bring to San Diego his studios in Jacksonville, Newport and Phoenix. If this action is made, it means that the Lubin headquarters in San Diego will have to be greatly enlarged.

* * *

Charles Giblyn, one of Tom Ince's directors, had charge of the production in Shrine Auditorium of a spectacle in which 400 nobles participated, including the Arab patrol, the Shrine band and chanters.

* * *

The two charming Gish girls are now residing in the beautiful "Denishawn," the home of Ruth St. Denis, who is at present on a tour. We may now expect to see many lawn parties, garden fetes and pink teas.

* * *

"Pennington's Legacy" is the vehicle that has been chosen for Jack Kerrigan since his return to the civilized studios at Universal City. He spent several months in the mountain wilderness, near Lake Tahoe. Otis Turner will direct the piece, which will be in five reels. Simultaneous with the releases of the feature, the story will be run in Collier's Weekly.

* * *

Jessie Burnett, who is working at the Balboa studios at the beach, is not an American, as it would seem, but a native of France. She was born in the Pyrenees mountains, then came to this country and was reared under the shadow of the purple hills of Arizona, among coyotes, sagebrush, and the arid atmosphere of the desert. Later, from the convent, she went to the stage, and eventually landed on the screen.

* * *

Hal Roach, director of the Rolin Film Company, is busy this week on another Pathe comedy with his collection of comedians. The lead is in the hands of Harold Lloyd, who is a great fall artist. He is supported by some slapstick men such as Harry Pollard and Bud Jamison, who, by the way, was only last week brought into this company from the Essanay. The leading woman of this company is dainty Bebe Daniels, who is rapidly winning for herself a long list of admirers.

* * *

That trade rivalry is practically nil between the real heads of the large manufacturing concerns, was again shown this week when Siegmund Lubin, head of the great Philadelphia film concern, visited Director General Henry McRae at Universal City. Mr. Lubin was escorted through the maze of sets on the enormous stage, and taken all around the big city. Every place he went he expressed his approval of the systems in use at the plant. Mr. McRae has worked wonders in the time he has had charge of the place.

* * *

Among the vast throng of American who come out west to be thrilled, and to taste the flavors of the great outdoors, was one miss of the pictures, Beverly Bayne. She joined Francis X. Bushman at the Quality studios in time to participate in a mountain scene hunt. One night she awoke and, looking out the cabin window, saw two moving objects which she took for mountain lions, but which, next morning, proved to be but cows.

* * *

Otto Lederer, the make-up wizard, who portrayed seven totally different characters in "The Chalice of Courage," which featured Myrtle Gonzalez, and William Duncan, opposite, is soon to be presented in a new three-reeler now being put on at the western Vitagraph by Billy Wolbert. It is called "The Wander," and has as its leading man William Duncan.

* * *

The newest addition to the art and technique departments of the big Triangle studios is a fencing master, who has been especially engaged to teach the art to those who will be featured in "Don Quixote," a new three-cornered play starring De Wolf Hopper. Those who will study the foils are S. Chester Withey and twenty other players.

* * *

Back to the footboards and lights went American players this week, when they presented "The Great Divide" at a theater in Santa Barbara. The event was a benefit for some poor people. One of the stars of the legitimate play was Vivian Rich.

* * *

"Kenneth McGaffey presents" a notice which says that Harry Hadfield, one of the best-known dramatic directors, is now a student at the Lasky studio under Cecil B. De Mille. It will be several weeks before Mr. Hadfield will be able to start work as he is familiarizing himself with picture conditions before starting the actual making of feature plays.

* * *

Billie Burke is a Brick! That's all. She is having the time of her life at Tom Ince's mountain studio. She said so herself. So has everyone else said that she is a "regular" fellow for work. For two solid weeks the little star with the great smile has posed and reposed before the lens. But this week she rested a few hours and a swooping of interviewers soon followed, with the result that some good lines were gleaned from Miss Burke. She expressed much interest in the making of pictures. "Why, they take them all backwards. How in the world do they ever get them straight again? I can't for the life of me see how the picture is run right when they make me go out the door saying 'goodbye,' then later, after going around many times, I come in and say 'hello.' It is certainly funny to me."

* * *

One of the unique features of the new Keystone studios now under construction at the Sennett lot, will be a doorless cafe. The eating place will be built without any barricading panels and will be left open always, so that hungry developers from the all-night dark-room may get a good meal between film changing times. During the winter several companies will probably work at times during the night and they will have to be fed.

* * *

Carlyle Blackwell is back on the stage at Lasky's, appearing in a film play called "Mr. Grex of Monte Carlo." For this picture a duplicate of one of the corners of the Monte Carlo money-losing places has been placed on the stage. During the noon hour the employees play for fun with Theo. Roberts dealing at the faro table. Kenneth McGaffey ran the roulette wheel one noon and won all the buttons from the wardrobe master, and Tom Fortune (not Miss Fortune) won all the nails from "Bill," the stage carp.

* * *

Dick Stanton is producing at the Universal, a lively story called "Does It End Right," featuring pretty Myrtle Gonzalez, formerly of the Vitagraph. The story is one that will impress every person who sees it.

* * *

Dorothy Gish and Owen Moore are on their way east to appear in several big productions to be staged there. They have completed "Jordan Is a Hard Road," filmatized by Mary H. O'Connor. It is possible that the couple will remain in the east for some time.

* * *

Tom Chatterton, who has directed and played leading parts for Tom Ince at the Triangle mountain studios, has joined the Universal and is playing opposite Edna Maison. Their first big picture is "Live and Let Live."

* * *

The "Diamond from the Sky" company, under the guidance of Bill Taylor, spent nearly a week in San Diego, getting some exciting scenes for the last few installments of the Diamond serial. In the last scene of the airship men the machine wrecked, naturally enough, just when the film was supposed to register the actual wrecking.

* * *

Robert Harron and Elmer Clifton again play brothers in a forthcoming Mutual picture. They were the war brothers in "The Clansman."

The Oliver Morosco Los Angeles Studios.

# World Film's Fall Program

### A Galaxy of Famous Stars in Great Productions—Strong Features in Preparation.

THE World Film Corporation has in preparation a series of feature productions far transcending in dramatic intensity and spectacular magnificence anything hitherto produced by the company. The foremost stars, whose popularity is increasing so rapidly that it is impossible for the company to supply enough pictures in which they appear, are working simultaneously day and sometimes at night in order to hasten the completion of the plays in which they are cast. World Film's list of stars is probably not excelled in individual and aggregate popularity by that of any other producing organization. Clara Kimball Young, Robert Warwick, Holbrook Blinn, Alice Brady, Vivian Martin, George Beban, Barbara Tennant, Edwin Arden, Frederick Lewis, Ethel Grey Terry are only some of the names of the famous artists working in World Film features.

Albert Capellani has in hand a very great production in which Clara Kimball Young makes the most pretentious appearance of her spectacular career. The name of this production will be shortly announced.

Holbrook Blinn and Alice Brady are cast for the leads in "The Rack," a tense drama of love and jealousy, directed by Emile Chautard, who was so successful with "The Boss," in which Mr. Blinn and Miss Brady were so strikingly successful.

"The Gray Mask" will serve to reintroduce Miss Barbara Tennant to her millions of admirers; Edwin Arden plays opposite her. Director Frank Crane says the story is a splendid and originally dramatic one. Crane knows.

## MRS. FISKE ENJOYED "VANITY FAIR."

Mrs. Minnie Maddern Fiske was an interested and delighted spectator of her own "Becky Sharp" in the Edison Masterpiece, "Vanity Fair," released through the Kleine-Edison Feature Service October 6. Mr. and Mrs. Fiske last week visited the Kleine studios where the big film was projected for them.

"The filming of 'Vanity Fair' was especially interesting to me," said Mrs. Fiske, "because of the artistic rather than the mechanical problems it presented. Every problem solved in any art means just so much advancement, of course. The picturing of Thackeray's novel offered problems of a purely artistic nature; to present the emotions, wit and satire of the great story without the aid of spoken word.

"I think we have accomplished a great deal in this direction in the 'Vanity Fair' picture, and that through the efforts of the director, the atmosphere of time and place has been quite wonderfully preserved.

"Frankly, I believe the motion picture as a medium of artistic expression is still in its formative state. It is an art that has not yet found itself—though it has, assuredly, found its public. Really, it has not so far found a suitable name for itself—as witness the various absurd and vague terms used to identify it. When its furthest capacities have been discovered; when its limitations have been fixed, then shall we have in the motion picture an art that will be, in the full meaning of the term, superb. Its possibilities reach beyond the boundaries of the imagination. That is why it is so fascinating to the artist. It is a new road, pressing further and further through a wilderness of great possibilities and at every step one is likely to meet with some new and delightful adventure."

## EMERSON TO DIRECT FAIRBANKS.

On placing Douglas Fairbanks under a three-year contract, David W. Griffith immediately commissioned John Emerson to stage the new Fairbanks picture, resultant on the hit scored by the young star in "The Lamb," now at the Knickerbocker theater. Mr. Emerson arrived in New York from Los Angeles last week. He spent the first three days in a whirlwind search of locations in the upper part of the city for scenes required in the picture which will have an eastern locale and be staged here. Rehearsals will begin within a week. This beginning of Triangle Film activities in the east means that Griffith will visit New York within six weeks, and he may ultimately decide to divide his time between the east and west coasts. Mr. Emerson, the sub-director of the new picture, is well known as author-star of "The Conspiracy" on the legitimate stage. He brought back with him the films of "Old Heidelberg," which he staged, and "The Scarlet Band," in which he plays the stellar part. Both of these Griffith-supervised dramas are soon to be seen at the Knickerbocker.

# William R. Dunn

FROM a position as money messenger with an express company, through the viccissitudes of a career as an actor, is the route traveled by William R. Dunn to the position he now holds as a prominent member of the Vitagraph Stock Company. Mr. Dunn, who is thoroughly American, was born at Astoria, Long Island, on May 23, 1884.

William R. Dunn.

It was during the time when he was acting as money messenger Mr. Dunn first became imbued with a desire to become known on the professional stage, until finally, the lure of the footlights became so strong he gave up his position to become an actor.

During the time when he could lose himself in the identity of the character he was portraying, the fascination of the work held, but continual traveling became irksome and Mr. Dunn concluded he would try moving pictures. After a try-out with one of the smaller producing firms that satisfied him he had at last found a branch of artistic endeavor best suited to his temperaments, he made application for membership in the Vitagraph Stock Company. This was about five years ago and since then he has been gradually forging to the front as a portrayer of character roles with this organization. Mr. Dunn's best known impersonation was Phillip Harding in the sensational screen drama, "The Juggernaut," "The Wreck," "Narcotics," "My Lost One," "For Another's Crime," "The Night of the Wedding," "One Night," etc., are other feature pictures in which he played prominent parts.

## JEANNE EAGELS TO BE IN NEW ARNOLD DALY PICTURE FOR PATHE.

Arnold Daly, who is producing the "Ashton-Kirk" series of features for Pathe, has engaged Jeanne Eagels for his new picture, "The House of Fear." Miss Eagels started in upon a theatrical career at the tender age of twelve and, as she says, "played almost every kind of a part in stock and repertoire" for four years in the west. Then came musical comedy for two years, with Richard Carle and "The Pink Lady," and then a season with Billie Burke at the Lyceum. Last season she played the lead with Julian Eltinge in "The Crinoline Girl." She has been engaged for a new stage production to be seen in New York soon. Miss Eagels is a girl of pronounced charm and should make a hit on the screen.

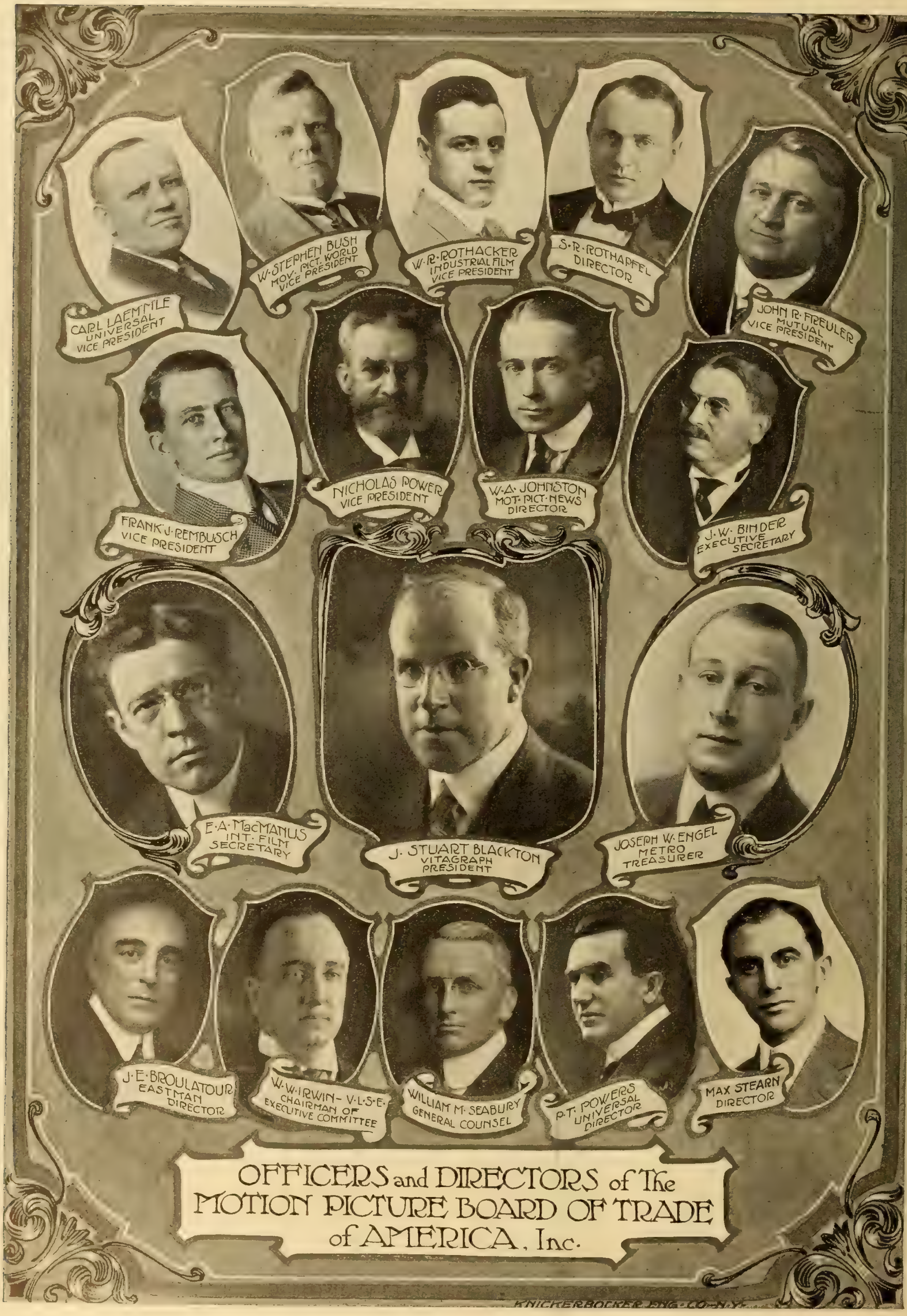
## AN ALL-STAR FEATURE.

What is practically the first all-star feature to be introduced in motion pictures is to be released October 18th, by the Kulee Features, Inc., a new moving picture organization which makes its debut with the production of a multiple reel feature, entitled, "How Molly Made Good."

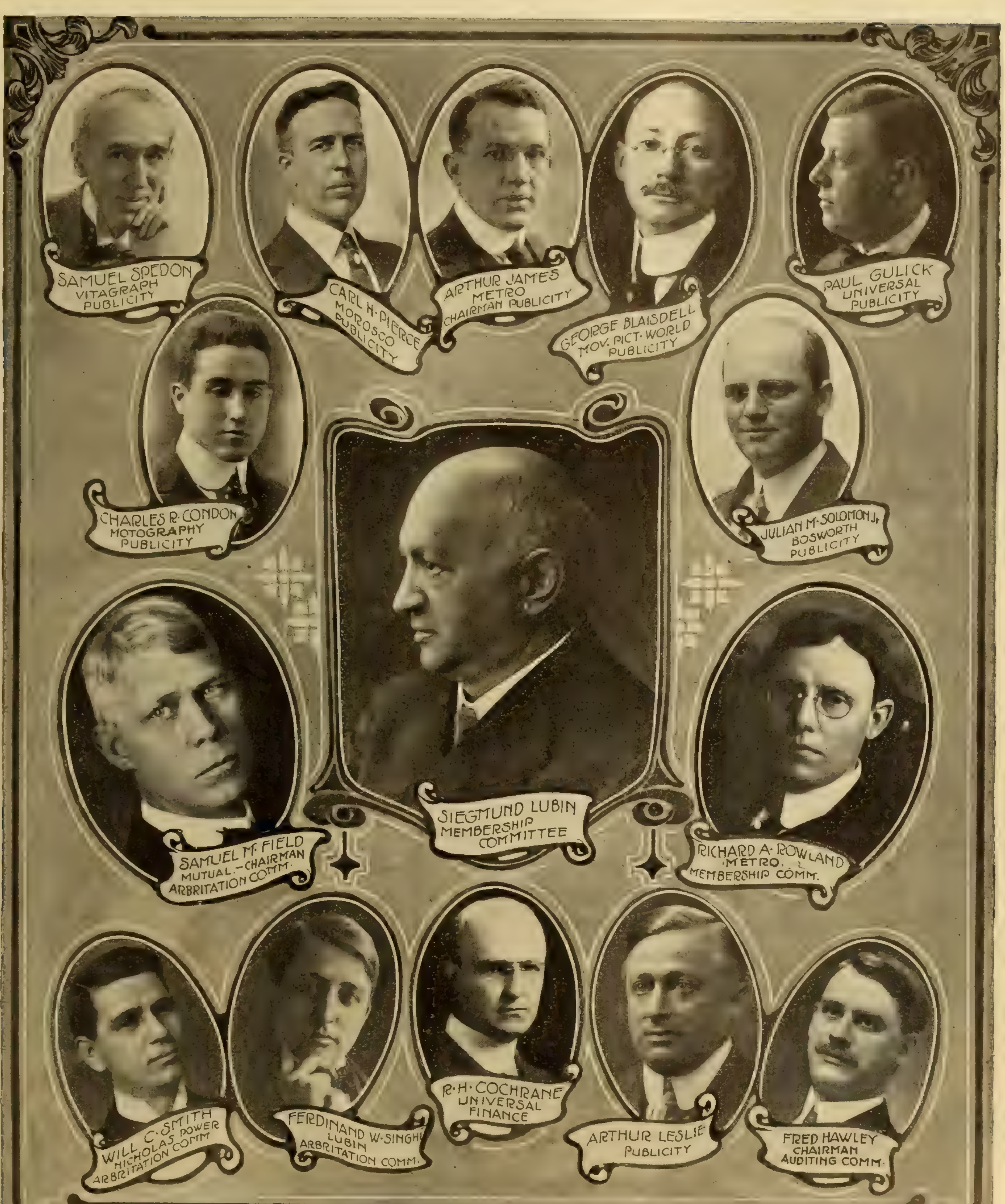
No less than twelve recognized stars of the legitimate stage assisted the heroine in this production. They include Leo Ditrichstein, Cyril Scott, May Robson, Lulu Glaser, Julia Dean, Charles J. Ross, Mabel Fenton, Henry Kolker, Julian Eltinge, Henrietta Crosman, Robert Edeson and Madame Fjorde. The scenario was written by Burns Mantle and Marguerite Gale, a new beauty of the screen, is featured in the role of the heroine.

## UNIVERSAL COMPANY AT PORT KENT, N. Y.

Jack Adolfi is directing a company of Universal players at Port Kent, N. Y. In the company are Violet Mersereau, Harry Benham, Florence Crawford, Miss Marcel, Sidney Bray, Assistant Director J. W. Kellette, Cameraman David Wills, Propertyman George Alkein, and Mrs. Mersereau. The play is a three-part subject, written by Elain Stern.


CARL LAEMMLE
UNIVERSAL
VICE PRESIDENT
W. STEPHEN BUSH
MOV. PICT. WORLD
VICE PRESIDENT
W. R. ROTHACKER
INDUSTRIAL FILM
VICE PRESIDENT
S. R. ROTHAPFEL
DIRECTOR
JOHN R. FREULER
MUTUAL
VICE PRESIDENT
FRANK J. REMBUSCH
VICE PRESIDENT
NICHOLAS POWER
VICE PRESIDENT
W. A. JOHNSTON
MOT. PICT. NEWS
DIRECTOR
J. W. BINDER
EXECUTIVE
SECRETARY
E. A. MacMANUS
INT. FILM
SECRETARY
J. STUART BLACKTON
VITAGRAPH
PRESIDENT
JOSEPH W. ENGEL
METRO
TREASURER
J. E. BROULATOUR
EASTMAN
DIRECTOR
W. W. IRWIN- V.L.S.E.
CHAIRMAN OF
EXECUTIVE COMMITTEE
WILLIAM M. SEABURY
GENERAL COUNSEL
P. T. POWERS
UNIVERSAL
DIRECTOR
MAX STEARN
DIRECTOR
KNICKERBOCKER ENG. CO. N.Y.

OFFICERS and DIRECTORS of The MOTION PICTURE BOARD OF TRADE of AMERICA, Inc.


SAMUEL SPEDON
VITAGRAPH
PUBLICITY
CARL H. PIERCE
MOROSCO
PUBLICITY
ARTHUR JAMES
METRO
CHAIRMAN PUBLICITY
GEORGE BLAISDELL
MOV. PICT. WORLD
PUBLICITY
PAUL GULICK
UNIVERSAL
PUBLICITY
CHARLES R. CONDON
MOTOGRAPHY
PUBLICITY
JULIAN M. SOLOMON Jr.
BOSWORTH
PUBLICITY
SAMUEL M. FIELD
MUTUAL.—CHAIRMAN
ARBRITATION COMM.
SIEGMUND LUBIN
MEMBERSHIP
COMMITTEE
RICHARD A. ROWLAND
METRO.
MEMBERSHIP COMM.
WILL C. SMITH
NICHOLAS POWER
ARBRITATION COMM
FERDINAND W. SINGHI
LUBIN
ARBRITATION COMM.
R. H. COCHRANE
UNIVERSAL
FINANCE
ARTHUR LESLIE
PUBLICITY
FRED HAWLEY
CHAIRMAN
AUDITING COMM.

**These are the men who organized the Motion Picture Board of Trade in America. The officers on the opposite page will serve until the first annual meeting in January. Since these officers were elected many other concerns and individuals of equal prominence in the industry have become members.**

KNICKERBOCKER ENG. CO.—N.Y.

## Equitable Secures Lillian Lorraine

LILLIAN LORRAINE, whose wonderful work as star in the numerous Ziegfeld Follies, Shubert's Winter Garden, and later as supreme star of the bigger Keith vaudeville houses, and who is now at Los Angeles devoting her time solely to motion picture work, is to be a feature on the Equitable program early in the forthcoming schedule, at a date in December to be definitely set and announced shortly.

**Lillian Lorraine.**

Miss Lorraine makes her screen debut on the Equitable program in a specially elaborate production of an original work entitled "Should a Woman Forgive?" which was produced by Messrs. Horkheimer at their Long Beach, Cal., studios, especially for Equitable.

"Should a Woman Forgive" is in five acts, and was staged amid extremely beautiful surroundings, and in scenic sets that, judging from their looks, must have required long, patient work. The story itself, even in the hands of a less talented artiste, would have had a potent appeal. Its striking situations, the element of human interest, and the absolute logic of it all, constitute what should prove to be one of the real big hits of the season.

## Flickers

THE American Slide and Poster Co. has not been doing much in the way of publicity of recent months, and I was quite pleased during my last trip to Chicago to find them still housed in the same quarters, in the First National Bank Building. S. VonRonkle, sponsor for this company, informs us that he has disposed of the Milwaukee and Chicago, North Side branch exchanges, which are now operated by the General Film Co., and he is devoting his entire attention to the above mentioned office.

* * *

The American Company is specializing in mounting paper for all releases, also regular posters unmounted for all General Film Co. releases. Their mounting plant, although not advertised, is doing a large amount of work for outside exchanges, likewise their advertising slide plant.

* * *

That genial personage, Tom Quill, is still calling on the picture trade in Chicago, and telling everybody how perfectly good the Goes Lithograph Co. is. Tom, by dint of hard work and the reliable concern behind him, is cleaning up.

* * *

F. O. Nielsen, whom you have all met more than once in New York, Dayton, yes, and any other place a convention has happened, hasn't changed a bit. He is the same old fellow with the same old habits, excepting one. Now he says, no, thank you, I'll have a cigar; or, no, thank you, a little water, please.

* * *

Herbert Hoagland, now assistant general manager for the Selig Co., is longing for another week-end on the big white lighted alley.

* * *

V. R. Day, of the Essanay Co., after his five months' trip through South America, looks fine and fit. He still aspires to the title of amateur champion, but believe me, Day knows a lot more about pictures than he ever will know about Kelly pool.

* * *

I had the thought of New York brought back to me very suddenly one night in front of the Sherman Hotel. What at first sounded to me like one of those well-known underground rumbles we now hear every day along Broadway proved to be that well-known bass voice of George Magie, saying just an ordinary, "Hello, Mac."

I was promised a visit in Chicago by another New Yorker who was sure he would be there during my stay. He disappointed. I won't mention his name unless he breaks his word again. Jack Skerrett, please write.

* * *

In Cleveland, H. A. Bandy, district manager for the Triangle Film Corporation, allowed himself to be talked with in his private office, and an interesting little story will be coming from him shortly. MAC.

## E. P. Sullivan in Kalem Feature

### Will Play Title Role in "The Black Crook"—Much Activity At Cliffside.

A SMALL army of people is working at top speed over at Kalem's Cliffside (N. J.) studios these days. In one part of the spacious grounds, a score or more of girls are assiduously practicing the intricate steps of a chorus number. On one of the big stages men are busily engaged in constructing fairy grottoes, gnomes' dens and other places which, during our youthful days, we imagined were inhabited by immortal creatures. On still another stage, a company of people dressed in the costumes of other days, are working under the eagle eyes of Robert G. Vignola, the Kalem director, who is responsible for some of the most notable successes that company has ever produced.

**E. P. Sullivan.**

The reason for all this activity lies in the fact that Kalem is engaged upon the task of filming a four-act production of "The Black Crook," the famous extravaganza which created theatrical history and excited such a furor when first presented at Niblo's Garden, New York City, in 1866.

Of more than passing interest in this connection, is the acquisition of E. P. Sullivan, who is to play the title role and assist Mr. Vignola in producing "The Black Crook." Mr. Sullivan, probably more than any other individual, is qualified to act in this dual capacity, because of the fact he has appeared as Herzog, "The Black Crook," upwards of five hundred times upon the stage and has staged the extravaganza for the celebrated Kiralfy Brothers, who were famous for the magnificence of their productions.

Mention has been made of the score of girls rehearsing chorus numbers for the Kalem production. The chorus girls, as we know them today, were first introduced to the public in "The Black Crook," and created a tremendous sensation. The Kalem production also establishes a precedent since in it, for the first time in the history of motion pictures, are seen chorus numbers originated exclusively for use in a photoplay. These numbers, by the way, are being rehearsed under the direction of Julian Alfred.

An unusually strong cast of players has been engaged to enact the roles of Rodolphe, Count Wolfenstein, Amina, Von Puffengruntz, Zamiel, Greppo, Stalacta, etc. Incidentally, Roland Bottomley, the English star who appears in another Kalem production, "The Net of Deceit," makes his bow as a permanent Kalem star, in the role of Rodolphe. It was due to Mr. Bottomley's superb work in "The Net of Deceit," that he has been added to the Kalem stock company. The date upon which "The Black Crook" is to be issued will be announced shortly. The feature will be released in regular service.

### MAUDE FEALY GOES TO KLEINE.

George Kleine has engaged Maude Fealy to head a new company. Miss Fealy will be seen in a series of big features during the present season. Her first subject will be "Bondwomen." the making of which is now under way. The latest Kleine star, in accordance with the policy of the company, will be supported by a strong cast.

# The Motion Picture Exhibitor

## ARRANGEMENTS FOR OHIO CONVENTION.

### President Sawyer Appoints Local Committees to Take Care of Visitors.

INVITATIONS have been sent to every exhibitor in the state to attend an organization convention in Cleveland October 19 and 20, on call of Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, and officers of the Cleveland local. Committees have been appointed and a program of business and entertainment arranged.

The convention, with President Herrington in the chair, promises complete and satisfactory settlement of affairs with regard to the league in this state (Ohio). It is the aim to unify all exhibitors into a compact organization strong enough to combat the forces that have in the past worked to harm the picture business. The permanent alliance of all exhibitors undoubtedly will be the result of this conference—and for years this has been the aim of Cleveland men. Sessions will be held at the Hollenden Hotel. Committees, appointed by President Sawyer of the Cleveland local, include:

Finance—C. A. McGown, A. Mahrer, Frank Kenney, W. H. Horsey and Gus. Schroeder.

Automobile—F. E. Simmons, George Heimbach and C. S. Horner.

Banquet—Ernest Schwartz, Frank Kenney and Sam Bullock.

Shows—Fred Brandt, E. N. Downs and M. A. Malaney.

Manufacturers—W. J. Slimm, Sid. Bartlett and F. J. Schad.

Ladies' Committee—Mrs. S. E. Morris, Mrs. George Heimbach, Mrs. W. J. Slimm, Mrs. E. N. Downs, Mrs. Foster E. Simmons, Mrs. F. E. Brandt, Mrs. Frank M. Kenney and Mrs. B. J. Sawyer.

Speakers—C. A. McGown, A. Mahrer and Frank Kenney.

Publicity—C. A. McGown, E. N. Downs and A. R. McCandlish.

## MASSACHUSETTS MEETING.

### Bay State Exhibitors Confer on Legislative Matters—Ball December 1.

A MEETING of the Massachusetts Motion Picture Exhibitors' League was held on Wednesday afternoon, September 29, in Rathbone Hall, Boston, Mass. The meeting was addressed by Granville P. Macfarland, editorial manager of the Boston American, who gave some valuable advice to the members regarding the fight against any adverse legislation that might come before the Massachusetts legislature during the coming session.

Following his address, President Ernest H. Horstmann appointed a committee to outline a campaign against legislation. This committee comprises John Lydon, J. Eslow of the Universal Film Company, Manager Harry F. Campbell of the Fox Film Corporation and Mrs. Alice Carroll.

This committee will hold frequent meetings and will advise the members of their decisions. To be successful in their work, it is absolutely necessary that the committee receive the co-operation of every exhibitor in the state. It makes no difference whether that exhibitor is a member of the league, he should feel it to be his duty to help this committee and work with them in their efforts to defeat the enactment of adverse laws.

Chairman S. Grant of the ball committee announced at this meeting that the ball will be held on December 1 in the Boston Arena. The price of the tickets will be one dollar each. This affair proved an unexpected success last year and every effort should be made to eclipse that affair.

A large number of the manufacturers have assured the committee of their intention to send several stars to the affair and every effort will be made to introduce each star to the audience in person.

## NEW YORK EXHIBITORS ACTIVE AND UNITED.

### The Campaign for New Standee Regulations and Against the New Constitution.

THE organized exhibitors of the City of New York had a well attended meeting at the Vitagraph Theater on Friday, October 1, to consider the plan of President Lee A. Ochs for the passage of an ordinance allowing standees in motion picture theaters under certain restrictions. The text of the proposed ordinance was printed exclusively in the last issue of the Moving Picture World. Mr. Ochs called the meeting to order and in a brief resume of the situation urged the exhibitors to get in touch with their respective Aldermen and induce them to vote for the ordinance. Mr. Ochs then called upon W. Stephen Bush of The Moving Picture World to address the meeting on the subject of the fight against the new constitution, the framers of which had given the motion picture interests such scant courtesy. The speaker explained that a committee of film men appeared before the Bill of Rights Committee at Albany to ask that the freedom of the press be extended to the motion picture. The members of the committee who boasted of their ignorance of motion pictures refused to recognize the legitimate rights and aspirations of the film industry. They would not even give the speakers a fair and full hearing. The new constitution, Mr. Bush said, was a thing of shreds and patches and ought to be rejected at the polls. The speaker had brought along sets of slides to be given free to all exhibitors who cared to use them. The slides were quickly used by the exhibitors present. It was resolved to endorse the campaign of The Moving Picture World. The local exhibitors will co-operate with the Moving Picture World in conducting a State-wide campaign.

## CALL FOR KANSAS CONVENTION.

The next annual convention of the Motion Picture Exhibitors League of America, Kansas branch, will be held in Pittsburg, Kansas, on Monday and Tuesday, October 18th and 19th.

Make a special effort to attend. Even if it does inconvenience you, come. Questions of vital interest to exhibitors, especially the censorship of motion pictures, will be discussed and some method of protecting our rights formulated.

Every exhibitor in the State should attend this meeting. We want to see you at Pittsburg whether you are a member of the league or not. Just so you are an exhibitor is all that is necessary to insure you a welcome. Yours fraternally,

P. J. CONCANNON, Secretary.

## HARLEM PICTURE MEN ORGANIZE.

The employees of the moving picture theaters of Harlem, New York, have formed a welfare social club. At a meeting held at the Eagle Theater, 1852 Third avenue, these officers were elected: President, J. Galvin; vice-president, B. Stern; secretary, H. Phillips; treasurer, M. Yerisberg; sergeant at arms, W. Dunham. The club will give a ball at Laurel Garden, 25 East 116th street, Monday evening, October 25.

## CINEMA EXHIBITORS THIRD BALL.

The third annual entertainment and ball of the Cinema Exhibitors' Association of the Bronx will be held at Hunt's Point Palace, 163d and Southern Boulevard, on Monday, November 1.

## HERRINGTON ISSUES INVITATION.

President Herrington of the Motion Picture Exhibitors' League has issued an invitation to exhibitors in the States of Indiana, Illinois, Michigan, Kentucky, West Virginia and Pennsylvania to attend the convention of Ohio exhibitors at Cleveland on October 19 and 20. All exhibitors will be welcome and the Cleveland members have made arrangements to give everybody a good time.

## E. H. Calvert, Essanay Director

E. H. CALVERT, one of Essanay's leading directors, has gone on a hunting and fishing trip to the Ozarks, in Southern Missouri, after several months of strenuous work. Mr. Calvert is an expert with the gun, having been one of the best marksmen in the army. A West Point man, he retired as a captain after fourteen years' service, to go on the stage.

E. H. Calvert.

Mr. Calvert spent the summer at Chattanooga, Tenn., where he directed the series of "Tish" photoplays by Mary Roberts Rinehart, as well as several other photoplays, in some of which he himself took the leads.

He then went to "The Pines" near Waukegan, Ill., where he directed "The Man Trail," Essanay's six-act photoplay taken from the recently published novel by Henry Oyen. Since then he directed "The Circular Path" and "The Outer Edge," two three-reel dramas featuring Henry B. Walthall and Warda Howard, as well as several other plays.

Mr. Calvert had a wide stage experience before joining Essanay as an actor and later as a director. He played the part of Captain Hogman in "Arizona" and Messala in "Ben Hur." He also played in "The House of a Thousand Candles," with E. H. Holland, in "A Knight for a Day," "Coming Through the Rye," and many other well known plays, besides acting for some time in stock.

### HARRIS PRODUCING "FOR SALE, A BABY."

Perry N. Vekroff, who recently produced the film version of "School Bells" for the Charles K. Harris Feature Film Company, has commenced the production of "For Sale, a Baby," from the famous Harris song by that title at the Kinemacolor studios at Whitestone. Arthur Donaldson is playing the leading role of Jacob Cohen. He is supported by Florence Hackett, Jack Johnston and Somia Masselle.

"For Sale, a Baby," will be five reels in length. The story deals with a baby who is found and brought up in humble surroundings by poor foster parents. The entrance of a young millionaire in disguise, when the baby is grown, who falls in love with the girl, and the subsequent disclosure of her true identity make a most charming and heart touching drama.

This is the third of the pictures produced from scenarios written by Charles K. Harris, after famous songs of his own composition.

### V-L-S-E MANAGERS AS EDITORS.

Taking their cue from the helpfulness to them of the home office's much talked-of house organ, "The Big Four Family," two of the branch managers of the V-L-S-E have donned the editorial mantle with a considerable degree of success. These are Tom North, manager of the Seattle branch, who is issuing every week a breezy, bracing newspaperlet, called "V-L-S-E Pals," and E. R. Pearson, in charge of the Kansas City office, who made his bow as a journalist this month with a publication called "The Big Four Clansman." Mr. Pearson issues the "Clansman" monthly, while "Pals" comes out every Saturday. As a matter of fact, Mr. North found that the interest among exhibitors in the paper was so marked that after the first four issues he was forced to enlarge its size from 6 by 9 inches to 10½ by 14.

### GUNNING-TICKARDT.

Announcement is made of the marriage of Helen Renick Tickardt, daughter of Mr. and Mrs. Frederick L. Tickardt of Circleville, Ohio, to Fred C. Gunning of New York. The ceremony was performed at Circleville on Thursday, September 13.

## Edmund Breese For Metro

EDMUND BREESE, the eminent dramatic actor, whose popularity has been growing ever since he began "roughing it" in the adventurous characters he has portrayed in the Popular Plays and Players of Metro picturizations of Robert W. Service's stirring poems, beginning with "The Shooting of Dan McGrew," has scored again in the adaptation of "The Song of the Wage Slave," now scheduled for release in the Metro program. The picture teems with thrilling episodes and shows Mr. Breese at his best.

Edmund Breese.

In "The Song of the Wage Slave" Mr. Breese is called upon to exemplify many occupations that are absolutely hazardous in their undertaking. His adventures carry him down into the mines, where he swings a pick with "the best of 'em"; next he is a lumberjack, superintending the dynamiting of a log jam; again he is a prospector flirting with death on the ragged edge of a dangerous cliff.

Breese is thoroughly at home in these heroic parts, his characterization of them being an artistic triumph. His sturdy nature and robust physique stand him in good stead, for few actors could possibly withstand the hardships, or accomplish the feats he does, in the picturization of the Service poems. The fine highlights and shadows of emotion are faithfully portrayed by this capable actor, who possesses the rare gifts essential for an adequate presentation of the chief character in Service's powerful poem.

"The Song of the Wage Slave" is the second of the Popular Plays and Players Metro series of Service poems picturized, and Mr. Breese was never seen to better advantage. He is supported by a strong cast, and many of the pictures,, made with "the great outdoors" for a background, are wonderful features in themselves.

## Virginia Foltz Returns To Profession

DASHING Virginia Foltz, one of the stage idols of a few seasons ago, daughter of Mrs. Clara Shortridge Foltz, the Los Angeles attorney, and now a prominent figure in the Los Angeles smart set, has been coaxed out of her retirement by the lure of the films and has joined Pallas Pictures. She makes her first appearance in "The Gentleman from Indiana" in support of Dustin Farnum.

Virginia Foltz.

Virginia Foltz, prior to her marriage two years ago to a well known realty man of California, was known from coast to coast for her Pepita in "Mme. Sherry," a part she played for three straight seasons. Prior to that she toured South America at the head of "The Merry Widow."

The return of Virginia Foltz in the cast of "The Gentleman from Indiana" suggests the superior personnel which moving pictures are able to attract through offering women the opportunity to lead both a domestic and a professional life.

Her advent into the moving picture colony occasioned much surprise among her many friends in Los Angeles.

## Louise Bates Now "Falstaff Girl"

THERE is wailing and gnashing of teeth along Broadway, in the vicinity of the white lights, also several managers are cursing at moving pictures for their inroads on the ranks of talent—for Louise Emerald Bates has forsaken Broadway and gone forty-five minutes thence, to Thanhouser's at New Rochelle. Miss Bates has accepted an engagement to become Edwin Thanhouser's "Falstaff Girl," in which Riley Chamberlin, Arthur Cunningham, Claude Cooper and Frances Keyes are now cavorting.

Louise Bates.

Louise Bates has for the past few years been one of the most magnetic figures in musical comedy. She was the prima donna in "The Passing Show" and played the lead with Julian Eltinge in "The Fascinating Widow." She is a blonde beauty with one of those spontaneous personalities that looks as if it is going to break out any second. She is blessed with the kind of a figure that Ziegfeld catches audiences with, and a smile that continually plays tag all over her facial features. Blanche Ring's famous smile is surpassed by fifty per cent. of lusciousness.

By featuring her in Falstaff comedies Mr. Thanhouser will set a precedent, for Miss Bates is peculiarly fitted, naturally and by training, to introduce a style of work as yet unknown in pictures.

## Adele Farrington

MISS ADELE FARRINGTON has been engaged especially for the lead in "This Is the Life," the third of the famous "Buck Parvin" series from the pen of Charles E. Van Loan now in production at the Santa Barbara studio of the American Film Company, Inc. Miss Farrington essays the role of Mrs. Addie Gribble, a lay person afflicted with an unconquerable ambition to shine as a picture star. The author has woven into the story a cascade of gems from his storehouse of fun, and Director William Bertram has made an accurate and effective transition.

Adele Farrington.

As Mrs. Gribble Miss Farrington insists that she be permitted to perform all sorts of remarkable stunts, that her rise to stardom may be the more quickly accomplished. And the director lets her have her own way with the result that "This Is the Life" is filled with thrill after thrill. She is lowered from the roof of a burning building and left suspended in midair, while flames and smoke encompass her, and then forced to endure the ordeal of a good drenching from a hose in the hands of the local fire fighters.

Also she drops from the branches of a tree into a deep and slimy pool of stagnant water. Miss Farrington has the support of Art Acord, as Buck Parvin. The fourth of the Van Loan series is now being adapted by William Pigott and will be called "Film Tempo."

## J. Frank Glendon

ONE of the latest additions to the ranks of motion picture leading men is J. Frank Glendon, who has been for a number of years a shining light upon the operatic, dramatic and vaudeville stage. He is a native of Shoteau, Montana, where his father was a Methodist minister. Shoteau is 55 miles from the nearest railroad and Mr. Glendon says that he remembers well in the days of his boyhood seeing his father start off to the church with his Bible under one arm and his rifle under the other.

J. Frank Glendon.

Until the age of twenty he lived the life of a Western boy, which includes a good deal of time spent on horseback, throwing a lasso and shooting with a rifle.

From the red school house at Shoteau he went to finish his education at Wesleyan University in Helena, Montana. He studied vocal music at the college and became a local celebrity. He left town suddenly one day with the Roscian Opera Company, who needed a singer of basso roles very much. Thus started his stage career which has extended for a period of ten years. He continued singing in opera for several years until the opera business began to wane. He then took to playing parts in dramatic productions and stock companies. As the pictures continued to get in their work on the stage drama he found refuge in vaudeville. In 1914 he burned his bridges behind him and plunged into the silent drama at Philadelphia, through the kindness of a Mr. Lubin, who resides in that city. His first feature engagement was to play the leading part in "The Salamander" for the B. S. Moss Company. He is at present playing the lead opposite Emmy Whalen at the B. A. Rolfe studios.

### BERNHARDT'S LAST YEAR ON THE SCREEN.

The Universal has just received a cablegram from its London headquarters that the negatives of "Jean Dore," the Sarah Bernhardt production filmed in Europe, are on the way here, which is interesting, in view of the fact that the actress' personal tour has been twice postponed and may even be wholly abandoned.

Here we have once more a striking illustration of the amazing development of the motion picture art which has enabled the great Frenchwoman to take just the precaution which will permit the millions of playgoers all over the world to pay her homage even if she never in the flesh faces the public again. The rumors that Madame Bernhardt was having trouble with her artificial leg need hardly be denied when it is stated, the cables proclaim, that never in all her career has she entered into the spirit of an undertaking with more zest and less apparent fatigue than in the picturization of "Jean Dore."

The extraordinary feature of this achievement is that not only will Bernhardt be seen in many cities and countries simultaneously, but for the first time in the history of stage or screen a new play by a Parisian author of great renown will be seen on the screen before it is produced here as a spoken play.

### DR. BOSEKE ON THE JOB.

Dr. E. J. Boseke, who spent about two months in New York City, during which time the Associated Film Sales Corporation was formed, has returned to his home in Santa Barbara, California, and has taken up his duties at the Santa Barbara motion picture studios. He wires that his companies are hard at work on some new ideas in the way of two-reel dramas to be released on the Associated program.

## Norbert Lusk

NORBERT LUSK, magazine writer and photoplaywright, formerly with Lubin and World Film, has been engaged by Universal for a long period. Mr. Lusk will contribute original stories from time to time, but his work will be chiefly confined to feature adaptations, the first of which, a version of the legendary German classic "Undine," has been completed.

Work of arranging for the screen a series, not serial, of twelve three-reel stories, each episode distinct in itself, is now being carried on. The well known English novelists, C. N. and A. M. Williamson, authors of "The Lightning Conductor," "The Car of Destiny," and other best sellers, are under contract to write this series, entitled "The Journal of Lord John," the release date of each installment and its appearance in The Ladies' World being simultaneous. The authors are now in this country and Mr. Lusk is preparing the scripts of the detective romance in collaboration with them. William Garwood will be starred as Lord John, and is now in Universal City engaged on the initial chapter, with prominent players in his support.

Norbert Lusk.

Current Vitagraph and Kalem releases, "A Pillar of Flame," and "The Curious Case of Meredith Stanhope," are also from Mr. Lusk's typewriter. His success in fitting Harry Myers and Rosemary Theby with congenial roles in "The Double Life," has encouraged Mr. Lusk to begin work on a story for them in which Miss Theby will be cast for a character entirely new to the screen.

### "PENNINGTON'S CHOICE" FINISHED.

The Quality Pictures Corporation has finished the production of "Pennington's Choice," a five-reel story of the Canadian Northwest, in which Francis X. Bushman and Beverly Bayne play the leading roles. The story is one of intense interest, with many thrilling dramatic situations that are unusual. Many of the scenes photographed in this picture were taken at Bear Valley, Cal., where the rugged rocks and nature's beauty spots have given to the picture beautiful backgrounds. Several scenes were taken in Mt. Shasta, California, which is nearly a thousand miles from the Quality Pictures Corporation studio in Hollywood.

### MONROE ISEN, NEW YORK BRANCH MANAGER OF ASSOCIATED.

The Associated Film Sales Corporation has been fortunate in securing the services of Monroe Isen as branch manager of their New York exchange. Mr. Isen is a well-known exchange man, having been with the Universal's Twenty-third street branch for several years, where he made many friends of the leading exhibitors of New York. He was also assistant manager of the Kriterion Film Service when that concern was releasing. His new offices are at 110 West Fortieth street, where he is welcoming his many friends among the exhibitors.

### BRADLEY WRITES A BOOK.

Willard Bradley, "Mayor" of Greenwich Village, America's Latin Quarter, who is well known in the realm of motion pictures, by virtue of having been one of the original producers, has written a book.

It is a treatise on the art of the scenario entitled "The Photo-Dramatist." It is profusely illustrated with scenes from a few of the motographic masterpieces, and will contain a few pointers to the prospective photoplaywright from the pen of D. W. Griffith. It will appear about October 16.

## Ohio State League Call

### Meeting to Be Held at Columbus to Protest Action of Censors.

Columbus, Ohio, October 1, 1915.

Chalmers Publishing Company,
New York, N. Y.

Gentlemen: I have received letters and telegrams from exhibitors all over the state of Ohio, requesting me to call a special meeting for the purpose of protesting against the action of the Censor Board in rejecting "Hypocrites" and "The Birth of a Nation."

Other matters of special importance to Ohio exhibitors will come up for discussion.

Kindly announce in the columns of the World that all members of Ohio State Branch No. 1, M. P. E. L. of America, and all other exhibitors of motion pictures, meet in Columbus on Tuesday, October 19, at the Chittenden Hotel at 10 a. m. Both a morning and afternoon session will be held.

Yours truly,
MAX STEARN, President.

### GEORGE KLEINE OPENS NEW OFFICE IN CINCINNATI.

A new Kleine office, to handle the features of the Kleine-Edison Feature Service, has been opened in Cincinnati, to care for the ever-increasing volume of business from that territory. The office will be in charge of H. A. Bugie, promoted out of the New York office, and will be located at 138-140 West Seventh street.

### MYRTLE STEDMAN ELECTED MEMBER BOARD OF TRADE.

Myrtle Stedman, the popular star of The Oliver Morosco Photoplay Company, has received the distinction of being the first woman elected to become a member of the newly organized Motion Picture Board of Trade of America, which is composed of prominent people and firms in the various branches of the industry.

## Lillian Niederaur

LILLIAN NIEDERAUR is a native of Boston, where she received her schooling and grew up from a child to womanhood. At the age of eighteen Miss Niederaur was much in demand at local amateur entertainments and was very popular with the society people whom she entertained at the receptions. It was at one of these local affairs that Manager Dennison of the Malley-Dennison Stock Company, then playing at the Savoy theater, Boston, saw and observed her dramatic ability. This meeting resulted in a trial engagement for Miss Niederaur at the Savoy theater, and her clever portrayal of the character she had been cast for was so pronounced she was immediately placed on the regular payroll of the theater, after which she played many important roles, remaining with the Malley-Dennison Stock Company several seasons continuously. Leaving Boston, she joined a number of traveling road shows, all artistically successful but some of them financially disastrous; but it gave Miss Niederaur much practical experience in theatricals. Later, Miss Niederaur arrived in New York, but her past reputation as an accomplished ingenue and character woman had preceded her and she was quickly engaged by A. G. Delamater to play a difficult role in "Graustark." The following season Miss Niederaur engaged with the Cohan & Harris forces to play an important role in "Nearly Married." During the early part of the current season Miss Niederaur was leading woman with the Hamilton Players of New York City and at the same time played the leads for the Sterling Camera & Film Company in its film productions, making her first appearance in the five-part New York detective story, "The Game of Three," as Mazie King, the adventuress. Miss Niederaur is a very beautiful woman and an accomplished actress.

Lillian Niederaur.

# Noted Author Writes For Equitable

### Richard Le Gallienne Succumbs to Motion Pictures and Contributes a Scenario.

RICHARD LE GALLIENNE has, at last, succumbed to the jingle of the screen dollars. He has just completed a sensational five act scenario for the Equitable Motion Pictures Corporation entitled "The Chain Invisible," which he has constructed with a foreword of more or less interest to the producing company and the public at large.

"The Chain Invisible," says Le Gallienne, "is founded on the proposition that a healthy, normal man and woman, each entirely dissimilar from the other in birth, breeding, education, tastes, temperament and disposition, must inevitably fall in love with each other, provided they are constantly thrown into each other's society and have absolutely no opportunity for conversation or intimacy with any other human being.

"This theory is advanced on the belief that such falling in love is merely the inexorable working of nature—that two people so living are bound together by an invisible chain which merely stretches if they chance to be separated afterwards. But the chain never breaks."

In order to get the parts into right hands it was decided to have twenty copies of the scenario written and one given to each of the noted players associated with Equitable, and then have the players themselves vote as to who should play the important roles.

Among the players who will be asked to vote are Robert Edeson, Kathryn Osterman, Lenore Ulrich, Florence Reed, Clara Whipple, Lily Cahill, Robert T. Haines, Margarita Fischer, Edwin Arden, Brandon Tynan, Alexandra Carlisle, Gail Kane, Katharine Kaelred, Charles J. Ross, Hilda Spong, Molly McIntyre, Helen Ware, and Thomas A. Wise. The men will have two votes each, and the women one, which will even the matter of counts.

Richard Le Gallienne has been one of the foremost fictionists since 1887. Since 1912 big motion picture interests have been endeavoring to inveigle him into creating characters and scenes available for the screen, and which would be in keeping with his high standing as an author and literary critic. All their blandishments were resisted, however, until the Equitable Motion Pictures Corporation invited him to see how its pictures were presented and join the ranks of its writers, backing up the invitation by a financial consideration which carried a great deal of weight. "The Chain Invisible" was the result.

---

## VOGUE FILMS, INC., NEW MUTUAL COMEDY.

Announcement is made of a brand new comedy producing company, Vogue Films, Inc., which will have its first release on the Mutual program in November. The advent of this new company is without undue noise or preliminary trumpeting, having completed its organization without a hint of the plan reaching the trade. Studios have been obtained in Los Angeles, and work is already in progress, although actual turning of the crank on the first picture will not take place until next week.

There will be no announcement as to comedians until later, except that they will be of the artistically eccentric kind, set in stories that have understandable plots. The resultant comedy situations will be legitimate ones, a departure from the often seen "laughs for laughs' sake" construction.

The managing director of the new organization is admittedly one of the master producers of the country, and equally well known abroad. He will devote his entire time to Vogue Films, an assurance that the exceptional quality marking his work will be given to the forthcoming comedy releases. The entire financing of the company was done in the West.

## ADDITION TO SELIG CHICAGO PLANT.

A new addition to the Selig Polyscope Company's plant in Chicago has just been completed for the purpose of housing the laboratories and technical departments. The new addition, built of steel, brick and stone, is three stories high, and new machinery installed in this addition aggregates in cost many thousands of dollars. The new addition includes the negative department, assembling department, developing department, printing department, perforating department, drying rooms, machine shop and film inspection department. There is also a job printing office in the new addition.

The film editorial department, with modernly-equipped projecting rooms, is also located in the new addition, as are the editorial rooms of the Hearst-Selig News Pictorial. The great vaults, which contain new films, negatives and other equipment, are also found in the new addition to the Selig plant. The new building was recently occupied and is in active operation.

# Edwin Arden in World Film

IN EDWIN ARDEN the World Film Corporation has secured the services of one of the soundest and best-known actors in the United States who has contributed to the stage a long list of fine and manly impersonations which have created for him a wide public.

He graduated with Keene and Booth and made some of his earliest successes with W. H. Crane, Maude Adams, Kyrle Bellew, Eleanor Robson and Madame Simone. One of his most recent parts was that of George D'Alroz in "Caste"; he played in "Raffles," "Diplomacy," "The Thief" and many other famous successes.

Experience in stock, appearances in "Romeo and Juliet," "Julius Caesar" and many other great productions confirmed Mr. Arden's knowledge of the requirements of high-class stage work, which has stood him in good stead in the few pictures that have so far revealed his screen efforts to the motion picture theatergoing public.

Mr. Arden screens exceedingly well, has an agreeable personality, and, possessing a vigorous, refined and impressive style of acting will surely please the patrons of World Film. The name of the first photoplay in which Mr. Arden will appear under the World Film banner will be duly announced.

Edwin Arden.

## NEW KALEM PLANT AT LOS ANGELES.

The announcement that Kalem Company is to build a big new plant at Los Angeles is in line with the general policy of consolidation and improvement of production facilities among the older producing companies. Kalem has just finished a complete modern studio at Cliffside, N. J., as headquarters for its Eastern productions, and the new California plant will effect the consolidation of all its operations on the Pacific Coast, where it has heretofore maintained three separate studios. It is now offering for sale the newest and best of its three old locations at Hollywood.

Both the New York and Hollywood studios, which the company has outgrown, are well equipped, efficient, up-to-date plants, and will undoubtedly be snapped up by producers who are looking for bargains in ready-made studios.

## STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF AUGUST 24, 1912,

of MOVING PICTURE WORLD, published weekly at New York, N. Y., for October 1, 1915:

NAME OF POST OFFICE ADDRESS.
Editor, John Wylie.............17 Madison Ave., New York
Managing Editor, John Wylie...17 Madison Ave., New York
Business Managers, { John F. Chalmers, Eliza J. Chalmers, John Wylie } 17 Madison Ave., New York.
Publishers, Chalmers Publishing Company, 17 Madison Ave., New York (a New York corporation).
Owner, Chalmers Publishing Company, 17 Madison Ave., New York, the stockholders of which are James P. Chalmers, Eliza J. Chalmers, John F. Chalmers and John Wylie, all at 17 Madison Ave., New York.
Known bondholders, mortgagees, and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages, or other securities—None.

JOHN WYLIE,
Business Manager.

Sworn to and subscribed before me this 1st day of October, 1915. JAMES H. SEAMAN.
[Seal.] Notary Public, N. Y. Co. (121).
Certificate filed in N. Y. County, Register's No. 7057.
(My commission expires March 30, 1917.)

# Music for the Picture

Conducted by **CLARENCE E. SINN**

## Still on the Map.

MISS FLORENCE L. CURRIER, who helped to put Barton, Vermont, on the map, sends us a few comments that are worth while. She says:

The music page in the Moving Picture World has been so infrequent of late that I had almost suspected you had given up in despair; but you mustn't. There is a greater need for it all the time with the three to six-part stories now so much in vogue, and which require the most adroit handling or they are badly marred by their musical accompaniments.

Opinions to the contrary, I still believe in the big organ for cities and large towns and the lone piano for the hamlets and medium sized towns where they cannot afford an organ. Were I a manager or proprietor of any picture house I would save every extra dollar for a good pipe-organ rather than use a cheap orchestra. (The reader will note Miss Currier says "good pipe-organ" as compared with "cheap orchestra." In this we can all heartily agree with her. She continues):

One player will always handle the pictures better than several, and I am glad to find Mr. E. S. Rogers agreeing with me.

A Mr. Nickle, whose article appears in the Moving Picture World issue of July 3d, is right. If we picture players are placed where we can see the screen without being ourselves seen by the audience, every one of us will produce better musical settings for the pictures. (I can also concur gladly in this. The audience should not be detracted by the musician nor the musician by the audience. It works both ways.—C. E. S.) Miss C. says further:

I have never offered special programs for any particular picture, because if I am to be of any assistance to those who play in picture houses, it will be they who play in the smaller up-country theaters, and with releases of over 100 per week such programs could be of little value to the people I try to help. (Except to give them a working idea of the kind of music appropriaet to certain pictures and how placed.—C. E. S.)

Remember, too, it is very hard for we pianists to find the large quantities of music we must have, and few can get special stuff just when needed. It is strange that some good musical magazine doesn't have a special department devoted exclusively to picture music. There must be over 20,000 of us playing every night in picture houses, and they are neglecting an opportunity to increase circulation and be of benefit to us.

Kalem is on the right track when in producing "Midnight at Maxims" they also furnish the musical score. I was afraid of this picture until I learned this fact. Perhaps I won't confine myself to the score in its entirety, but it will certainly offer the cues and the general theme.

This is what the up-country pianists may probably do with other programs of special pictures. Then again, perhaps you may find the Kalem score perfectly adaptable to your needs. Whichever way you look at it, music programs for special pictures can be very helpful at times, providing they are carefully and thoughtfully arranged. They will at least suggest the nature of the music required and where to play it. As to its interpretation—well, that is up to the pianist or orchestra leader anyway, no matter who chooses the music.

## Musical Magazines.

The above correspondent advances the idea that some good musical magazine should include a department for picture music. Well, I don't know. Maybe it would be all right—for the picture musician who cannot afford a great outlay for music; what would there be in it for the magazine? Increased circulation, yes—principally among those who buy little or nothing. But if it ever looks like a paying proposition somebody will try it. Meanwhile our present magazines, though not pretending to cater to picture musicians, contain much that is useful. Any pianist in possession of a few years' back numbers of the "Etude," for example, has a store of good characteristic music, every number of which can be used at some time in picture playing.

## Exchanging Music.

Why cannot someone establish a bureau of exchange through which pianists and others could exchange music with one another? Of course, if one wants to keep all the music he owns this would not appeal to him; he is accumulating a library. But they who feel they must change music every night and cannot afford the expense, might find it profitable to exchange with others in the same position. This has been suggested before, but to me it seems a good idea, so I am suggesting it again.

## Going Down?

Our old friend H. R. Seeman, who used to send us such excellent orchestral programs from New Orleans, has this to say about his home town:

So much is being published regarding music for the picture in the columns of the Moving Picture World, and it is gratifying to know that there seems to exist in the Northern and Eastern States a special interest by both manager and leader to make the music what it should be in a picture theater.

It is discouraging to know that so few of the leaders and picture players in the South (New Orleans especially) have taken the opportunity afforded through your department to make their music what it should be to the picture. These conditions are largely brought about by the absolute indifference shown by the class of managers and owners who are content with anything so long as there is a noise continuously. Consequently, today in this city of nearly 400,000 inhabitants there is not one orchestra employed in a picture theater.

I hope soon to see in this locality a feature house with an orchestra playing the pictures minutely. Surely there is a field for such. Today our largest picture theaters are offering less inducement to their patrons than the small picture houses in their immediate neighborhood.

Too much cannot be said regarding orchestra leader playing his picture properly. He can only consider himself assured when he will devote proper time, study and effort in making his music a part of the picture.

I have only given portions of Mr. Seeman's letter—those parts referring to conditions in New Orleans. The balance of the communication was mostly good advice to leaders. Judging from what Mr. Seeman has shown us in the past, I do not believe present conditions are due to past performances of leaders—at least, not in Mr. S.'s case. Do you remember how they put on "As You Like It" at the Lafayette theater in New Orleans and Mr. Seeman's share in it? Mr. Abe Seligman was the manager at that time, and he spared no pains in putting his pictures on in the best possible manner—including musical accompaniments. What's the matter? Has Mr. Seligman changed his mind or his job; or didn't the town sufficiently appreciate the right kind of picture shows?

Mr. Seeman compares his locality with northern and eastern states. The most of them are better off in respect to picture music than his town, but he mustn't overlook the Pacific states and other western places. Salt Lake City, San Francisco, Los Angeles and a number of cities out there have got a lot of us backed off the map.

## "The Melting Pot."

Mr. Harry I. Garson, managing director of the Broadway-Strand Theater Company, Detroit, Michigan, kindly sends the musical setting which he arranged for "The Melting Pot," which attracted much comment when that feature was shown at the Broadway-Strand theater:

1—When Walker Whitesides appears as Violinist, play March from Bacchus "Sylvia Ballet" (Delibes) until "David's Music Brings Dreams of America."

2—Play eight bars Intermezzo "Cavaliera Rusticana." Then segue:

3—"Romance in F minor" (Tschaikowsky) until Vera in her father's arms; then segue:

4—"Chanson Triste" (Tschaikowsky) until title: "As Governor of Kishineff, Ravendal, is Ordered to Kill the Jews." Then segue:

5—"Russian Hymn"—until title: "Upon a Mission of Mercy, Vera," etc.

6—"Hearts Ease" (Moret).

7—"Russian Hymn" until Easter procession. Segue:

8—"Christ Is Risen" (Sullivan) until bell rings.

9.—"Peer Gynt Suite." ("In the Halls of the Mountain King.") Play during massacre about seven minutes after David is shot by Ravendal and takes doll from dead sister. Then:

10—"Kol Nidri" once and segue.

11—"Visions" (Tschaikowsky) until title: "All Through the Night the Passion of Hate, etc."

12—Selection, "La Boheme" (Puccini) about nine minutes; when child on boat throws American flag to David, segue:

13—"Somewhere a Voice is Calling Me" (Tate) until dance hall scene.

14—Play fast waltz for Apache Dance; then:

15—"La Cinquantaine" (Gabriel-Marie) until title: "The Bond of Music."

16—Play eight measures and repeat "Kuiawiak" (Wienawski), segue:

17—"The Perfect Song" (from "Birth of a Nation"), Breil, until David in garret. Segue:

18—"Nur Wer Die Schusucht Keunt" (Tschaikowsky), play until David meets Vera's father; then segue:

19—"Elegie" (Massanet) until David throws revolver on table.

20—Play three minutes from finale of "Egmont Overture" (Beethoven), then segue.

21—Chorus, "The Perfect Song" ("Birth of a Nation"), until title: "America."

22—"Star Spangled Banner" to close.

N. B.—At title: "The Night of the Concert" when orchestra scene is on screen, have orchestra imitate tuning up.

No. 20—Have leader time overture *from the end* so as to finish overture with orchestra in picture.

### "Lady Audley's Secret."

Carrie Hetherington, who has contributed to our department many times in the past, submits her musical setting to this Fox feature. Here it is:

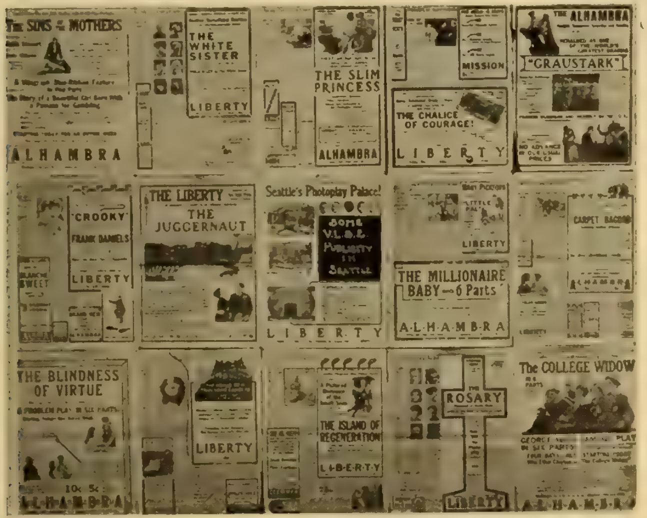
Start with "Fleeting Thoughts Waltz" (Garagusi).
After days of courtship, "Spring Song" (by Tewksbury).
Following day, "Dearest Waltz" (by Browne).
Remembering mother was insane, "Intermezzo" (by Mosckowski).
Weeks later, "Melody in D" (by Haasz).
Months later, "Scenes that are Brightest" (by Wallace).
Applies for job, "La Parisienne" (by Richards).
Delirious, "Loreley" (by Seeling).
Lucy's first visit, "Love Dreams" (by Blanke).
Later, "Wedding March" (Mendelssohn.
Homeward bound, "Quaker Girl Waltz" (by Monckton).
Lucy sees article in paper, "Semiramide potpourri."
On board ship, "Caro mio ben" (by Giordani).
Luke, "Semiramide."
Bob reads paper, "La Printemps Waltz" (by Carreno).
Tells husband of wife's death, "Beauty Eyes" (by Tosti).
Girl receives telegram, "La Printemps."
Lucy by fireplace, "Valse December" (by Godin).
Lucy goes into yard, "Phedra Overture," (by Massanet).
Bob spends week, "Amarylis Waltz" (by Segar).
Lucy steals into Bob's room, "Mysterioso" (by Zamecinck).
In London, "Etude" (by Chaminade).
She hears him coming, "Feramois" (by Rubenstein).
Lucy and husband go in to dinner, "Remembrance Waltz" (by Joyce).
Bob accuses Lucy, "Norma Overture" (Bellini).
Lucy in black, "Jubel Overture" (Weber).
Husband kisses her when dead, "Good-bye" (Tosti).
To End.

## THEATER ADVERTISING IN SEATTLE.

The accompanying illustration is a reproduction of a ten-foot-wide poster, compiled by Tom North, manager of the Seattle office of the V-L-S-E, showing three days' advertising placed by exhibitors of that city to advertise Big Four features, in addition to one hundred twenty-four-sheet stands.

Three theaters in Seattle alone, it is understood, spend $60,000 a year in newspaper advertising, as a result of which that city with a population of 300,000 people sells approximately 300,000 tickets for feature photoplays every week at prices ranging from ten to forty cents.

These theaters, as will be noted from the illustration, use quarter pages, half pages and full pages, with the result that from a few small, inconspicuous theaters that alone existed two years ago there have grown some of the finest moving picture theaters in the country.



Reproduction of a Poster, Ten Feet Wide, Compiled from Three Days' Advertising of V-L-S-E Features in Seattle.

Moving picture statistics show that these theaters do four times the business per capita of the other cities of the United States.

## ASSOCIATED COMPANIES TO LOS ANGELES.

The Associated Film Sales Corporation is preparing to send two comedy companies to Los Angeles, California, and they will be located at the D. L. Burke studios, where additions and alterations are now being made. These two comedy companies will work at the Deer Brand studios independently, all winter, which will give the Associated program four additional comedies a week.

## MUNICIPAL ADVERTISING THROUGH MOVING PICTURES.

By Frank C. Perkins.

The accompanying illustration shows the moving picture man taking pictures of the parade and sports held on July 5, 1915, at Redlands, California. This camera was bought by the Chamber of Commerce two years ago and many films have been taken, among them one of interesting and historic points in and around Redlands; one of the orange industry from seed to consumer; another of the "road building bee," at which 200 prominent citizens, including bankers, doctors, merchants and millionaires spent one day widening and improving a road into our mountains, and a film was also taken of the Fourth of July celebration in 1913, and also of the celebration July 5, 1915.

Taking Pictures for Redlands, Cal., Board of Trade.

It may be stated that the camera man is a local photographer who has had experience in taking moving pictures. He takes the work on contract, guaranteeing 1,000 feet of perfect film, and a committee from this organization works with him, planning the details and general film. The film is shown in one of the local moving picture shows. The Chamber of Commerce takes the house for one or two nights, paying the proprietor his house expense. He is always willing to give us the house for the amount of advertising he receives. Then the film is shown together with the regular program of pictures and the receipts, above the house expenses, go to the Chamber of Commerce for publicity purposes.

## South African Letter.

Kroonstad, O. F. S., South Africa.

UNDER the title of the African Film Productions, Limited, a new company has been formed for producing films locally on a hitherto undreamt-of scale. The producer, who has been engaged after negotiations extending over many months, is Mr. Lorimer, who leaves New York on the 25th of September. The company is prepared to consider plots and scenarios, and likewise applications from those who are anxious to join the staff as film actors. All such applications must be made by letter and addressed to the manager of the African Film Productions, Limited, P. O. Box 2787, Johannesburg, Transvaal, South Africa. Scenarios must be typewritten and should bear the full name and address of the sender. They will be read by competent judges, but no decision will be made until December 1, next. Each scenario submitted should be South African in character and atmosphere.

### Rumors and Indications of a New Exchange.

Dame Rumor has been busy lately spreading the story of a new company about to be formed. The African Theaters Trust admits nothing. I will, however, state that a new company is about to be formed, if all goes well; but at present I cannot divulge more details. The Theaters Trust has fully ninety-eight per cent. controlling interest in all bioscope theaters scattered over South Africa; so, unless this United Film Supply Company has a large capital, it is liable to become non est in a few months.

### Catering to the South African Fan.

The African Theaters Trust has begun producing a new weekly magazine, entitled "Stage and Cinema." The press notices and side line talk is, to my mind, fair. No doubt, improvements will come as the paper continues to be published, but a heap of good things to give joy to the South African fan—and he is slowly but surely increasing—could be included at very little extra cost. It's at present a policy of wait and see.

SIDNEY H. CRAWFORD.

# Reviews of Current Productions

## "The Woman Who Lied"

### Four-Reel Universal Offering Featuring Mary Fuller, Supported by a Competent Cast.

Reviewed by Robert C. McElravy.

IN THE opening scenes of this number Mary Fuller appears as a theatrical star, receiving congratulations on her performance, just completed. Numerous admirers crowd the dressing room. One of them objects to another's gift of flowers. The flame of jealousy is instantly lighted and a murder takes place. An innocent man steps into the scene and the actress, by a deliberate lie, fixes the crime upon him.

Scene from "The Woman Who Lied" (Victor).

The presentation of this murder scene is undoubtedly the strongest feature of this offering. It is enacted with a verve that makes the following situations seem a little slow and conventional. Toward the latter part of the story a second crisis is reached, in which the hero is vindicated and the guilty man brought to punishment. Paul Panzer and Milton Sills have the leading male parts and Edna Hunter appears as the girl who marries the murderer by mistake.

Following the murder in the dressing room the hero is sent to prison for life. Helen weds Gordon, the real murderer. The actress, in a fit of jealousy, tells the wife of Gordon's guilt. The two women become friends, through the influence of the child, and go West to start life anew. Gordon traces his wife and decides to follow her. Jack has already escaped prison and is in the West. The escape from prison was not a convincing scene; this and several other portions of the second and third reel are handled in a slightly mechanical way.

Jack meets the actress, who has been forced to sing in a dance hall. She takes him to Helen, whom he formerly loved. Gordon appears and this precipitates the crisis. Gordon is shot by the sheriff. The actress brings a touch of pathos into the closing scenes as she bends over the dead body of man for whom she lied.

---

## "In the Palace of the King"

### F. Marion Crawford's Novel Finely Adapted for Moving Pictures and Ably Directed by Fred E. Wright, for Essanay.

Reviewed by James S. McQuade.

AT THE very outset I am impelled to state that "In the Palace of the King" outranks any former Essanay production in magnificent settings, in the splendor of costumes and in the compelling grip of the story. It would be a great pleasure to be able to include the acting in the list, but that, while it could well be done on behalf of several able characterizations, cannot be done as a whole.

The period of the story is from 1540 to 1560, in the time of Philip the Second of Spain. Most of the action takes place in the Royal Palace, in Madrid, a fact that would daunt the most fearless of able directors; for it involves a sea of difficulties and troubles in the matter of exactness in architecture, furniture, uniforms, costumes and a long list of other details, all of which demand strict historic truth. Director Wright has succeeded admirably in creating the true atmosphere throughout. He was given carte blanche in the matter of expenditure, and the many fine sets in the production make an excellent and creditable showing.

In the first and second reels the spectator is given a view of the courtyard of the palace, where the return of Don John of Austria, half brother of Philip the Second, and his army, after the defeat of the Moors at Granada, is shown. And, by the way, these soldiers cannot be dubbed as "tin"; several troops of cavalry of the first regiment, I. N. G., and several companies of infantry, I. N. G., having been secured for the occasion. The uniforms and equipment are strictly of the period. Van Horn, the well-known costumer of Philadelphia, the most adept in his line in the country, furnished all the costumes and the uniforms.

The throne room in the palace is a magnificent interior, and the ball given in it is a scene of kaleidoscopic beauty. Here we view the flower of the Spanish Court dancing the old Spanish minuet, a combination of our own waltz, reel and more stately minuet. Several hundred couples are on the floor at the same moment.

The grand corridor of the palace is another fine interior, with its imposing columns of marble and its rich Moorish architecture. Special attention is invited to the King's dining room, in the fourth reel and to the vision there of the spider and his web, which comes to Adonis, the court jester. The grand staircase in the palace is another fine setting.

All these sets were made at the Essanay plant from original drawing of the Palace of the Alhambra, Madrid.

I nearly omitted to refer to the natural and artistic beauty of the group in the wedding scene, at the close of this fine photodrama. It has all the grace and charm of a posed picture, without its apparent stillness of attitude.

There can be nothing but praise for the acting of E. J. Ratcliffe, as Philip II, and Ernest Maupain, as Mendoza, commander of the Kings guard. Mr. Ratcliffe never once forgets that he is a King or that this especial King is filled with fear that Don John may win his crowd. The fine old soldier, Mendoza, could not by any means have fallen into abler hands than those of Mr. Maupain. The nice shade of character that reveals Mendoza's paternal love for his daughter, in the scene where he has bent her to the ground by a flood of wrath, is most artistically shown. Miss Arleen Hackett was unfortunately cast when she was assigned the role of Dolores de Mendoza. She is much too old for the part of this young and beautiful maiden of Spain, whose virgin love has been given to Don John, the conqueror of the Moors. As the opposite of Richard C. Travers, who appears as Don John, Miss Hackett had the effect of suppressing his ardor as a lover, so that he was placed at a great disadvantage. In the scene where Dolores forces the King to issue an order for the immediate release of her father, Miss Hackett shows fine histrionic talent.

Scene from "In the Palace of the King" (Essanay—V-L-S-E).

Lewis Edgard is always a prominent figure in the development of the story, in the role of court jester. As Inez de Mendoza, the blind sister of Dolores, Miss Nell Craig never forgets the affliction of her prototype. Her eyes are wide open all through the scenes, and one fails to catch sight of a single wink of the eyelashes. Indeed, Director Wright told me that Miss Craig suffered severely from inflamed eye balls for several days after the photoplay was finished. Special commendation is due Miss Lillian Drew, Sydney Ainsworth, and Thomas Commerford for the talented impersonation of the Princess of Eboli, Don Antonio Perez, the King's secretary, and the Prime Minister of Spain, respectively.

The release date is October 11, through V-L-S-E Inc.

## "The Master of the House"

### An Equitable Five-Part Drama Presenting Julius Steger in the Leading Role.

Reviewed by Lynde Denig.

THE story in this five-part picture is quite simple and a bit old fashioned. Many of the same elements have done service frequently in sentimental, heart-interest melodramas. A man, tiring of his faithful wife, responds to the attractivness of a young girl, elopes with her and lives to regret the day, for the girl is selfish and expensive. The errant husband is glad enough to return to the family that he deserted. There are tears and apologies and once more he becomes the master of the house.

There is nothing new or mentally stimulating in a drama of this description, but it does afford opportunity for the style of acting in which Julius Steger is proficient. His characterization of Frederick Hoffman, the faithless husband, is appealing enough to make the picture worth while, even if it is not particularly strong in other respects. Mr. Steger has a large following among vaudeville patrons and these, no doubt, will be moved by his emotional performance, especially in the last reel where he meets each member of his family, in turn, and gives a suitable display of affection and repentance for past misdeeds.

Scene from "The Master of the House" (Equitable).

Margot Williams is attractive in the role of the governess who enters the home of the Hoffmans and immediately captivates both father and son. There are several pretty locations and engaging scenes in the first reel, which brings the family affairs of the Hoffmans to a crisis. The master of the house insists that the governess shall not be discharged and presently we see them riding off together in an automobile, bound for New York. Then, for about two reels, we follow Hoffman on his disillusionizing career. With his new wife, for the first tie has been legally broken, he lives at fashionable hotels, squanders his fortune on a yacht and costly cars and leads a miserable existence in the bargain. He is ill and broken and a quite pitiable object when he returns to his first love. In the matter of settings the picture is well supplied and the acting of the players in support of Mr. Steger is adequate.

## "The Apaches of Paris"

### Four-Reel "Broadway Favorites" Picture—Tense, Sensational Melodrama That Will Hold 'Em—New Vein for Kalem.

Reviewed by Hanford C. Judson.

IT IS probable that some will be surprised at this offering, "The Apaches of Paris," after the Kalem trade mark. It is a four-reel picture and has a few wildly gripping human situations that make one carry home the wonder. Kalem doesn't often deal in the bass-drum way with the men and women of its pictures—every thump hitting you on the breast as the drum passes. Kalem thrills often lift you up out of your seat; but these thrills hammer you down into it. In realism, it suggest Zola; but it is not disgusting, although one death scene was kept on much too long. It is the kind of picture that pays in a show; for it tells one of those actor-and-director-proof stories, although its ending is sentimental and untruthful..

The directing is not strong; yet only in one or two places does it weaken the effect noticeably. Except in one role, played with marked sincerity and power by Edna Hibbard, there is very little real acting in it. The director (Robert Ellis) has this to his credit that he kept bad acting out of it.

Scene from "The Apaches of Paris" (Kalem).

One of the offering's features is a dance by Joseph Smith and Laura Hamilton, of a kind not often seen, and will be commented on by spectators on account of its grace and startling character. Marion Whitney plays an American girl in Paris, seduced by a roue (Robert Ellis) in a most melodramatic way. Arthur Houseman plays her American lover and Edna Hibbard plays her younger sister, who comes to Paris all innocently after the tragedy and soon stabs herself to escape from the villain; Paula Sherman, as another of his victims, does commendable work. The author is Howard Irving Young. The one really fine bit of acting is done, as we have said, by Miss Hibbard. She will—if she works hard—be a head-liner soon for, fortunately, she will not depend on beauty to please—she is not without prettiness—but will cultivate her talent. It is yet to be seen how she can handle subtle situations and whether she has insight into character.

## "Emmy of Stork's Nest

### A Columbia-Metro Production in Which Mary Miles Minter Gives a Charming Performance.

Reviewed by Lynde Denig.

MARY MILES MINTER is growing up. She has graduated from straight child parts into characters that permit her to play a child and a young woman, all in the same picture, and she does it exceedingly well. Audiences will like the youthful star of this five-part adaptation of J. Breckenridge Ellis5s novel; they will at once think how pretty she is; how sweet and natural and more likely than not they will compare her to Mary Pickford. Miss Minter is certainly one of the most promising of the young players that have come t

Scene from "Emmy of Stork's Nest" (Metro).

the front in pictures during the past year. Her blond beauty is just the type for the screen; she possesses a winsome personality and is rapidly gaining in experience as an actress.

"Emmy of Stork's Nest" is not a remarkable photoplay; but it is made interesting by reason of the excellent portrayals of rural characters, and the many beautiful locations, perfectly photographed, are a delight to the eye. The story centers around Emmy, introduced as an untutored girl of the mountains. It presents a number of lifelike types, such as Bije, the blustering bully of the community; Jim Whitlicks, the half-witted youth, who is beaten and kicked around the farm, and Crishy, the ill-treated wife of Si Stork. All of these people are accurately drawn and one may overlook the conventional aspects of the plot in appreciating the sincerity that went into the presentation of the characters.

Practically all of the scenes are picturesque and every now and then we find the most thrilling sort of photoplay action, expertly handled by the director, William Nigh. A rough and tumble fight that has every appearance of being genuine is followed by a struggle for life in the swift rapids of a river. For several minutes horses and men are tossed about in the water and as a fitting conclusion the two most contemptible characters in the story are carried over the falls. There is real pathos in Crishy's remark to 'Bije, "Well, I guess we is free now." Charles Prince, Martin Faust, Mr. Brandage and William Cowper give particularly able performances.

## "The Price"

### Helen Ware Appears in Strong Adaptation of Stage Drama—Released by Equitable.

Reviewed by Lynde Denig.

THE adaptation of "The Price," in which Helen Ware appeared on the stage several years ago, has been handled with rare skill by Joseph A. Golden, who wrote the scenario for this five-part production and directed an excellent cast. There is no questioning the emotional force of the scenes showing the artist urging his love for the girl who has become his secretary; of those presenting the misery of the woman when she believes that her husband's love has been won by another and of the passages in which the revengeful widow of the dead artist separates husband and wife. The photoplay is clearly developed to make the most of the dramatic climaxes and it is sincerely acted.

As a stage play, "The Price" was calculated to furnish Miss Ware with a character of emotional appeal. Without offering a theme of particular moment, the piece was theatrically effective, largely because of the sympathetic performance of Miss Ware. On the stage it was the actress rather than the author's character that won the regard of an audience and the same holds true in the picture. If one were to analyze the girl, as she is called in the cast, her behavior would not appear especially laudable. As the secretary of an artist, unfortunately married to a slovenly woman without artistic appreciation, she wins the love of her employer, quite innocently, of course, and then becomes the wife of a successful physician. The shock of being told that the girl prefers another man is too much for the artist, suffering from heart disease, and he dies. His widow, on learning of the affair, determines to be avenged.

Scene from "The Price" (Equitable).

Employed as a housekeeper in the doctor's home, the woman, enlarging upon the evidence in an old diary and making the young wife believe that her husband has fallen in love with a pretty girl they have adopted, succeeds in wrecking the home temporarily. There is a reconciliation in time for a happy ending. Walmuth Merkyl, James Cooley and Blanche Douglas give telling performances. The picture presents many rich settings.

## "Blue Grass"

### An Equitable Production Presenting Thomas Wise in the Likable Role of a Southern Colonel.

Reviewed by Lynde Denig.

FOR a character such as Colonel Taylor, in this five-part version of Paul Armstrong's play, it would be difficult to find a more convincing actor than Thomas Wise. He fairly radiates wholesome good humor. On the screen as on the stage, his smile is quite irresistible and his facial expressions are varied and well judged. Those who enjoyed this actor's performance in "A Gentleman From Mississippi" will find him equally entertaining in this sympathetic adaptation of a play that lends itself very well to the needs of the screen. The frequent opportunities for picturesque settings are in the main realized, and by way of excitement an audience is treated to a genuinely thrilling horse race.

Scene from "Blue Grass" (Equitable).

The whole story, in fact, revolves around Colonel Taylor's love for thoroughbreds and the races on which fortunes are staked. All of the characters are in one way or another concerned in the success of Blue Grass. There is the Colonel's pretty daughter, Virginia; his son, Morgan, who reveals his good qualities after an unfortunate experience with the bookmakers; Kelly, the unscrupulous gambler, determined to beat the Colonel's entry by fair means or foul, and Wilfred Warren, the manly young hero of the play, who proves himself a valuable ally of the Taylor family and in the end wins the hand of the daughter.

With these characters as the central figures in his plot, the author constructed a first-rate scenario, which works up to an interesting climax. The love element in the story is slight, but sufficient for a photoplay of this nature. In suggesting the atmosphere of a southern estate and depicting the manners of an aristocratic family of the old school, the director was successful. The picture profits by several scenes of natural comedy and by the capable acting of those in support of Mr. Wise, including Clara Whipple, George Soule Spencer, Ray Tuckerman and Frank Beamish.

## "The Fatal Card"

### John Mason in Five-Part Famous Players Subject Gives Strong Characterization—Hazel Dawn and David Powell in Support.

Reviewed by George Blaisdell.

THE Famous Players, in conjunction with the Charles Frohman Company, released on September 30, "The Fatal Card." The subject is in five parts. John Mason is the star, in fact as well as in name. He is finely supported by Hazel Dawn and David Powell. Mr. Mason's personality stands out in the opening close-up—as you look into the face of the man who is described and also garbed as a frontier town gambler, instinctively you feel an interest in him—and the interest holds to the end of the play. In the beginning we see that Marrable, known as Forrester, is a highwayman as well as a gambler, whose departure from town the vigilance committee has already indirectly suggested. Marrable is saved from a lynching party by Austen, the employer of the man assaulted by the gambler and his mates. It is when he returns east to his daughter that he determines to straighten out the crooked streak and to return to the ways of peace—by resuming his old occupation of inventing high explosives. How he lacks the will power to straighten that streak, how he falls again into temptation when his old companions seek him out, and how he goes to his death in saving the life of the man who in the west had saved his, make a story that at times stirs and always holds.

Hazel Dawn is the daughter. Miss Dawn does not have a great part, but by her charm and winsomeness contributes materially to the completeness of the picture. David Powell as Austen, the mine owner of the west who returns home, to fall in love with his new neighbor, Margaret Marrable, and later to be accused of the murder of his father, gives a splendid performance, marked by good acting sense throughout. Russell Bassett as the crusty elder Austen, and William J. Ferguson as the murderer who lacked the nerve to face the situation his own act had precipitated, also deserve mention.

"The Fatal Card," which is from the pens of C. Haddon Chambers and B. C. Stephenson, is produced by James Kirkwood. The story is clearly told and the picture is well made. There are strong situations—some of them are of the arrest of Forrester in the barroom, with the stolen gold in his pocket; the interrupted lynching; the steps leading up to the unintentional killing of Austen in the office building; the meeting of the murderers in the summer house and their confrontation by young Austen; and the timely revelation of the latter's identity to Marrable. Through it all is visible the working of Conscience. There are lighter scenes, too, of marked pictorial beauty; one of these is the canoe trip in the fading light, of the two most interesting lovers.

Scene from "The Fatal Card" (Famous Players).

## "Jim West—Gambler"

### A Three-Reel Lubin Drama of Strong Lights and Shades, Produced by the Western Company.

Reviewed by Edward Weitzel.

IN MAKING the hero of this three-reel drama gambler, who reforms and becomes a minister of the gospel, Wilbert Melville, the author, leads up to telling situations. Frank Morey, a young man in whom the minister is greatly interested, has inherited a love of gambling from his father. To recover his losses at the table, Frank takes money from the bank of which he is cashier, and loses that also. The minister, who has followed him to the gambling-room, in a vain attempt to prevent Frank from playing, adopts the only means in his power to save the boy from disgrace. Summoning his old skill to his aid, he sits down at the table and beats the gamblers at their own game. The money West wins he hands over to Frank. The gamblers recognize him and he is denounced before his congregation and turned from his church. This leads to a reconciliation with his wife—who left him when he was Jim West—Gambler; and, as Morey is engaged to his daughter, the minister feels that he has acted for the best.

Scene from "Jim West, Gambler" (Lubin).

The dramatic value of such a story is beyond question. The efforts of the producer have resulted in a very satisfactory screening of the three reels of material. Melvin Mayo plays Jim West with the authority and repose of a past-master of the histrionic art, both phases of the character being equally well sustained. Excellent impersonations are given by the supporting company, which includes L. C. Shumway, Robert Gray, Dorothy Barrett, Helen Eddy and Edythe Sterling.

## "Tillie's Tomato Surprise"

### A Banquet of Fun and Laughs With the Elephantine Comedienne as the Host.

Reviewed by W. Stephen Bush.

"TILLIE'S TOMATO SURPRISE" is a surprise and the capital S is justified. It is a hilarious surprise; it is indeed a whole succession of surprises and it is always the surprise that begins and ends with a laugh. Not much of a plot is required for the great Marie Dressler to disport herself to the uproar of her audience, but here we have a good, workable plot, thoroughly funny and holding us in suspense as to the final outcome. I could never have guessed the ultimate fate of the ten thousand dollar bills that were stuffed into this most amusing of all tomato pin-cushions.

"Tillie's Tomato Surprise" is a litany of laughs. Laughter in this cleverly screened farce is both continuous and contagious. Those who have never seen Marie Dressler in full blast have a rare treat in store for them, those who have seen her will be ready to go miles to witness this latest outburst because Marie is at her best. She is a sort of reckless elephant with dare-devil instincts constantly foiled by her size and weight.

Her love affair with a Scotch aviator is funny enough in itself with its fearful surprises. The aviator develops a tendency to drop through roofs into the midst of social festivities of which Tillie is the central figure. Tillie's sudden entrance into society, the informal use of her big strong elbows, her painful ignorance of even the rudiments of etiquette contribute to the storm of merriment. The director deserves to be praised for his originality and his resourcefulness. There isn't even the trace of a slow moment in this filmed farce. It all put me in mind of my last ride on a scenic railway at Coney Island; it was glorious while it lasted and you were sorry it was over.

Scene from "Tillie's Tomato Surprise" (Lubin).

In her own class as a boisterous comedienne, Miss Dressler is as far as I know without a peer anywhere. Her style of acting owes less to dialogue or song than that of any other comedienne and is therefore peculiarly adapted for the screen. The titles were all good and always came at the psychological moment, invariably renewing and accentuating the fun on the screen. "Tillie's Tomato Surprise" will make countless thousands laugh. In all the evolutionary and revolutionary movements of the film market, the demand for good comedy has been the same, i. e., strong and undiminished. Here is a precious bit of supply for which I predict an unmitigated success.

## "John Glayde's Honour"

### First Gold Rooster Play Contributed by the Frohman Amusement Company Adds Another Point of Merit to the Program of the Pathe Exchange, Inc.

Reviewed by Margaret I. MacDonald.

THE play of Alfred Sutro of which the Frohman Amusement Company production is an adaptation, is too well known to require any special comment as to its merits as a play, or its qualifications for screen adaptation, having enjoyed a long run on the speaking stage both in England and America.

C. Aubrey Smith plays the role of John Glayde, with a supporting cast consisting of Mary Lawton, Richard Hatteras, Charley Butler, Ida Waterman and Ben Hendricks, all of whom do excellent work.

The production as it appears on the theater screen will be welcomed because it is the story of a strong masculine character, encompassing considerable breadth of perspective. Its people do thoroughly human things, and the paths where their rational and less rational moments lead them are threaded through attractive scenes.

The purely critical observer will, however, find a few technical errors, such as a preponderance of subtitles and inserts, an unnecessary and ineffective close-up here and there, and failure to account for the lapse of time necessary for the removal of characters from one place to another, which naturally causes some confusion with regard to locations, etc. For instance, we are not always quite clear as to whether a scene is taking place in Mrs. Glayde's villa, Mr. Glayde's apartment at the hotel in Paris, or in the studio of Artist Lerode, because the characters frequently appear to step from one into the other.

Scene from "John Glayde's Honour" (Frohman).

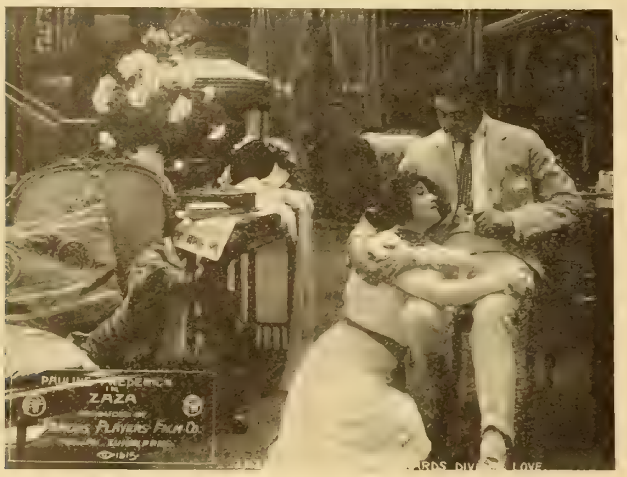
The dramatic action of the production is good. The story of the man whose sense of honor demanded that he foster the interests of the stockholders of his company to the exclusion of all pleasure or any sense of social or domestic duty toward the woman he had made his wife, and the foolish wife whose pique threw her into the arms of another man, is forcefully told, and cannot fail to be enjoyed in its screened version.

## "Zaza," A Subject of Power

### Pauline Frederick Outdoes Her Previous Screen Self in This Moving Drama.

Reviewed by George Blaisdell.

SMALL wonder Pauline Frederick was deeply concerned for several days following the fire which destroyed the Famous Players studio in Twenty-sixth street. The possibility that the flames might have obliterated the negatives which recorded her interpretation of "Zaza" easily justified the distress. She was reported to have said that into the making of that picture she had put her soul. Unquestionably she did. Her portrayal of Zaza even more than did her work in "The Eternal City," shows the quality of the woman, her all-around emotional power. In "Zaza" we see revealed the soul of the unconventional female—whether of France or anywhere else. To Zaza love is supreme—marriage an incident. The idea of a legal union comes to her only when her thoughts are turned in that direction by the approaching marriage of a friend.



Scene from "Zaza" (Famous Players).

Zaza in the eyes of many men will be considered if not impeccable at least blameless. Unlike her famous dramatic contemporaries, Marguerite Gautier and Fanny Legrand, her affairs of the heart are limited to one man; there was no predecessor and there can be no successor. That the one man, as is discovered in due course, is married, constitutes the tragedy of the story. It is this discovery that furnishes the groundwork for the pathos that marks the latter half of the play.

Miss Frederick shows us a Zaza who is as intense in her hate, in her desire for revenge, as she is demonstrative in her love; a hate that is stilled in the presence of the man who has deceived her and now scorns her even as it was when confronted by his child when she had gone to Dufrene's home to denounce its head to his wife. Zaza dominates—in the awakening, in the tenderness of the love passages, playful or serious; in the stormy scenes following the revelation of Dufrene's duplicity, in the tearless but none the less great sorrow in which she sees him go out of her life.

Julian L'Estrange as Dufrene must be just what Berton and Simon had in mind when they wrote the story. His is a fine performance. Others that stand out are Maude Granger as Aunt Rosa, Charles Butler as the doddering Duc de Brissac and Mark Smith as Cascart.

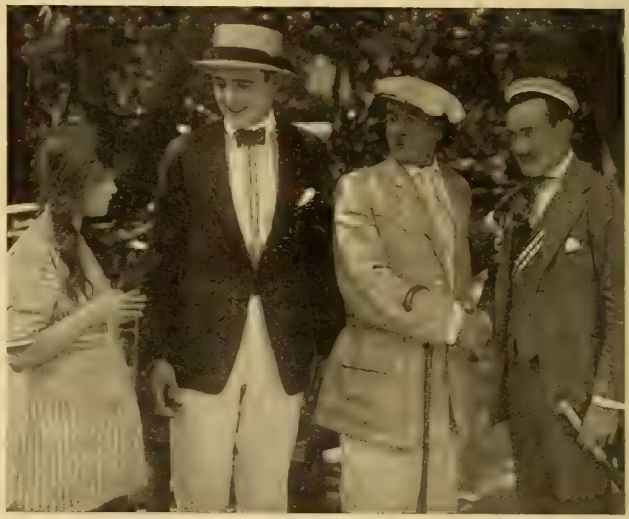
On the production size "Zaza" is in the Famous Players' best style. Edwin S. Porter and Hugh Ford direct.

## "Old Heidelberg"

### A Multiple Reel Romance by John Emerson Supervised by David Griffith.

Reviewed by Louis Reeves Harrison.

FROM the time that "Prisoner of Zenda" cleared the atmosphere of theatrical rubbish, romance-drama has been popular, especially that imitative type which invests a simple and sweet old story with the picturesque environment of court life in some faraway Balkan Principality. "Old Heidelberg" does not presume—it does not boast of a single original scene, nor does it pretend to any more definite locality that Rutania—where anything may happen—yet it holds and pleases to the end. It is only the love story of Prince Charming and a demure little girl he first meets in childhood and later while absorbing democratic ideas at the University of Heidelberg. The delight of the story lies entirely in what might well be termed its delicate "fragrance," its dainty characterization and in its quiet suggestion that war is the brutal game of Kings.



Scene from "Old Heidelberg" (Triangle).

The manly simplicity of Karl, hereditary Prince of Rutania, as interpreted by Wallace Reid, and the flawless impersonation by Dorothy Gish of a tender and true-hearted little love-bird reach warm sympathy at times, especially among those whose tears well up in response to true pathos. The humility and resignation of the tiny inn-keeper's daughter when compelled to part with her adored lover that he may wed one of his own station, the suppression of her agony, counts by itself and far more that the story is so admirably typed and handled. The reference to war is a side issue, a tiny democratic dig in the ribs of feudal royalty, but it helps in warming the audience.

### Kathryn Osterman Makes Hit.

Kathryn Osterman's work in "The Bludgeon" was so satisfying to the directors of Equitable that she has been signed to appear in four other productions during the forthcoming year. Webster Cullison was responsible for the direction of "The Bludgeon."

## "Sin"

### Theda Bara Is Starred in Five-Part Fox Picture Produced by Herbert Brenon.

Reviewed by Lynde Denig.

DESPITE the startling title of this Fox drama—surely a most alluring title for advertising purposes—"Sin" is less sensuously frank than several earlier pictures in which Theda Bara has, to put it mildly, depicted women of strong emotional temperament. This time the film cutter seems to have interrupted a number of promising love passages and left more to the imagination of the audience than has been his custom in the past, which is as it should be. As it stands, there is nothing in "Sin" to give offense, unless one recoils from a couple of unnecessary close-ups of blood oozing from wounds. Scenes of this description are in rather bad taste.

Director Brenon has produced a story of Italian people, introducing his characters in their native country and later bringing them to New York, the headquarters of the secret society directed by the Italian girl's lover. The man she has jilted follows her to America and to prove that his adoration knows no bounds, steals the jewels of the Madonna and gives them to the woman he loves. Much is made of the consequences of the sacrilege; the wrath of the priests and the congregation of the church from which the jewels were taken; the girl's terror and subsequent insanity when she believes her soul to be irredeemably damned, and the suicide of the man who has committed an unforgivable sin. After the somewhat slow movement in the opening reels the tense dramatic action of these scenes is welcome. Director Brenon has made good use of excited street mobs and has succeeded in suggesting the spirit of religious frenzy.

The company seen in support of Miss Bara, including William Shay and other experienced players, is in all respects equal to the demands of an unusual and quite artistic picture.

## "Montana" Blount's Incrimination

### Associated Film Sales Corporation Presents Rattlesnake Thrill in Two-Reel Empire Production.

Reviewed by Margaret I. MacDonald.

"MONTANA" BLOUNT was one of those western men who believe in their own power of gaining what they most desire. And so it was unusually hard for this sturdy cow puncher to swallow the bitter pill of his disappointment when he found that the girl he loved, and had even gone so far as to buy an engagement ring for, loved another. It was also the desire of "Montana's" heart to wallop the intruder, until his manliness was appealed to in some way or other. The disappointed one decided that nothing is gained by holding malice, and straightway shook right heartily the hand of his lucky rival.

On this situation rests the interesting production of "'Montana' Blount's Incrimination," which later develops into a drama of considerable moment, wherein the cowboy to save his rival from death by the bite of a rattlesnake shoots the head off the snake, but afterward finds that the snake has bitten the man, and rushes off to his cabin for an antidote. In the meantime some Indians give aid to the wounded man. A complication arises from the fact that "Montana" has run off and left the injured man alone. And in the belief that Blount has shot the other man, a posse starts out in search of him. The affair is cleared up successfully in the end, and the fine qualities of Blount's character are laid bare to his suspicious associates.

The situation of the rattlesnake bite being taken for a bullet wound is somewhat improbable. There is much of an interesting nature in the production, however, in spite of this. Especially in the earlier stages of the picture a richness of western atmosphere is noticeable. Very fair photography also characterizes the production, which generally summed up, would please the average audience.

## "The Family Cupboard"

### Brady-World Film Adaptation of Stage Drama Makes a Strong Five-Part Photoplay.

Reviewed by Lynde Denig.

"THE FAMILY CUPBOARD," adapted from a play of the same name which not long ago enjoyed a successful New York run, should be one of the most generally popular of recent World Film dramatic attractions. The story is continually interesting. It is clearly and forcibly told and extremely well acted, with Holbrook Blinn in the role of Charles Nelson; Frances Nelson cast as the chorus girl, and John Hines in the character of her companion, Dick LeRoy. William A. Brady showed excellent judgment when he selected this drama of New York life for presentation on the screen.

The picture gives a quite frank revelation of the contents of a certain family cupboard, the like of which, no doubt, may be found in a number of homes in the immediate neighborhood of Fifth avenue. Nelson has made a place for himself in the world of big business and he supports his family in suitable luxury. He pays the bills without a murmur, but finding little companionship at home, falls a rather easy victim to the wiles of a designing chorus girl. When Nelson sees fit to drop the girl she promises to "get him," and with this end in view sets a trap for Nelson's son, Kenneth. Being a young man of limited experience and a trusting nature, Kenneth accepts Kitty as a girl possessing all the essential virtues, and even after the assertions of his father to the contrary, he is loath to change his mind. The awakening is a bit rude, but in the end it is effective, and it may be presumed that both father and son are through with chorus girls of the Kitty Claire type.

As developed in the picture, the story has cumulative power. The scenes build up to a logical conflict between Nelson and the chorus girl; then between father and son, and the characterizations provided by Mr. Blinn and Miss Nelson have a genuineness that adds greatly to the strength of the production. In appearance and manner Miss Nelson is ideal for the role of Kitty, whereas minor figures are edequately presented. Mention should be made of the sub-titles, which frequently emphasize points or ironic humor.

Scene from "The Family Cupboard" (World Film).

### "Guarding Old Glory" at Strand.

F. O. Nielsen's big patriotic picture, "Guarding Old Glory," is in its second week at the Strand Theatre, where it has been accorded a rousing reception at every show by enthusiastic audiences, who do not hesitate to vociferously applaud its many wonderful scenes.

Managing Director B. A. Rolfe himself is more than enthusiastic over the picture, as the following letter to W. H. Rudolph, Mr. Nielsen's eastern representative testifies:

"Mr. W. H. Rudolph,
608 Candler Building,
New York City.

"My dear Mr. Rudolph: Permit me to compliment you upon the patriotic subject, "Guarding Old Glory." It is doing very well indeed for us, and I take pleasure in apprising you of the same. I remain, sincerely yours,

"B. A. ROLFE,
"Managing Director."

"Guarding Old Glory" is being featured at the Strand as a picture showing this country's unpreparedness in the event of war, and is shown in installments each week. This is the second week, with three more weeks to run.

### Clara Whipple in Canadian War Picture.

Miss Clara Whipple, the pretty little leading lady of the Equitable Company, holds the distinction of being the only American motion picture actress to appear in a regular, honest-to-goodness drama with the Canadian troops who have left for England.

Before joining the Equitable this summer Miss Whipple was in Toronto. The company she was connected with staged a thrilling war drama, in which Miss Whipple played the role of the idol of the troops. In reality she became the idol of the departing soldiers, and her picture or name outside a theater in a city in which soldiers were training packed the house.

She has just returned from Block Island, R. I., where she has been working in "The Fisher Girl."

### New Furniture Reaches Universal City.

The property rooms of the Universal Film Manufacturing Company at Universal City have just been stocked with a large supply of new furniture, $10,000 worth having been ordered from factories in Grand Rapids, Mich.; Sheboygan, Wis., and Chicago. This furniture consists of bedroom, parlor and dining room sets and library equipment.

The addition of so many new companies at the Pacific Coast studio of the Big U organization taxed the property rooms to such an extent that the many directors have met with difficulty in securing the prompt use of furniture necessary for their numerous sets. Hence the acquisition of all this new furniture. It has proved so satisfactory that an additional order for five thousand dollars' worth has been given.

# Manufacturers' Advance Notes

## "THE BRAVE DESERVE THE FAIR" (Selig).

"The Brave Deserve the Fair" is a Selig Special in two reels, featuring Tom Mix, released Monday, October 18th. The plot was written and produced by the dashing cowboy actor, who is ably supported in the action by a cast of versatile Western players. Tom and Leo, wandering the hills, become lost. Jim Brown, a cattleman, has poisoned the water holes to kill off wild horses that are eating the range grass. The parents of Vicky Johnson, traveling in a prarie schooner, drink at a water hole, where the danger sign had blown away, and lose their lives.

Scene from "The Brave Deserve the Fair" (Selig).

Leo and Tom wander about in the hills and spy one of the poisoned water holes. Tom crawls to it and dips up water in his tin cup and prepares to dring. Vicky in the distance tried to warn him, but to no avail. She picks up her father's rifle and shoots the tin cup from Tom's hand. Of course, there is an appealing love story interwoven in a succession of exciting incidents.

"Pals In Blue" with Tom Mix is a most popular production and it is predicted that this Selig Western Special in two reels, jammed full of reckless riding, gun play, and intense interest, will prove a worthy successor.

## ALTERNATING CURRENT AT WATERBURY, CONN.

The electric current furnished to the moving picture houses in the main part of town at Waterbury, Conn., is being changed from direct to alternating current and for good results in projection this necessitates the motion picture houses installing motor generators. J. L. Fernandez, of Waterbury, is enlarging his theater and has just placed an order with J. H. Hallberg, of New York, for 150 extra chairs and a complete A. C. to D. C. equipment.

Mr. Hallberg also reports that he is furnishing a Simplex moving picture machine, latest model, together with Hallberg Standard A. C. economizer to J. M. Hampton, Bayonne, N. J. Mr. Hampton is enlarging his Globe theater at this address and has also placed with Mr. Hallberg his order for the additional chairs required.

## "BIZZY IZZY."

"Izzy" Bernstein had an idle day at the Equitable's Flushing studio last week, when three companies were "playing out" in the mountains and at the seashore. Just to keep himself out of mischief he rushed along a lot of work on the outdoor stage, which was rapidly approaching completion; kept a gang of men busy on the new laboratory, of which the fireproof walls are up; superintended the photographing of a list of subtitles, taking an active part in the work and illustrating just how he wanted it done; ran off a couple of reels of a new feature to show some professional visitors what a big thing it was going to be; interviewed a lot of actors and actresses who sought places in casts yet to be made up; answered something like a hundred telephone calls; arranged for a lot of work for the following day, and then sat down for a minute and complained that there was nothing to do. It takes a good deal to satisfy some people.

## UNIQUE TRIBUTE TO PARAMOUNT.

An indication as to the co-operation between the Paramount Pictures Corporation, its Exchanges and its Exhibitors is evidenced in a letter received by Wm. E. Smith of the Philadelphia Paramount Exchange from Stanley V. Mastbaum of the Stanley Company, one of the largest motion picture theaters in the East.

"In behalf of the Board of Directors of the Stanley Theater Company, who operate the Stanley Theater, Philadelphia, I wish to send to you their thanks for the kind consideration you have given this theater since the exhibition of the first release of the Paramount Programme. The Stanley Theater has used this service exclusively and uninterruptedly since the beginning.

"I would ask that you give the necessary instructions that our weekly price of pictures used at the above theater, obtained from your Exchange, be increased twenty (20%) per cent., beginning Oct. 1st, 1915.

"You may think this letter a little unusual but it is done for the purpose of bearing a portion of the burdens of the producers of these fine pictures and to extend our share of help to them so that they will be able to do greater things for the Paramount Programme.

"From present indications and your published list of future releases, I have no doubt the Board of Directors of the Stanley Theater will be able to write you very shortly another letter containing the same welcome news about additional increase in price of your service."

(Signed) STANLEY V. MASTBAUM,
The Directors of the Stanley Company.

## "STANLEY'S CLOSE CALL" (Centaur).

The second of the Centaur Feature series, by Director Frank Montgomery, being made under general heading of "Stanley's Adventures in Africa," is called "Stanley's Close Call," and will be released on the Mutual program Thursday, October 14. Each episode of the series, which is in two reels, is in itself a complete story and picturizes an adventure of H. M. Stanley, an American explorer, who has been sent by a metropolitan daily to locate a hidden city in Africa.

The settings are laid in the African jungles and the story, besides being fundamentally diverse to other picture series, is treated along new lines. It affords plenty of opportunity for the use of the Bostock animals which are the featured members of the cast. In "Stanley's Close Call" an unusual number of the Bostock animals are requisitioned. There are tigers, lions, elephants, leopards, pumas, ostriches and other animals galore, and some exceptional scenes are made with them and Captain Bonavita as the principal characters.

Scene from "Stanley's Close Call" (Centaur).

Besides Captain Bonativa and the Bostock animals the cast includes Roy Watson, Edward Roberts, J. McKernon, Court Tietze, Mona Darkfeather, Marie Manley and Anna DeLisle.

An episode of the "Stanley" series is released every two weeks as a Centaur feature, the release for the intervening week being supplied by another company under the direction of Carl LeViness.

## BLANCHE RING IN NEXT MOROSCO RELEASE.

For its next release the Oliver Morosco Photoplay Company announces Blanche Ring, the celebrated comedienne, in "The Yankee Girl," a film adaptation of her great comedy triumph of several seasons ago. In selecting this play as the initial motion picture vehicle for the well-known stage favorite, Oliver Morosco has foreseen the wonderful possibilities afforded in this subject in the way of beautiful scenic and photographic offerings, this in addition to the acknowledged adaptabality to Miss Ring's particular ability.

Beautiful marine scenes taken at the world famous Catalina Islands, the hacienda scenes taken at the Fernandez Sanchez ranch house, a landmark 150 years old half way between Los Angeles and San Gabriel and one of the historic taverns of the Mission days, together with many other pretty scenic displays afford a most picturesque background. The story is a comedy drama of a copper feud in the tropics, of the light breezy American variety, and one that will entertain young and old alike.

Scene from "The Yankee Girl" (Morosco).

Supporting the star is an exceptional cast including Forrest Stanley, the former Burbank theater star, who plays opposite Miss Ring; Herbert Standing, the veteran English actor and master of make-up; Howard Davies, Harry Fisher, Jr., Robert Dunbar, Joe Ray, Bonita Darling, Lydia Yeamans Titus and Syd de Grey. Each character has been filled by an artist particularly adapted to it and a more appropriate selection of players would have been a difficult task. "The Yankee Girl" will be released on the Paramount Program, October 25th. A special musical program will be arranged for this release by George W. Beynon, Inc., which will include many of the song hits which Miss Ring has made famous such as "Rings On My Fingers," "Bedelia," "Yip-I-Addy-I-A," and others of equal renown. In one scene where Miss Ring appears at the piano she played "I'm On My Way to Dublin Bay," and this popular air will be offered in the musical score for this particular scene.

## STRONG CAST IN "SCHOOL BELLS."

Robert Fischer, the actor who is at present making a distinct sensation in his interpretation of the role of the Belgian innkeeper in Roi Cooper Megrue's latest play, "Under Fire," plays one of the leading roles, that of a German chemist, in Charles K. Harris' picture, "School Bells," which has just been produced by Perry N. Vekroff at the Kinemacolor studio.

The cast of the feature picture is distinctly unusual all the way through. The leading adult role is played by Arthur Donaldson, who will be remembered as the star of "The Prince of Pilsen," and who is at present producing "The Salamander" as a motion picture, from the book of Owen Johnston. He plays the role also, of a German chemist, whose formula for a great discovery is stolen away. Beulah Poynter, who plays the role of Mrs. Wagner, the wife of the wronged inventor, is a well known stock woman.

The children appearing in the performance are also very unusual. Frank Longacre, who plays the role of Hans Wagner, had the honor of appearing with Phyllis Neilson Terry and Madame Nazimova last season. Ethelmary Oakland played with Madge Lessing in "Fads and Fancies," and also appeared in the former motion picture drama from the pen of Charles K. Harris, "Always in the Way." Nicholas Long, Jr., is attracting attention on the vaudeville stage, where he appears in a sketch as a little girl.

"School Bells," Mr. Harris predicts, will be a "Birth of a Nation" among children's films. Over 65,000 feet of film was exposed in making this five-reel picture, which is at present being cut. It will be released through the World Film in September.

## "THE BLOT ON THE SHIELD" (American).

A deep regard for the family name and a tragedy narrowly averted by a trick of fate, combined with a love between a young man and a young woman, form the theme of "The Blot on the Shield," a two-reel "Flying A" drama directed by Reeves Eason, which is to be released on the Mutual program Monday, October 18.

This is an exceptionally strong vehicle for the wonderfully appealing girlishness and charm of Vivian Rich's acting, and shows her ability to splendid advantage. The character William Copeland offers Walter Spencer unusual dramatic opportunities, all of which he turns to good account. The story is clean and wholesome, the plot well handled, and the photography unsurpassed. All in all it is a compelling film story.

Scene from "The Blot on the Shield" (American).

## "A TEST OF COURAGE" (Kalem).

When Kalem announced a few weeks ago that Miss Helen Gibson had been engaged to enact the central role in the "Hazards of Helen Railroad Series" exhibitors and photoplay patrons wondered as to whether future episodes of this series would contain the same sensational action which characterized preceding episodes.

That there will be no let-up in thrills in the railroad stories in which "Kalem's new Helen" is featured; that in fact forthcoming episodes will exceed in thrills those released during the first year of the series' run, was emphatically declared by one of the Kalem officials the other day.

"You cannot state too strongly the fact that Kalem company was correctly quoted in your publication a few weeks ago, when in a story telling of certain changes in the 'Hazards of Helen' company, we told of our plans to make the series better than ever," said this official. "The acquisition of Miss Gibson was one of the steps in this direction, and her work in the episodes scheduled for release during the latter part of October will convince even the most skeptical exhibitors and photoplay 'fans' that 'Kalem's new Helen' is beyond all question the bravest girl in motion pictures to-day.

Scene from "A Test of Courage" (Kalem).

"With the very first picture in which she appears," continued the speaker, "all doubts as to her courage will be dispelled. This is 'A Test of Courage,' and it will be released on Saturday, October 16. It is exactly what the title implies, so far as Miss Gibson was concerned, and she acquitted herself splendidly."

## "THE SPIDER" (Essanay).

This is a subtle problem play with a strong moral. It sounds a note of warning to working girls who long for the gay and beautiful things of life, showing them the many pitfalls that lurk in their paths. The photography is worked out so as to show the character of the villain of the piece, the face of the lecherous old man fading into that of a devil and reappearing. The plot involves the love of a poor and unsophisticated country girl for the beautiful things of life. She works in the city for small wages. A young man from her own town is in love with her and takes her nightly to dine in a cheap restaurant. But she longs for the things that wealth can buy and when a rich old bachelor invites her to dine with him she falls unsuspectingly into his trap. But her sweetheart knows the character of the man and follows the two to the bachelor's apartments, where the girl already has learned her lesson. He arrives in time to save the girl, and she, her eyes opened at last, accepts his love. John Lorenz, as the spider, and Ruth Stonehouse as the country girl, are exceptionally strong in their parts. The play was written by James Francis Dwyer, the well known magazine writer.

Scene from "The Spider" (Essanay).

## "WHEN APPEARANCES DECEIVE" (Kalem).

On Friday, October 29, Kalem Company will issue "When Appearances Deceive," the first episode of the much-heralded series of single-reel dramas, featuring dainty Marguerite Courtot, "The Ventures of Marguerite."

Although the first episode was originally scheduled to be issued on October 22, it was found that this could not be done without seriously imperiling the quality of the feature. Determined to make "The Ventures of Marguerite" of supreme quality, the release date of "When Appearances Deceive" was postponed one week.

Scene from "When Appearances Deceive" (Kalem).

Some of the stage settings, notably the one showing a room in the rendezvous of the band of kidnappers, are remarkable for their magnificence. It has been said that the cost of this first episode is equal to that of many two and even three-reel features.

The story commences with the very first scene and the heroine's ventures engage the attention from the start. Some unusual scenes are contained in the production. One which is sure to arouse interest all over the country is that which shows Broadway's "Gay White Way" at the height of its night life.

## "THE EVER LIVING ISLES" (Reliance).

Francis Powers, who wrote and produced "The Ever Living Isles" for the Reliance Motion Picture Corporation, has done real service for visualized history. There are those who believe that history should be taught into the public schools by means of motion pictures. Persons of this belief would have historical incidents treated before the camera dramatically with costuming true to historical detail and highly efficient acting. "The Ever Living Isles" presents a series of highly dramatic and exceptional pictures of life in New England in the witchcraft days.

Carlos, a Spanish sea trader, who is almost a pirate, and Prudence, a demure though typical Puritan maiden, are the central figures. Carlos lands on the New England coast. He and Prudence are mutually attracted. Prudence has a slight malady which he cures through his knowledge of herbs, but the community accuses him of witchcraft. He is ordered to leave the colony under pain of being hanged.

Prudence goes to a lofty cliff overlooking the sea. She sees Carlos sailing away to his principality, The Ever Living Isles, on his ship. She swoons and falls into the sea. Carlos at once rescues her. At first he is strongly inclined to take her with him to The Ever Living Isles, but she prevails upon him to return to the colony. The town authorities at once seize him. They are about to execute their sentence of death when a proclamation arrives from the English King forbidding punishment for the fanciful offense, witchcraft.

Carlos is freed at once. He claims the hand of Florence.

Scene from "The Ever Living Isles" (Reliance).

Eugene Pallette, who recently rejoined the Reliance forces, is Carlos; Bessie Boskirk is Prudence. Other principals are James Cosgrove, Harold Goodwin, the juvenile player; Charles Mack, Harry Moody and Mrs. Hanforth.

"The Ever Living Isles," with its splendid treatment of the Colonial period and the typical fallacy of witchcraft, will make an agreeable variety for the exhibitor, most of whose offerings just now are modern photoplays.

## SELIG RELEASE DATE CHANGES.

A change in the release dates of the Selig pictureplay program has been announced. "Landing the Hose Reel," the first in the Chronicles of Bloom Center series, originally announced for release on Thursday, October 14th, has been transferred to Thursday, October 21st. There will be no release on Thursday, October 14 with the exception of the Hearst-Selig News Pictorial.

On Monday, October 25th, the second comedy in The Chronicles of Bloom Center will be released under the title "Shoo-fly." This comedy had to do with a fly-swatting crusade in Bloom Center. Prizes are to be given those who swat the most flies and the Commercial Traveler steps in and takes all the coveted prizes in a most unusual manner.

Constable Plum, Percy Pinkham, Selina Tubbs, Chubby Green, Phil Pickel, Margaret Tate and all the other characters who scored such a hit in the initial release, "Landing the Hose Reel," appear in the second of the Chronicles of Bloom Center series, "Shoo-fly."

Following the initial release, "Landing the Hose Reel," a three-part Selig Diamond Special, the following eleven comedies will each consist of two parts and will be released on Mondays, starting with Monday, October 25th. Each of the Chronicles are complete as to plot and action, although all the characters disport themselves in the complete series.

## VITAGRAPH FINISHING "GREEN STOCKINGS."

Another Blue Ribbon Feature will be added to the Vitagraph Company's multiple reel successes upon the completion of the five-part film version of A. E. W. Mason's comedy, "Green Stockings." Director Wilfrid North has been at work the past month on its production and is now finishing the last few scenes. A notable feature of this comedy is the wonderful cast that has been giving life to the various characters and action to the scenes. The most important members of an all-star cast include Lillian Walker as Celia Faraday, Stanley Dark as Col. Smith, Louise Beaudet as Aunt Ida, Charles Brown as Tarver, Adele de Garde as Phyllis, Frank Currier as Faraday, and John T. Kelly, Charles Wellesley and Denton Vane. The screen version which was picturized from the original manuscript, by Eugene Mullin, follows the play closely, the comedy element being retained through the pantomimic talent of the players. The story hinges on the custom, in a section of rural England, that the eldest daughter wear a pair of green stockings at the wedding of her younger sister. The action in "Green Stockings" is laid in England and Northeast Africa, and Director North has reproduced scenes that for correctness of detail and scenic background are truly wonderful. "Green Stockings" will be one of the season's most important comedy releases and comes up to the high standard set by the Vitagraph Company for all of their feature pictures.

Scene from "Green Stockings" (Vitagraph).

## "TAKING A CHANCE" (Cub Comedy).

A satire on a traveling troupe playing "Uncle Tom's Cabin" and on theatrical life such as is experienced by a small one-night stand company forms the basis for the Cub Comedy release of Friday, October 15. It is called "Taking a Chance."

Those who understand the ways of a small traveling theatrical organization will find in this picture a faithful portrayal of such a company's trials and tribulations. Handled in the satirical manner that it is, "Taking a Chance" is sure to bring forth plenty of laughs not only from the unitiated, but also from those to whom the workings of a show is a dark mystery.

Scene from "Taking a Chance" (Cub).

George Ovey is featured in the cast which includes George George, Louis Fitzroy, Jefferson Osborne, Arthur Mund, Goldie Colwell, Janet Sully and others.

## "AN AFFAIR OF THREE NATIONS" (Pathe).

Pathe has for release on October 22 the first of the new Arnold Daly pictures adapted from the "Ashton-Kirk" novels of John T. McIntyre. "An Affair of Three Nations" is the title, and it is in five reels of mystery and thrill. Mr. Daly himself plays the part of "Ashton-Kirk, Investigator," and he is ably supported by Sheldon Lewis, of "The Exploits of Elaine" fame; Louise Rutter, Doris Mitchell, Charles Laite, Martin Sabine and William Harrigan.

The cast is remarkably well balanced and the story holds the interest from start to finish. The atmosphere of mystery and suspense is very well sustained and the production is a sumptuous one. Altogether "An Affair of Three Nations" may be well termed a picture of unusual merit.

Scene from "An Affair of Three Nations" (Pathe).

## "BRUTE FORCE" (Biograph).

Following closely behind two remarkable productions, "The Battle of Elderbush Gulch" and "Oil and Water," this two-reel Biograph re-issue has much to live up to in order to maintain the standard set by its predecessors. And the standard is not impaired by any means, because "Brute Force" is a two-reel production that is well worth re-issuing. The thread of this story is picked up at the close of "Man's Genesis," a previous one-reel Biograph re-issue in which Weakhands invented the stone hammer. For a while Weakhands' tribe, with the aid of the stone hammer, are able to resist the attacks of Monkeywalks' low cave men, but they, too, have learned the secret of this wonderful weapon, and after equipping themselves with stone hammers fashioned after Monkeywalks' idea, they again set forth to conquer the women of Weakhands' tribe. This time they are successful. Weakhands and his men are facing annihilation when Weakhands makes another invention. While sitting moodily he flicks the string of a whip. The idea of the bow and arrow is evolved. The weapon does terrible execution among Monkeywalks' men; the women of Weakhands' tribe are rescued and Weakhands is again proclaimed a hero.

The atmosphere of this production is remarkable in that the settings lend the desired color of the prehistoric period. The photography is the usual Biograph standard and the work of the notable cast headed by Mae Marsh and Robert Harron, under the direction of D. W. Griffith, is of the calibre one would expect of him.

Scene from "Brute Force" (Biograph).

In "Brute Force" Biograph has re-issued a two-reel production that is dramatic and at the same time spectacular. It is released on the General program Friday, October 22.

## "'TWO SPOT' JOE" (Mustang).

Exhibitors literally "sat up and took notice" when they saw the two-reel "Mustang" picture, "Two Spot Joe" at an advance showing. This is a film story enacted by an all-star Western cast under the direction of Donald MacDonald, a man of the West.

The story starts in the East where Tom Carroll (Jack Richardson) and his wife Jennie (Anna Little) are discouraged. The husband goes West to make his fortune, where he squanders what money he has and falls into evil ways.

E. Forrest Taylor, in the title role, depicts the true man of the West—the man of the generous heart and honest respect of women.

Scene from "Two Spot Joe" (Mustang).

Louise Lester, the well-known character woman, gives her part, the dance hall girl, its just coloration.

Taken, all in all, this story draws wonderful lines of comparison between strong and weak men and carries its moral lesson well into the minds of its witnesses.

Anna Little, as the deserted wife, gives an eloquent portrayal of a true woman's misdirected faith with all its pathetic appeal. This film is to be released on the Mutual program, Saturday, October 15th.

## SECOND JAMAICA FEATURE RELEASED.

The Picture Playhouse Film Company, Inc., 71 West Twenty-third street, New York City, have just released the second of the Tom Terriss feature photoplays made in Jamaica, West Indies, some months ago, soon after the organization of the Terriss Company to distribute exclusively through the well known service agency. The second picture bears the title of "The Flame of Passion" and has been made in five parts. Like its predecessor, "The Pearl of the Antilles," "The Flame" presents Mr. Terriss both as leading man and director. Additional interest is given it by the fact that in "The Flame" Elaine Terriss appears in the role of a "vampire" woman, a characterization in which she has excelled on the legitimate stage for years.

Scene from "The Flame of Passion" (Picture Playhouse).

Prints of both "The Pearl of the Antilles" and "The Flame of Passion" are in the hands of the several branch offices of the Picture Playhouse Film Company throughout the country, and early reports are to the effect that exhibitors everywhere are displaying unusual interest in the new productions.

## GAUMONT EXCHANGING PUBLICITY.

Here is another scheme whereby the Mutual Film Corporation is establishing newspaper co-operation as a boost to its publicity. This time it is in connection with the Gaumont Company's weekly split-reel animated cartoon release "Keeping Up with The Joneses." "Keeping Up with The Joneses" as a newspaper cartoon has appeared in dailies all over the country for a long time. The pictures of the ludicrous happenings to the Jones family, drawn by "Pop," are syndicated by the Associated Newspapers.

The Mutual has arranged with many of the papers carrying the "Jones" cartoons in cities where the animated pictures are to be shown to reciprocate in the matter of publicity. A trailer attached to the cartoon comic bears the names of the newspapers in which "Keeping Up with The Joneses" may be seen. In return the newspapers mentioned are giving space in their columns to the "Jones" family in motion, printing the names of theaters in which they may be seen and giving the funny pictures general reading publicity.

## "THAT LASS O' LOWRIES" (Universal).

There are some excellent scenes in the big Universal production, "That Lass o' Lowries," the picture which has just been completed by Robert Leonard, with Helen Ware in the leading role, and when it is released the public is going to see some fine "sets."

Helen Ware could not have found a vehicle more adapted for her peculiar and attractive dramatic ability, and the piece, which will mark her screen debut, offers excellent opportunities for this famous star.

The picture deals with life in the Welsh mining district and is a dramatic story of the life of a girl who is unfortunate in having a father who is a hard worker, hard drinker and hard fighter, and is familiarly known among the women of the pit as "That Lass o' Lowries."

The scenes supposed to represent streets in a Welsh village have been most correctly reproduced by Director Leonard, and he deserves commendation for his great attention to the details in this production, which promises to outdo everything he has done heretofore. Some of these scenes were reproduced from actual photographs which were enlarged and sent over from Wales, where a representative of the Universal Film Manufacturing Company had them taken especially for the guidance of this production.

Scene from "That Lass o' Lowries" (Universal).

## MLLE. VALKYRIEN IN "THE VALKYRIEN."

Mlle. Valkyrien, known in private life as the Baroness Dewitz, has been shown the unusual honor of having a feature play written around her and named after her by the Thanhouser people. The youthful baroness, who has achieved international fame as the most beautiful girl of her native country, Denmark, is now at work at the New Rochelle studio creating the stellar role in this unique production, which will be a "Than-o-Play" feature in three parts, the plot of which will be announced later. This is the third stellar lead which Mlle. Valkyrien has created during the last three months. She started in "Youth," a Vitagraph Broadway Star feature, in which she interpreted the personification of Youth. This was followed by her portrayal of Diana in the mythological series of "Diana at the Bath," which will soon be featured by the Pluragraph Company. Her present, and third, stellar role, is entitled "The Valkyrien" and is ideally suited to her unique and classic personality.

## SELIG MAKES "GREATER LOVE."

"Greater Love" is the name of a Selig Diamond Special in three reels, soon to be released by the Selig Polyscope Company. Miss Bessie Eyton will enact the role of a Japanese girl. Although Miss Eyton has played hundreds of different character roles on the screen she never played the part of a Japanese girl. In this play Miss Eyton has opportunities to attain emotional heights which she keenly appreciates.

## KERRIGAN AGAIN IN WESTERN ROLES.

The many friends of J. Warren Kerrigan will be glad to see him playing those western parts for which he became famous and in which he has few who can equal him. He has been up in the mountains of Lower California taking a series of western dramas, every one of which will not fail in its attempt to please his many admirers.

In the accompanying picture he is seen on his favorite horse, Nell, in the drama, "Payment Received," which will soon be released by the Universal. It is said this is one of the best western pictures in which he has ever appeared.

Scene from "Payment Received" (Universal).

## PORTLAND SHOWS "CARMEN."

E. L. Crawford opened the Casco theater, Portland, Maine, on Monday evening, October 4th, with the Carmen picture before a large and select audience. The theater has been fitted with a very elaborate stage setting for this production and this greatly enhances the pictures. Suitable music was rendered by a large orchestra and the production was staged and directed by the famous director of motion picture productions, S. L. Rothapfel of New York City. Mr. Crawford has installed for this production two of the latest model motion picture projection machines, Power's Cameragraph No. 6B. A special representative of the Nicholas Power Company of New York installed the machine and the projection of the Carmen pictures were conceded to be the best ever seen in Portland.

## BEATRIZ MICHELENA STUDIES HYPNOTISM.

An indication of the lengths to which the more exacting actors and actresses are wont to go to insure absolutely correct detail in their impersonations, may be found in the fact that Beatriz Michelena, the beautiful "California" star, has recently become a student of hypnotism. The result of her investigation is intended to assist her in one of the big scenes of "The Unwritten Law," which is now being produced at the "California" studios.

The theme of hypnotic influence has long played a prominent part in both stage and screen productions, but usually in an overdrawn and overacted manner. It is to get away from this fanciful weaving of arms and bulging of eyes that Miss Michelena is now studying hypnotism as a scientific reality. She has for some days past been meeting in conferences with the heads of the Department of Psychology at the University of California and likewise the medical department of the Affiliated Colleges in San Francisco.

A noticeable feature of Miss Michelena's art has always been the care with which she has avoided false and melodramatic effects in her scenes.

## THRILLING STUNT AWES BEHOLDERS.

Irving Cummings, the hero in "The Diamond from the Sky," the North American photoplay, has won new laurels as a daredevil of the first magnitude. He has done stunts in automobiles for previous chapters of the big pictures that were believed impossible, fallen from racing horses, battled for his picture life in raging waters and dared all other mundane terrors. In a forthcoming chapter of the McCardell novel Mr. Cummings, as John Powell, makes a sensational escape in an aeroplane, rising high above the hills near San Diego and circling through the air at a dangerous angle.

Of course where there is a hero there must of necessity be a villain. In this instance it is Blair Stanley, the character to which William Russell has offered a marvelous portrayal. Mr. Cummings handles the aeroplane with the ease and abandon of a skilled aviator, although he took only a three-weeks' term at the student camp of the Curtiss Aviation School on Angel Island.

## "A MODEL FRAME-UP" ON STATES RIGHTS BASIS.

The Momus Producing Company secures the rights to three reel feature produced by the Magneto Film Corporation. When Frank B. Coigne produced "A Model Frame Up" for the Magneto Film Corporation at the Momus Studio in Edgewater, N. J., J. C. Davis, Jr., who owns and operates the studio, went to watch the directing of the picture. He was so favorably impressed with it that he immediately started negotiations to secure the rights to the picture. These came to a successful conclusion last week and the film will be released to States Rights buyers on Thursday, October 14th.

The picture is in three reels and is a good clean comedy that will not give offense to any one and at the same time furnishes plenty of fun from start to finish. An attractive line of paper is being prepared for this feature and every help will be given the exhibitor.

## BAUSCH & LOMB AT EXPOSITION.

The record made by the Bausch & Lomb Optical Co. at the Panama-Pacific Exposition is one that is probably unequaled by any of the other exhibitors at San Francisco. The awards granted aggregate four grand prix, or highest possible awards, one medal of honor and one gold medal. The award in each case was the highest prize granted. There is good reason to believe that no one company in any other department of the great exposition received such high honors as did Bausch & Lomb. In fact the company's representative at the fair writes that the other exhibitors, regardless of their product or how they were grouped, only received one grand prix and in most cases only a gold medal.

The four classes in which Bausch & Lomb Optical Co. received the grand prix are optical instruments, balopticons, engineering instruments and range finders. The first division, called optical instruments, is comprised of seven classes and covers the company's ophthalmic lenses, microscopes, parabolic and Mangin mirrors, field glasses, microtomes and magnifiers.

A medal of honor was awarded Bausch & Lomb photomicrographic apparatus. Bausch & Lomb-Zeiss photographic lenses received the gold medal.

## TERRISS PRODUCTION BOOKING WELL.

Tom Terriss has disproved the old biblical saw, "A prophet is not without honor save in his own country." Terriss evidently is not without honor, even in his own country, England, for he has received a cablegram from London saying that $4,000 of bookings had been taken for his first American feature, "The Pursuing Shadow" and asking him to hurry prints of "Flame of Passion," "The Pearl of the Antilles" and "A Woman of the World" with those of whatever other pictures he might be engaged on.

## COMPLETING "ON THE TRAIL."

Edith Storey, Evart Overton, Ned Finley and Jay Dwiggins have just returned from Oyster Bay, where they have been taking scenes in "On the Trail," a Vitagraph feature being produced under the direction of George D. Baker. They will continue work in this picture in the studio, completing the final scenes which are interiors.

## MINA CUNARD IN "ORDERS IS ORDERS."

The many friends and admirers of Grace Cunard will be pleased to hear that she almost entirely recovered from the effects of the operation she recently underwent at Universal City, and it is very probable that she will return to her company in a week or so for the completion of "The Broken Coin" serial.

Grace Cunard and Her Sister Nina.

During her illness her sister, Mina, took her place. Francis Ford took the company to San Francisco, where a one-reel comedy was made, entitled "Orders Is Orders," and in which Mina Cunard is featured. Herewith is a photograph of Grace and her sister.

## Mutual Taking on New Players

### Personnel of the Companies Contributing to the Program Reorganized Two Months Ago.

NO less than sixty players, each of whom has won success either on the stage or in motion picture work, have been secured for the Mutual program since the reorganization began some two months ago. Some idea of the players and the companies they are under contract with may be gleaned from the following list:

David Horsley productions: Crane Wilbur, Captain Jack Bonavita, George Ovey, Margaret Gibson, Leona Hutton, Ella Oswald, Joseph Von Meter, Donald O'Brien, John E Brennan, Louise Fitzroy, Janet Sully, Goldie Colwell, Gordon MacGregor, Jefferson Osborne, Ray Lincoln and several others to be announced in the near future.

Mustang Film Company: Arthur Acord, Anna Little, E. Forrest Taylor, Louise Lester.

American Film Company, Inc.: Harold Lockwood, May Allison, Harry Von Meter, Eugenie Ford, Charles Bartless, William Stowell, Edward Coxen, Vivian Rich, Neva Gerber, Winifred Greenwood, Helene Rosson, Queeenie Rosson, Perry Banks, Lizette Thorn, Molly Shafer, George Field, Charles Newton, Frank Dorzago, Beatrice Van, Joseph Sheehan, John Steppling, Rae Berger, Webster Campbell, Lucille Ward and William Carroll.

Gaumont Company: Florence Tempest, Marion Sunshine, George Sidney, W. C. Fields, Cissy Fitzgerald, Francine Larrimore, John Levering, Joseph Reinhardt, William Roselle, Flavia Arcaro, H. W. Pemberton, Sidney Mason, Charles U. Travis, Lucille Taft, Madge Orlamond, William Stieff.

Thanhouser Film Corporation: Gladys Hulette, Louise Emerald Bates, Winifred Kingston, Ida Palmer, Morgan Jones, George Harris, Tulla Hough, Ethel Jewett, Eleanor Spaulding, Burnett Barker, Frances Keyes, William Caroll, Riley Chamberlin, Lorraine Huling, Mignon Anderson, Florence La Badie, Helen Badgley, Harry Benham, Kathryn Adams, Wayne Arcy, Morgan Jones, Robert Whittier, Morris Foster, Claude Cooper and Arthur Cunningham.

Reliance Motion Picture Company: Adoni Foviri, Ninon Fovieri, Ralph Lewis, George A. Beranger, Margie Wilson, Alberta Lee, Richard Cummings, Dorothy Gish, William Hinckley, W. E. Lawrence, Al Filson and a number of others who are appearing in the two and three-reel Reliance releases on the regular Mutual program.

---

### THE NEWMAN UNIT FRAME.

The Newman Manufacturing Company, with factories at 717 Sycamore street, Cincinnati, O., 108 West Lake street, Chicago, Ill., and 101 Fourth avenue, New York, N. Y., are equipping a good many theaters with a new style unit frame for the corners of theater lobbies. These frames are exceedingly neat and attractive, as will be seen by the accompanying illustration. The unit frames are made with two one-sheet poster compartments in front and a three-sheet poster compartment on the lobby side, with each compartment having a brass door opening on hinges with lock provided. A brass base board at the bottom makes a neat finish to the frames, and when there is a slope in the lobby this base board is properly shaped to fit the slope. Above the three-sheet poster compartment a gold letter glass sign is permanently affixed, having the name of the theater.

As will be noticed on the illustration, the brass framing of the doors is made of new improved corrugated or ribbed brass moulding, which is a new style of moulding put out by this company, which not only is different and more attractive than the ordinary plain brass moulding, but is much more durable. These frames can also be made in plain brass moulding and can be constructed with three-sheet and six-sheet poster frames, or with smaller frames to suit. As can be seen on the illustration the front face of the column does not necessarily have to be as wide as the frame, as there is no objection to the frames projecting into the lobby as much as 12 inches or more.

The object of frames of this kind to fit on corners is to make the display neat and compact, and thus enabling the passerby to see at a glance just what the program is. Besides, it eliminates the necessity of keeping easels in the lobby where the lobbies are small. The Newman Company have recently equipped a number of theaters with these unit frames.

---

Pell Mitchell, who has charge of the Mutual Weekly, is receiving congratulations for his quick work in getting on the job at the Seventh avenue subway cave-in. Even before the city officials had arrived, Mr. Mitchell was present with his camera men, recording history as it was being made. The film was finished, and shown in three sections at the Strand theatre the evening of the accident less than ten hours later.

## "The Eternal City" Takes England by Storm

### Hall Caine Sees Famous Players Adaptation of His Great Masterpiece and Cables Congratulations.

HALL CAINE was perhaps the most interested spectator in the throng that crowded the Marble Arch Pavilion in London within the fortnight, when the long-heralded screen adaptation of his "Eternal City," which was made by the Famous Players Film Company with Pauline Frederick as the star, was presented to the British public for the first time. At the close of the performance, which was warmly received, Mr. Caine cabled the feature producers congratulating them upon their unsurpassed production.

"Personally, I think it is a wonderful production," declared Mr. Caine to the London representatives of the company. "It follows my story with an exactness that is remarkable. The pictures of 'The Eternal City' convey just the idea and infuse just the atmosphere that I strove to impart to the book. I am delighed with the film and I only hope that those who see it in the picture theaters will derive as much pleasure from seeing it on the screen as I myself did."

The Kinematograph and Lantern Weekly said in part: "We congratulate the Famous Players Film Company upon the complete and signal success of their effort in every way, for the production stands out as one of the best that has been submitted for public approval."

The Bioscope, another eminent British trade authority, has this to say concerning "The Eternal City": "That the Famous Players Company should have had the courage and enterprise to conceive and consummate so ambitious a scheme is characteristic of their well-known policy of sparing neither money nor effort in perfecting their films—a policy which they laid down at the beginning of their brilliant career and which, unlike so many others, they have adhered to unwaveringly ever since."

---

## Notes of the Trade.

A Power's Cameragraph No. 6B motion picture projecting machine was used at the National Exposition of Chemical Industries during the week of September 20 at the Grand Central Palace, New York, to project the motion pictures depicting the many different phases of the chemical industries throughout the world.

* * *

In "Unto Those Who Sin," a three reel Selig Diamond Special being filmed at the west coast studios of the Selig Polyscope company under the direction of Robert Daly, Fritzi Brunette wears a dozen or more beautiful imported gowns. The character which she portrays is that of a heartless woman of the world who gives up all for her own selfish pleasure. George Larkin has the leading male role.

* * *

Rena Rogers, formerly with Universal, makes her initial appearance with MinA comedies in their release of October 7, "The Honeymoon Roll." Her vivacious manner and cute personality make her very valuable in comedy pictures and it is said that her work in "The Honeymoon Roll" is most clever.

* * *

Reaves Eason has just started a new picture, "In Sheep's Clothing," a two reel drama in which Vivian Rich and Alfred Vosburg appear together. It will be released shortly in the regular Mutual program.

* * *

Kalem is now producing a magnificent four-act production of "The Black Crook," the famous extravaganza which created theatrical history years ago. A large number of chorus girls have been engaged specially for this feature and are now being rehearsed by Julian Alfred. This is said to be the first time in the history of the film industry that chorus numbers have been conceived and rehearsed by professionals expressly for the screen.

* * *

Director Archer MacMakin, of the Beauty (Mutual) company, has just finished an amusing comedy, "The Woman's Votes," in which John Steppling plays a leading role. Mr. MacMakin is now engaged in the production of "Her Adopted Father," a good comedy in which Frank Borzage plays the lead.

* * *

Petite Helene Reason, who, despite her seventeen years, is conceded one of the most brilliant young players in motion picture work, is the star of "The Terror of Twin Mountains," a stirring western drama in two reels, produced by the American Film Company, Inc., for release in the regular Mutual program, September 27.

* * *

Director James Douglass of the American (Mutual) has just finished "Mammy's Rose," a one reel comedy of Dixieland, full of humor, pathos and vivid camera effects. In this picture appear Frank Borzage as "Frank," Neva Gerber as "Beth," Lucille Ward as "Mammy" and William Carroll as "Mammy's" husband. Their interpretation of the parts is particularly effective.

* * *

Princess Mona Darkfeather is another of the recent additions to David Horsley's players at his studios in Los Angeles. She has joined the company putting on the Centaur Features, in which the Bostock animals are the featured players, and which is directed by her husband, Frank Montgomery.

The Sterling Camera and Film company, of 145 West Forty-fifth street, New York City, on account of increase in business have removed from suite 813 to suites 809 and 810 on the same floor and in the same building, 145 West Forty-fifth street.

* * *

Three more episodes are left, before Director W. D. Taylor of the American company will complete the great serial, "The Diamond from the Sky."

* * *

Clad in a heavy suit of armor, Bud Duncan came within an ace of drowning, following a leap into the river while taking part in "The Knights and the Knave," a new Kalem comedy.

* * *

"The Vengeance of Rannah," a story of the punishment of an unfaithful wife and her lover, by James Oliver Curwood, is being filmed in the Selig Jungle-Zoo studios at Los Angeles, Cal. The setting of the picture is an East India military garrison and the leading players are Thomas Santschi, Marion Warner, Lafayette McKee and Leo Pierson.

* * *

Robert Ellis, who directed Kalem's four-act drama, "The Apaches of Paris," has just recovered from an attack of appendicitis. Mr. Ellis is now at work on a new Kalem feature. "The Appaches of Paris" features Joseph Smith and Laura Hamilton in the famous specialty, "The Dance of the Apaches."

* * *

"Little Mary" Miles Minter, the Columbia-Metro star, who has the stellar role in "Emmy, of Stork's Nest," a five part feature photoplay now being completed for the Metro program, is posing for a color poster that Hamilton King, the well known painter of pretty girls, is making of her in the Central Park Studios, No. 27 West Sixty-seventh street. Mr. King, whose pretty girls are well known, prevailed upon Miss Minter to pose for the picture because of the winsome, childish loveliness, which has captivated the hearts of so many audiences of the stage and screen.

* * *

The Associated Film Sales Corporation has secured the services of Mr. Rotberg as their general office man. He is now busy starting a system for the home office and will later take a trip through the country to co-operate with the exchangemen in reviewing and perfecting any lack of system that may be necessary.

* * *

George Sidney, of "Busy Izzy" fame, is shortly to appear as a Mutual star. George was recently engaged by the Gaumont company as the featured player in the two reel all star comedies to be produced by them for the Mutual.

* * *

Antonio Moreno and Naomi Childers are at Lake Placid, New York, with Vitagraph Director Harry Handworth, working in "Gone to the Dogs" and "Anselo Lee," both Feature Pictures.

* * *

Clarence M. Hill, who has been connected with the World Film company on the Coast for the past year, has joined the ranks of the Seattle Pathe organization and will represent this company in western Washington. Out of eleven theaters Mr. Hill has booked nine with Gold Rooster plays and he says that he is going back and get the other two.

* * *

Muriel Ostriche, Clara Whipple, George Soule Spencer and ten other principals of Equitable left for Cape Cod this week to stage several scenes in "The Fisher Girl" which will characterize Miss Ostriche's first appearance on the Equitable program.

* * *

Maurice Tourneur, the eminent French director of motion pictures, has accepted a scenario for the filmization of "A Parisian Romance" with George Beban of "Sign of the Rose" fame, as the star and will begin work on its production at once. He is author and producer of the screen version of "Trilby," now playing at the Forty-fourth Street theater.

* * *

Charles Bartlett, or plain "Charlie," as he is better known, has been given the direction of the company headed by Winifred Greenwood and Ed Coxen and will make one and two reel American features.

* * *

Advices from Jamaica, British West Indies, received by William Fox, inform him that work has been begun on the million-dollar Annette Kellermann picture, directed by Herbert Brenon. While Miss Kellermann will be the central figure of the picture, William E. Shay will figure prominently in her support.

* * *

Mr. and Mrs. Sidney Drew are busily engaged on the production of "A Case of Eugenics," which will be released by the Vitagraph company as one of the regular "Sidney Drew Day" comedies.

* * *

Marjorie Ellison, whose work in leading and heavy roles has gained her a widespread following in Edison films, leaves that company after an engagement covering more than two years. She will leave New York the latter part of this month, going direct to Los Angeles where she will join one of the larger producing companies.

* * *

Lenore Ulrich, late star of "The Bird of Paradise," will be seen in "The Better Woman" soon, on the Equitable program. "The Better Woman" was produced by Triumph, producing for the Equitable program.

Lillian Walker, Stanley Dark, Louise Beaudet and Arline Pretty are at work on the well-known comedy, "Green Stockings," which is being produced for the Vitagraph company under the direction of Wilfrid North.

* * *

Sidney B. Lust of the United Film Service, 903 E street, N. W., Washington, D. C., has secured the exhibition rights on the K. & R. Film company's six reel feature, "Silver Threads Among the Gold," for the District of Columbia, Maryland and Delaware.

* * *

The latest match to be made in the Balboa studio is that of Edwin J. Brady and Lillian West, who recently slipped away to Santa Ana unbeknown to their co-workers and joined hands for life.

* * *

Harry Morey and L. Rogers Lytton are actively engaged in enacting the principals in the Vitagraph Broadway Star Feature, "The Woman in the Box," now being produced under the direction of Harry Davenport.

* * *

A forthcoming production by the Gaumont company is now in the hands of William F. Haddock, feature director. The picture will be in three reels and is to be released on the Mutual program under the title of "The Heritage of Hate."

* * *

Virginia Pearson, S. Rankin Drew, Joseph Kilgour and George Cooper, assisted by a cast of Vitagraph Players are appearing in George Cameron's "Thou Art the Man," an original drama founded on the biblical story of "Uriah."

* * *

Edward M. Roskam, formerly of the Life Photo Film Corporation and more recently with the Eclipse Film Laboratories, is now interested in Roskam's Film Hospital at 220 West 42d street.

* * *

Eleanor Woodruff, Zena Keefe, Anders Randolf and William Courtenay, under the direction of Paul Scardon, are about finished "The Island of Surprise," The Vitagraph Blue Ribbon Feature, in which is staged a fight between castaways on a desert island and a horde of blood-thirsty savages.

## Picture Theaters Projected.

DELANO, CAL.—Frank Panero has opened a new moving picture theater here.

LOS ANGELES, CAL.—Extensive alterations have been made to the Navarre theater, located at 738 Pico street.

LOS ANGELES, CAL.—S. H. Friedlander has leased the Empire Theater. The house, which has seating capacity of 800, will be devoted to the exhibit of high-grade photoplays.

MILL VALLEY, CAL.—A. C. Papst is planning to open a new moving picture theater.

OAKLAND, CAL.—Charles Heeseman will convert the building located at the corner of San Pablo avenue and Clay street into a modern moving picture theater.

ORANGE, CAL.—Louis Bedding has taken over the Colonial Theater, a moving picture house, with seating capacity of 650.

OXNARD, CAL.—The opera house here has been leased by W. B. Curtis. Many new improvements have been made to the house. The seating capacity will accommodate about 900 persons.

SAN FRANCISCO, CAL.—Many added improvements have been made to the Empress theater.

SAN ROSA, CAL.—The Columbia theater has been taken over by C. N. Carrington.

TULARE, CAL.—G. L. Ferguson has obtained a long-termed lease on two lots on K street, upon which he plans to erect a large moving picture theater, 50 by 150 feet, with seating capacity for about 700 persons. The new house will be called the Theater Tulare.

TULARE, CAL.—The Majestic Airdome, formerly conducted by S. J. Greenwood, has been taken over by M. T. Carkeep.

YREKA, CAL.—S. S. Thaller has made improvements to his moving picture theater here.

TAFTVILLE, CONN.—Dr. George Thompson, 1 Front street, is considering plans for a two-story fireproof moving picture theater, 44 by 88 feet.

PRIEST RIVER, IDAHO.—Mitchell & Samuels have purchased a local moving picture theater here and will devote it to the exhibit of high-grade pictures.

BLOOMINGTON, ILL.—Work on a new moving picture theater for C. E. Irwin is being rapidly pushed to completion.

BOWEN, ILL.—R. E. Recox is planning to open a first-class moving picture theater in the near future.

ILLIOPOLIS, ILL.—A new moving picture theater has been opened by Adam Greenawalt.

NEW BERLIN, ILL.—J. W. Foutch has opened a new moving picture theater here.

SOUTH PEKIN, ILL.—M. McDonnell has opened a new moving picture theater here with seating capacity for about 500 persons.

BLUFFTON, IND.—Joseph Bommersheim and John T. Belger have obtained a lease on a store property which they will convert into a modern moving picture theater, with seating capacity for 350 persons. The house will be known as the Gaiety theater.

GREENFIELD, IND.—Extensive alterations have been made to the Why-Not Theater.

HUNTINGBURG, IND.—R. T. Megibben has taken over the Princess Theater, formerly conducted by Andrew Greener.

NEWCASTLE, IND.—The Alcazar has been redecorated and thoroughly renovated.

SHELBYVILLE, IND.—W. V. and S. L. Dorsey have been awarded the contract to erect a moving picture theatre of fireproof construction for William Meloy. The house will have seating capacity for about 850 persons.

ST. PAUL, IND.—Work is being contemplated on a new moving picture theater under construction here by Pleak & Howard. It will have seating capacity for about 500 persons.

CHANUTE, KAN.—W. B. Emrich has opened a new moving picture theater here.

ELLIS, KANS.—A new moving picture theater has been opened here by Joseph Hickey. The house has seating capacity for about 650 persons.

MANHATTAN, KANS.—About $20,000 will be expended by H. P. Wareham in converting the opera house into a modern moving picture theatre.

ROCKWELL CITY, IA.—G. L. Meholin is having plans prepared for a one-story moving picture theater, 22 by 110 feet, to cost $5,000.

THIBODAUX, LA.—The Marvel theater has changed hands. The new owner is Clarence Roussel.

BRUNSWICK, ME.—Wallace Gould has erected a new fireproof moving picture theater with seating capacity for about 800 persons.

PORTLAND, ME.—The Elm Theater Company will erect a commodious moving picture and vaudeville theater, with seating capacity for about 1,500 persons.

GREENFIELD, MASS.—The moving picture theater formerly conducted by Herbert Streeter has been taken over by A. B. Brunell, 18 Abbott street, Worcester, Mass., who is planning to make extensive improvements to the house.

CHARLEVOIX, MICH.—A stock company has been formed for the purpose of erecting a modern moving picture theater in the near future.

GRAND RAPIDS, MICH.—Joseph Nordella, 19 Quigley boulevard, has been awarded the contract to erect a one-story moving picture theater, 38 by 84 feet, for E. N. Brown, 624 Bridge street.

PONTIAC, MICH.—H. A. Kliest & Son will erect a 1½-story moving picture theater, 100 by 160 feet.

SAGINAW, MICH.—Extensive improvements have been made to the Bijou theater.

MINNEAPOLIS, MINN.—Finkelstein & Rubens are having plans prepared for a fireproof moving picture theater, 50 by 150 feet, to cost $75,000.

NEW PRAGUE, MINN.—New Prague Amusement Company is planning to erect a moving picture theater, 102 by 32 feet.

KANSAS CITY, MO.—W. G. Jones has disposed of his interest in the Merit Theatre, located at the corner of 31st and Main streets, to F. L. Wallin.

KANSAS CITY, MO.—C. H. Green, of the Helzberg Amusement Company, has purchased from J. T. Wilson his interest in the Roanoke theater at 39th street and Sumit avenue. It has been renamed the Barrymore.

KANSAS CITY, MO.—Altman Realty Company will erect a five-story fireproof concrete and steel office building at the corner of 15th street and Troost avenue. The plans also include a moving picture theater, with seating capacity of 1,500; stores and an arcade entrance. The structure when completed will cost approximately $100,000.

ST. LOUIS, MO.—John Karzin, owner of the Casino theater, located at 1620 Market street, is having extensive alterations made to the structure. The front of the building is being rebuilt of white enamel brick, and an addition built 25 by 50 feet. The seating capacity will be increased to 900. A new balcony will also be included, containing 260 chairs.

ST. LOUIS, MO.—Charles Kalbfell, 1406 East Linton street, will erect a one-story moving picture theater, 50 by 110 feet.

ST. LOUIS, MO.—A company has been formed here, headed by George Angelich, for the purpose of converting the building at 209 North Broadway into a modern moving picture theater, with seating capacity for about 750 persons. The alterations will cost close to $12,000.

CAMDEN, N. J.—Meyer Titteman will erect a one-story moving picture theater, 36 by 100 feet, to cost $10,000.

OXFORD, N. J.—A new moving picture theater, located on Church street, has been opened by Hoagland & Green.

BROOKLYN, N. Y.—Mrs. Fred Lundy, 2218 Voorhees avenue, is having plans prepared for a one-story moving picture theater, 44 by 82 feet, to cost $10,000.

ROCHESTER, N. Y.—Walker, Livingston & Brackett, 62 E. & B. building, are preparing plans for interior alterations to a moving picture theater, to cost $5,000.

TROY, N. Y.—Joseph Ryan will erect a 1½-story moving picture theater, 50 by 130 feet, to cost $8,000.

TROY, N. Y.—D. A. Shea, 2328 Fifth avenue, will expend $1,500 for alterations to his moving picture theater.

BELLAIRE, O.—Antonio Megna is planning to spend about 135,000 in remodeling his theater building.

COLUMBUS, O.—C. S. Burk, 652 East Starr avenue, has let the contract for a one-story moving picture theater 27 by 75 feet, to cost $4,500.

CLEVELAND, O.—Yale Theater Company is having plans prepared for a two-story theater, store and office building, 100 by 116 feet, to cost $40,000.

CLEVELAND, O.—Ernest Huberty, 8017 Whitehorn avenue, is preparing plans for a one-story moving picture theater, 60 by 115 feet.

ELYRIA, O.—Owen Bannon, 2 Forrest street, will soon start work converting a store property into a modern moving picture theater.

XENIA, O.—The Dreamland theater, formerly conducted by H. L. Binder, has been purchased by Edward Hornick and thoroughly renovated.

BARTLESVILLE, OKLA.—The control of the Yale and Adeon theaters has been taken over by J. G. Swanson.

LATROBE, PA.—John Lampropoles is planning to erect a $25,000 fireproof moving picture theater.

McDONALD, PA.—L. Voye is considering plans for a one-story moving picture theater, 41 by 120 feet, to cost $20,000.

PHILADELPHIA, PA.—D. Henwood has been awarded the contract to erect a two-story stone and brick film storage building, 32 by 33 feet, at the northeast corner of 12th and Winter strets, for Benjamin Alexander, to cost $6,200.

PHILADELPHIA, PA.—F. P. Dillon has been awarded the contract to erect a side addition 16 by 64 feet, and alterations to the moving picture theater located at the corner of Point Breeze avenue and Earp street, for Resnick Amusement Co. The improvements will cost $5,700.

SHIPPENSBURG, PA.—The Lyric theater, formerly conducted by C. C. Sigler, has been taken over by Edward Condran.

WILKES-BARRE, PA.—Eckenrode Bros., 115 Park avenue, have been awarded the contract to erect a one-story moving picture theater 34 by 92 feet to cost $6,900, for Theodore Bowen.

VALENTINE, S. D.—E. M. Valentine has disposed of his interest in the Lyric theater to H. E. Fisk.

CHATTANOOGA, TENN.—Extensive improvements are being made to the Alcazar theater.

EL PASO, TEXAS.—J. M. Wilson will expend $7,000 in remodeling the Grecian theater at the corner of El Paso and Overland streets.

SAN ANGELO, TEXAS.—Management of the Princess theater will remodel and enlarge the building. The house will hereafter be known as the New Lyric.

NORFOLK, VA.—Lincoln Amusement Co., Inc., is planning to erect a commodious moving picture theater on Church street, between Queens and Nicholson streets, 240 feet deep, entrance 22 feet wide for lobby, with oval top extending through scond story and running back 60 feet, seating capacity $2,500; cost approximately $40,000.

NORFOLK, VA.—Arcadian Realty Corporation has awarded the contract to W. D. Murray & Co., 208 Citizens' Bank building, to drive piles for foundation of moving picture theater at 423-25 Branby street.

NORFOLK, VA.—A company is being organized with $25,000 capital stock to erect a two-story theater and amusement building on Park avenue, near Brambleton. Lower floor will be used for moving picture theater and stores, upper floor for lodge rooms and dance hall, basement for amusements.

MILWAUKEE, WIS.—F. W. Andree is preparing plans for a new two-story reinforced concrete, brick and tile moving picture theater to be erected at the corner of 27th and State streets, to cost about $25,000.

MILWAUKEE, WIS.—The National Amusement Company is having plans prepared for a new commodious moving picture theater, with seating capacity for 800 persons and to cost approximately $20,000. The new house will be located on National avenue, between First avenue and Grove street.

FRUDE FILM CIRCUIT CLOSER

For motor driven picture machines

SAVES MONEY AND WORRY

MOTION PICTURE FIRE PREVENTION DEVICES COMPANY
1061 Indiana Avenue, Chicago

COOL & VENTILATE BY TYPHOONS

Send for Catalogue "W"

TYPHOONS COOL YOUR SHOW
Tel. 8134 Bryant.

TYPHOON FAN CO.
1544 Broadway, N.Y.

# Trade News of the Week

Gathered by Our Own Correspondents.

## Association Lacks Life

### British Columbia Picture Men Beginning to Feel That League for Mutual Help Is Not Up to the Mark—An Election Is at Hand and There Is Plenty for It to Do, Especially on Censorship Question.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

THE almost total lack of a get-together spirit among the Vancouver film men has lately been the cause of considerable unfavorable comment by those who realize the advantages to be gained by intelligent cooperation. "The exhibitors here," said a prominent moving picture man last week, "are on speaking terms with one another, but that is about as far as it goes. This province is burdened with the most insane censorship on the continent, but instead of uniting in a perpetual campaign for our undoubted rights, most of us distrust and disparage our competitors; the British Columbia Moving Picture Exhibitors' Association languishes and all but dies, while the censor runs around in blood-red spectacles shouting 'Off with his head!' With a provincial election due in the very near future, the exhibitors as a body should inaugurate a whirlwind campaign through uncensored channels to influence public opinion, and to bring to the notice of the people the narrow, confiscatory regulations to which the local film interests are subjected. The public can have no idea of what we are up against. Since our slides are censored, as well as our films, we cannot appeal through this medium, but there is nothing to prevent the manager or other person at each theater, giving at each performance an interesting three-minute talk, crammed with facts, and presenting in a forceful way the difficulties under which we are doing business. We will never get what we want unless we make a fight for it."

---

### PATRIOTIC FILM MEN.

No class of merchants in Canada has been more generous in contributing to the various funds connected with the war than the proprietors and managers of moving picture theaters. In countless instances, houses have been given without charge for the holding of some charitable entertainment. Among the latest instances to come to notice are the following:

The Cedar Cottage theater, near Vancouver, was given free by the management for a concert, the proceeds from which were used to purchase materials for Red Cross hospital garments.

When the first installment of the "Exploits of Elaine" was shown at the Star, Greenwood, B. C., 25 per cent of the receipts were given to the Red Cross.

A patriotic concert was combined with the regular picture show at the Auditorium theater at Dawson, Yukon Territory, and the proceeds apportioned among several war funds.

At the South Side Bijou theater, in Winnipeg, a program consisting of pictures, and songs by local people, were given for the benefit of the Legion of Frontiersmen, enlisted for the war.

At Penticton, B. C., local ladies presented a sketch in connection with the pictures at the Empire theater, and the management donated the proceeds to the Red Cross.

Musical selections, and three reels of European war pictures were given at the Empress theater, Grand Forks, B. C., in aid of the Wounded Soldiers' Fund.

Manager Rice of Pantages theater, Victoria, B. C., gave the house free for a Patriotic Fund concert consisting of pictures and musical selections.

---

### STATUS OF SUNDAY SHOWS.

For conducting on Sunday a theatrical performance at which a definite admission price was charged, three officers of the Hebrew Free School in Winnipeg were convicted of a technical violation of the Lord's Day Act, and allowed to go with a reprimand. The play, "Joseph and His Brethren," was given at the Grand theater for the benefit of the school library, and the complaint was made by License Inspector A. E. Morris, who was refused admittance until he had paid the regular admission fee. The judge's summing up of the case sheds considerable light on the status of Sunday performances. "The collection in such cases," said Magistrate MacDonald, "should be taken after the entertainment or during it, and nothing should be said to patrons who do not contribute."

---

### EMPIRE AT BRANDON, MANITOBA.

At Brandon, Manitoba, the Empire, called by Exhibitor Grieve, Brandon's Popular Family Theater, caters to a population of 14,500 and seats 300 persons. The admission is ten and fifteen cents for five reels of General Film Service. Exhibitor Grieve looks back to the time when they could get the same admission for three reels and twenty-five cents on feature nights. He lays the change to poor business methods of the opposition houses.

The Empire.

### A YOUNG EXCHANGE MANAGER.

Andrew P. Keegan, whose likeness appears below, can undoubtedly qualify as one of the youngest exchange managers in Canada, having been born in Montreal in 1889. After two years with the Kleine Optical Company in Montreal and in St. John, N. B., and a somewhat shorter period with the General Film Company in the former city, Mr. Keegan became associated with Pathe's Famous Feature Film Syndicate of Quebec. He was later selected as the first branch manager for this company, and opened an office in St. John, from which he handled the Maritime Provinces with marked success. When the syndicate recently took over the business of the Pathe Film Syndicate, Ltd., in Western Canada, and thus became distributors of this brand throughout the Dominion, Mr. Keegan was transferred to the Vancouver office, handling British Columbia and part of Alberta under the new name of the company—Specialty Film Import Limited. Since his arrival here Mr. Keegan has increased the Pathe bookings to a considerable extent, and is looking forward to a successful season.

A. P. Keegan.

---

### VANCOUVER BREVITIES.

J. M. Cummings, Mutual's special representative for Canada, with headquarters at Montreal, and A. F. Cummings, his assistant, stationed at Winnipeg, have resigned to join the Triangle Film Corporation. No successors have been announced at this writing.

The Royal theater at New Westminster, B. C., has just installed a four-piece orchestra.

Four reels of pictures of the Russian army in action, taken by Donald C. Thompson, opened Sept. 13 for their first showing in Canada, at the Industrial Bureau in Winnipeg, at 25 cents. Fifty per cent. of the receipts is to be given to the Red Cross and Patriotic Funds.

D. Bray, manager of the Edison theater at Bellingham, Wash., visited New Westminster, B. C., on Labor Day.

Out of 521 reels inspected by the Winnipeg city censor during Aug. 31, one-half were condemned, and 268 cuts were made from 116 other reels.

The Lyric at Calgary, which ran pictures during the summer, has opened under new management, with the Bostonian Opera Company, which has just returned from Yukon and Alaska.

M. Meyerfield, Jr., of the Orpheum Circuit, was in Vancouver recently, looking over his local interests.

It is hard for some exhibitors to see the part that advertising plays in success. If they are making money publcty seems all rght, but when they aren't the rub comes. It pays.

Manager Walter Creamer of the D. A. A. A. theater, Dawson, Yukon Territory, has received a cable from his son, with the Canadian Cycle corps in England, stating that he is about to leave for the front in France.

The Russian war films, which opened at

the Industrial Bureau, Winnipeg, Manitoba, shut down after one night on account of poor light. Further showing of the pictures was postponed until a mercury arc rectifier could be secured.

The Domion Film exchange, of which E. R. Fauser is manager, is now established in new quarters in the Leigh Spencer building, in the center of the Vancouver theater district ,and preparations are being made for a busy season with the World Film product. An English weekly is being imported by this exchange, and with new titles is being put out as the "Dominion Topical Review." The Pathe exchange is also in this building.

The Maple Leaf, one of the National Amusement Company's houses in Vancouver, was closed on Sept. 18, and alterations were begun which will considerably enhance the attractiveness of this theater.

W. P. Dewees, of the Rex theater, Vancouver, in connection with his importation of the V-L-S-E features from Seattle, has taken out an exchange license, and is thus able to book the pictures into the Globe for second run. As Mr. Dewees pointed out, it is cheaper to pay $300 for an exchange license, and a censor fee of $1 per reel, than to pay $5 for the first reel of a subject and $2 per thousand feet for any additional reels, which is the charge when no exchange license is held.

## A NEW EXCHANGE IN BOSTON.

### Kriterion Company of New England, with Barnard Corbett at Helm.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

THE new exchange of the Kriterion Company of New England has been opened at 197 and 205 Pleasant street, under the management of Bernard H. Corbett, who is also president of the corporation.

Mr. Corbett needs no introduction to the New England exhibitors. For a number of years, he was associated with the Thomas A. Edison Company, Inc., of Orange, N. J., and later with the interprise Optical Company of Chicago, makers of Motiograph machines, and as sales manager for the General Film Company. Thoroughly familiar with every branch of the moving picture industry, with him at the helm, the success of Boston's infant exchange should be assured. For some time Mr. Corbett has been the proprietor of the Corbett theater equipment company.

Fourteen theaters have already signed contracts for the Kriterion Service. These include the Palace, Premier and South End theaters, Boston, which are operated by the Automatic vaudeville company.

The new exchange will carry a complete line of Simplex, Power's, Edison, Baird, Standard, Motiograph and Veriscope machines and will also deal in supplies and accessories of every description.

The building which is occupied by the company is thoroughly fireproof and is located in the heart of Boston's film district. The exhibition room, which will seat 150 persons and which has a pitched floor, is without a doubt the best in the city. Advance exhibitions of the new releases will be given every Wednesday and Mr. Corbett extends a cordial invitation to all exhibitors to attend. Mr. Thomas H. Mullen is the treasurer of the new corporation.

## PRIVATE SHOWING OF "TRILBY."

A private screening of the Equitable feature, "Trilby," was given during the past week in the Modern theater, Boston. Many New England exhibitors were in the audience and were loud in their praises of the work of Clara Kimball Young and Wilton Lackaye. The arrangements for this exhibition were made by Manager Stanley W. Hand of the World Film corporation and General Manager J. Lourie of the Modern theater. Manager Hand reports that the outlook for Equitable features is exceptionally bright in this territory and that several exhibitors have contracted for these pictures.

### Exhibitors — Exchangemen — Programs and Personals.

Harry Hirsch, who directs the destinies of the serial, "The Diamond from the Sky," in the New England territory, spent several days of the past week in New York City. He reports that picture fans are very enthusiastic over the film.

Herman Rifkin, manager of the Eastern Film Company, which handles the Alliance program in New England, has returned from a week's trip to Chicago.

Clarence W. Bunn, who has been connected with the Boston office of the World Film, has been promoted to manager of the Washington, D. C., branch of that concern

Manager Samuel Moscow of the Boston office of the United Film Service of New England is elated over the reception that is being given to the new feature which he is handling. This feature is the picturization of Dickens' novel, "Oliver Twist." The film is booked solid until the middle of November. The Brookline Friendly Society, which runs the only picture shows in Brookline, has contracted for the feature to be run on two dates.

Stanley Sumner has undertaken the management of the new Harvard theater in North Cambridge, Mass. He was formerly connected with the Scenic Temple, Cambridge, but for the past year has been acting as general manager for several theater properties in New England and is the proprietor of the Premier theater at Newburyport, Mass.

General Manager Harry Wasserman of the Eagle theater, Roxbury; Victoria theater, Lawrence, and the Orpheum theater, Haverhill, has contracted with Manager Samuel Bernfield of the New England Pathe exchange for the use of the Gold Rooster features.

The Plaza theater, Salem, opened its season last week with "Les Miserables" as the feature attraction. This feature is handled by Sam Grant, who is also directing the destinies of "The Fall of Przemysl," which closed a two weeks' engagement at Tremont Temple, Boston, last Saturday night. During its stay at the Boston playhouse, it played to capacity houses and received considerable favorable comment in the Boston newspapers.

## PORTLAND LOCAL COMBINATION ENDS.

By John P. Flanagan, Maine Correspondent of Moving Picture World.

THE Portland theatrical situation has taken an interesting new turn of late, according to the Argus, which says that this development is the dissolution of the partnership of Green & Abrams with the B. F. Keith corporation. As is known by the public, this combination represented, besides the Keith theatre, the Portland and the Strand, these three places of amusement having been run in harmonious agreement for the past season or two.

Mr. Hiram Abrams was the man connected with his concern who had to assume the burden of looking after the Portland interests. Since this local business deal was brought about, Mr. Abrams' other enterprises have been coming by leaps and bounds, especially his Paramount patronage, and it had become necessary for him to devote all of his attention in that direction.

Recently an agreement annulling the local combination was reached, and hereafter the Keith and the other theaters will be run independent of each other so far as actual partnership is concerned.

## HARD WORK FOR ROADMEN THESE DAYS.

A Bangor exchange man remarks that the good old times in the moving picture business in Maine, when almost any kind of a picture would be snapped up by the exhibitor, when exchanges and road men were few in this state, are past. Now, exchanges are multiplying these days, and road men are so numerous that it is not at all uncommon to meet five or six in Bangor on walking down the street—and Bangor is a city of only 25,000 population. The exhibitors are offered the choice of all sorts of attractions, and, as a result of this keen competition, the exchange men and the road men find that the hardest kind of hard work is essential to success.

## BAROLET OF WORLD FILM.

You can't help liking "Charlie" Barolet, who has just been appointed exchange manager for the United Film Company, with headquarters at 507-509 Eastern Trust Building, State street, Bangor, Maine. Everyone who meets this film man is convinced five minutes after introduction that he he has made a new friend, and a good one.

Charles H. Barolet comes from Providence. In 1910 he established the Auburn theater at Auburn, R. I. In 1912 he took a position in the office of the Mutual Film Company. On February 1, 1913, Mr. Murphy went to the World Film Company and Mr. Barolet joined him, and he again joined Mr. Murphy when that gentleman became connected with Warner's Features, now the United Film.

"Charlie" Barolet.

## "THE BIRTH OF A NATION" CLOSES.

"The Birth of a Nation" has concluded its engagement at the B. F. Keith theater in Portland, after having surpassed all records for aggregate attendance for the week for any kind of entertainment ever given in Portland hall or theater. The house practically was sold out at all performances, both matinee and evening. It is probable that all records for box office receipts was also broken at the Keith theater.

## JOSEPH M'CONVILLE PROMOTED

Joseph A. McConville, long identified with newspaper work in Portland, where he has a host of friends, and who severed his connection with the Express-Advertiser and Sunday Telegram about two years ago to accept a position as publicity manager for the Famous Players Film company of New England, with headquarters at Boston, has been promoted to the office of assistant manager for the same company, and in his new capacity will care for the wants of Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut.

For a time after completing his duties with the Express-Advertiser Mr. McConville was manager of the New Portland theater, but later on was transferred to the Boston office of the Famous Players Film Company by Hiram Abrams, president, and since going there has, in addition to his duties of publicity manager, held many other important positions.

### Exhibitors' Notes—Programs—Personals.

Manager Reeves of the Strand theater, Portland, has been receiving congratulations on his new orchestra, which is a distinct addition to this fine theater. It is composed of splendid musicians—men who have played with some of the best known musical organizations in the country—and assisting them is the only concert organ to be found in any theater in this part of New England.

Deagan's musical electrical bells were played in Portland for the first time last week, having been installed as a permanent feature in the Empire theater in connection with the Empire symphony four orchestra.

Exchange Manager Charles M. Stern, of the Universal company at Bangor, is much devoted to his prize pets, which are two of the handsomest bull dogs in the state of Maine.

Proprietor William Means of the Gem, Machias, was a visitor to Bangor during the past week, and reports excellent business.

Other exhibitors visiting in Bangor recently were William Dolliver, of Bar Harbor, and C. E. Lindall, of Tenants Harbor.

G. W. Crockett, of Sandy Point, has taken on Universal service, and reports big business, with "Damon and Pythias" and "The Broken Coin."

## NEW PHILLIPSBURG THEATER.

The Chambers Street theatre, Phillipsburg, Pa., the first moving picture house on the hill section, recently opened to the public. The theatre is of brick construction and has dimensions of ninety by thirty feet, and has a seating capacity of 500 persons. It is controlled by a stock company of Phillipsburg citizens.

## BIG AMUSEMENT COMPANY STARTS.

A charter was recently granted under the laws of the State of Delaware to the Chesapeake Haven Amusement company, to conduct places of amusement at Chesapeake Haven, Md., and elsewhere. The concern has been incorporated with a capital stock of $300,000, the principal incorporators being John L. Hessey, Earleville, Md., Dr. C. A. Kane and M. Van Booskirk, of Philadelphia, Pa.

## New Pennsylvania Theaters—Business Notes—Personals.

The Empire Palace, 2844 Frankford avenue, has recently closed its door to the public. W. Watts, proprietor of the theatre, stated that business conditions were such that it was practically impossible to remain open any longer.

Lewis Swaab, proprietor of the Swaab Film Service, 1327 Vine street, announces the sale of some equipment to the Electric Theatre Supply Company, included among which were several new Simplex machines.

H. M. Reis, formerly of the Southern theatre, Broad and Reed streets, has recently leased the Tulpehocken theatre, at Germantown. Mr. Reis is an experienced exhibitor and is preparing to make a success of his latest venture. It is sure that he will offer the best of pictures to his patrons.

Bids are being received for the erection of a moving picture theatre in Eddystone, Pa., for John M. Kennedy, Jr., 1001 Chestnut street, Philadelphia. The building is to be of brick construction and will be one story in height. Plans were drawn by H. H. Kline, architect, corner of 6th and Mifflin streets, this city.

Harry Savage, manager of the World theater, Atlantic City, N. J., declares that he has been receiving his share of the business at that place and that he expects to accomplish great results during the winter months. He was a recent visitor to Philadelphia, and while here purchased two latest model Power No. 6B machines.

H. Sheerer, manager of the P. O. S. of A. moving picture theater, Berwick, Pa., was a recent visitor to the city of Brotherly Love and paid a visit to the various supply houses. Before leaving he was persuaded to purchase a new 6A machine.

# Irritating Censorship

### Pennsylvania Exhibitors and Picture Patrons Disgusted by Irrational and Unwarranted Cutting of Films by State Board of Censors—"The Fatal Card" Latest Picture Maltreated—Protest Bears Fruit.

Special to Moving Picture World from Philadelphia News Service.

A VIGOROUS protest was recently made by several local film theater owners following the censoring of the Paramount film entitled "The Fatal Card," by the State Board of Censors, who insisted upon the elimination of twenty scenes. The moving picture people not only made a vigorous protest, but also threatened to carry the matter to the Common Pleas Court, so that a judicial ruling might be made concerning the censoring of the film. The protest bore fruit with the result that eighteen of the scenes stricken from the picture were allowed to be restored. In fact, the restoration is complete with the exception of a vision of the electric chair and a scene where a drug is administered.

"The Fatal Card," featured by John Mason and Hazel Dawn, was recently shown at the Stanley theatre, 16th and Market streets, as it had been cut by the board of censors. It aroused a storm of protest from the patrons of the theatre and another picture was immediately substituted to be displayed the following day. However, when word of the restoration of the censored scenes was received by the management, it was decided to again show the film and the manner in which the picture was received by a critical audience proved that the censors exceeded their authority when they attempted to ruin the film.

Many of the leading exhibitors in this locality are completely disgusted with the manner in which films are being subjected to a so-called censoring, by a group of wholly incompetent officials.

## BUY CHAMBERSBURG HOUSE.

The Star theatre, Chambersburg, Pa., was recently sold by Calvin B. Little to Messrs. William G. Caldwell and Stewart Boggs, for a consideration said to be $8,000. Mr. Boggs is a son of W. H. Boggs, the well known Western Union telegraph superintendent at Harrisburg, and has been working as a telegraph operator on a Philadelphia newspaper for some time past. Mr. Caldwell hails from Venice, California, and has known Mr. Little for many years.

## C. C. HILDINGER BUILDING NEW TRENTON, N. J., THEATER.

Efforts to have the City Commission of Trenton, N. J., rescind favorable action on the application to license a moving picture theatre at North Hermitage and West End avenues recently proved to be of no avail, though counsel for about forty remonstrants owning property in the vicinity of the theatre site appeared before the City Commission to protest against the proposed theatre. Charles C. Hildinger will operate the new house. There remained nothing for the commission to do but to dismiss the demurrer.

The theatre will be erected upon a part of the famous Atterbury tract and will be of brick construction and will have a seating capacity of about 700 persons. Including the cost of the land, it is claimed that the theatre will represent a total expenditure of about $25,000 or $30,000. Building operations have already been started and it is expected to have the theatre ready for occupancy on Thanksgiving Day.

## THE ADELPHIA A FILM HOUSE.

Moving pictures have been the program at the Adelphia theatre, Broad and Cherry streets, Philadelphia. This theatre, one of the largest in the city, caters to a high class of patrons and nothing but the best of musical comedies and romance has ever graced its footlights. War pictures, exhibiting the German side of the great conflict, were shown and, judging by the way in which the theatre was packed at almost every hour of the day, there are many German admirers in this vicinity.

## EXCEPTIONAL NEW ANIMAL PICTURES.

At the Commercial Museum, Philadelphia, a special exhibition of new educational films of animals, birds, reptiles and insects will be given for the benefit of teachers. Invitations have been sent out by the directors and trustees of the museum to all the public school teachers of Philadelphia. The films are said to include the most successful motion pictures of animals in their native haunts.

## UNDER SHERIFF'S HAMMER.

Several of the local moving picture theatres were recently sold at a sheriff sale and it is noted with pleasure that the Apollo, 52 and Styles streets, brought $28,000 above the mortgage price of $40,000. The Armingo, Armingo and Mifflin streets, realized $100 above the mortgage price of $15,000, and the Central, 414 Market street, and the Lincoln theatre, 5th and Christian streets, were listed as no bids.

## STARKMAN IN OLD POSITION.

Mr. D. Starkman has resumed his former position as salesman for the Electric Feature Film Company, 1235 Vine street, and has resumed operations in that direction. Mr. Starkman is known as a live wire throughout the trade and should prove to be a great help at the home of the Electric film house.

## CASINO BEING ENLARGED.

The Casino, 1320 Point Breeze avenue, has closed for alterations, the theatre undergoing a complete remodeling and enlargement. It is declared that the theatre will have a seating capacity of 500 as compared with a former capacity of 350. Mr. Resnick is manager of this establishment and is certainly to be congratulated upon the manner in which he has built up the patronage of the theatre.

## INTENSIVE FISH CULTURE.

Members of the Motion Picture Operators' Union, Local 307, recently took a fishing trip to the wilds of Bustleton. Among those who angled in the deep were George Hamilton, operator at the Forrest; Ray Andrews, Mr. Hirshfield, of the Motion Picture Supply Company; Lew Krouse, B. Scott and Bill Williams. The lone fish which was captured was sent to a neighboring photographer to be enlarged.

## ANNOYING THEATER THIEVES.

Local moving picture exhibitors are greatly incensed at the manner in which thieves have recently been operating in their theatres unmolested by the police. It appears to be the hobby of these scoundrels to enter a moving picture theatre and carefully pack up the projecting machine and then make a noiseless exit. Among the theatres who recently suffered at the hands of these midnight marauders are the Bell theatre, 5th and Cambria streets, where 2 6A machines were stolen, and the Mirror theatre, 5th and Reed streets. Some action should be taken in the matter and an offer should be posted rewarding anyone giving information which would lead to the arrest of the culprits.

# Virginia Picture Trade

### Optimistic Report on Theater Conditions in State by World Film Man—Finds a Tendency Toward an Advance in Prices of Admission—Exhibitors Are Redecorating and Improving—Less Vaudeville and Better Films.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

THE motion picture business in general in the state of Virginia is improving, according to Alan J. Bachrach, who is covering this territory for the World Film corporation. "I find that the general tendency in this state is toward an advance in the price of admission," he declared to the correspondent of the MOVING PICTURE WORLD, "and I have found that a great many of the exhibitors are charging 15 and even 20 cents for the regular feature releases. Outside of a few of the larger cities, the 5-cent theater is a thing of the past, and even in these places there are less each month. General conditions are much improved in Virginia as compared to the past summer, and everywhere I have been I have found the exhibitors are redecorating and otherwise improving their houses in anticipation of a good fall and winter season. They are also booking better pictures and a majority of the small houses have absolutely discontinued booking vaudeville and road shows as they seem to find that they can do far better with moving picture exhibitions."

## NEW NORFOLK THEATERS.

Bids were last week opened in the office of Neff & Thompson, architects, in Norfolk, for the making of alterations to the store property occupied by Fereby Jones Company at 251 Granby Street, converting it into a motion picture theater. There are already four moving picture theaters on Granby street. Another house is in the course of construction on the site of the old Knight residence by the Arcadian Realty Company, while plans are being prepared for still another house to be erected on the site of the Nash homestead directly across the street.

## PATERNALISM AT STRASBURG.

The latest thing in freak municipal ordinances affecting the moving picture industry is that said to have been enacted by the town council of Strasburg, Va., which prohibits children attending motion picture theater exhibitions during the school season except on Friday evenings and Saturdays. As a result of this the motion picture theater in that town has been forced to suspend operations except on Wednesdays, Fridays and Saturdays.

## THEATER COMBINE IN BRISTOL.

L. Morse, who for some time has been manager of the Columbia theater, in Bristol, has secured control of all of the houses in that place and has closed the Fairyland. There still remains four houses in operation in Bristol and this is more than ample to take care of the business to be had there. Mr. Morse has made the Columbia exclusively a feature house, the others using a program service.

## NEW HOUSE AT MARION.

Marion, Va., is soon to have a new motion picture theater, named after the town itself, and built and operated by the man who now has the Marion Hotel, J. J. Coyner. The house will have a seating capacity of 275 in the auditorium while the balcony is designed to accommodate about 60 additional people. It will be modern and up-to-date in every particular. Side exits are being provided in addition to the entrance doors at the front. There will be a separate entrance and exit for the balcony. The plans call for an excellent system of ventilation with vents and large exhaust fans properly arranged and a special flue from the operating room. The chairs are to be large and comfortable and the interior is being decorated in a very artistic manner. The front is also to be elaborately decorated and illuminated with electric lights.

## EDUCATIONAL FILMS IN GALAX.

The women's auxiliary school league in Galax, through their leader, Mrs. Lida Crabill, has arranged for the use of the theater, operated there by Ben Bolling, for one night each week when a special feature of a suitable instructive and entertaining nature will be shown. The ladies charge an admission fee of 10 cents. This is quite a small town and often the price of the picture is considerably above the box office receipts. On such occasions these public-spirited women contribute whatever funds are necessary to make up the difference. Mr. Bolling is allowing them the use of this house for a very nominal sum, figuring that customers are being made for him and in the belief that in this way be is fostering a desire for motion pictures. He does not feel that he is in any way competing against himself and his receipts on the other evenings are very satisfactory.

## HEINS BUYS ROANOKE'S PARAMOUNT THEATER.

E. Heins has secured control of the Paramount theater, in Roanoke. As he already operates the American, he has the two largest picture houses in the city, both of which will exhibit features exclusively. There are two other houses in this city, which run a program service, as well as a legitimate theater. This latter, the Academy, last week showed "The Birth of a Nation" at New York seating prices with no little success.

## TOWN OF 300 HAS THEATER.

S. K. Hardwick has the distinction of operating a motion picture theater in one of the smallest places in this state—Glade Spring, a town having a population of about three hundred people. There is no electric lighting in Glade Spring and Mr. Hardwick has had to install a private plant at the theater. He has named this house the "Dixie." Shows are run on Tuesdays, Thursdays and Saturdays, while twice a month he treats his patrons to good features. While "business is fine" with Mr. Hardwick, he does not contemplate retiring on the proceeds, while on the other hand, he is of no little benefit to the town itself, furnishing, as he does, a very good entertainment for the people.

## SMITH-HUGHES BILL ENDORSED.

### District of Columbia Chapter of Missionary Union Asks Country to Support Federal Censor Bill.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

ENDORSEMENT was given of the Smith-Hughes motion picture censorship bill by the members of the Woman's Interdenominational Missionary Union of the District of Columbia at its first fall meeting held here on Friday last. Mrs. W. F. Crafts, chairman of the committee on legislation, urged that all citizens of the country support this measure which was favorably reported in the House of Representatives at the last session of Congress. All present pledged themselves to work for its passage.

## GIRL BORN TO THE SMILEYS.

The entire city was last week gaily decorated with flags and bunting in honor, according to a majority of the citizens of the National Capital, of the veterans. Others, however, insist that the decorations were in honor of little Miss Smiley whose arrival was announced by George W. Smiley, of the Exhibitors' Cooperative Booking Agency, on Thursday. Mr. Smiley is decidedly neutral in the dispute and is receiving the congratulations of his many friends in this territory.

## GUY BARRETT VISITS CAPITAL.

Guy Barrett, who was formerly connected with Crandall's theater, in this city, now managing the Belvidere theater, in Lynchburg, Va., visited Washington last week to renew old acquaintances and to arrange for additional service for his house. Mr. Barrett reports that the Belvidere has recently been greatly enlarged and 150 seats added. This gives him a seating capacity of 450. A mirror screen has also been installed, together with a Wurlitzer orchestral organ.

## TOM MOORE BUYS LAND.

A deed was placed on record here last week transferring the premises at 418-420 Eighth street, northwest, occupied by a three-story stable, to Fayette T. Moore, better known as Tom Moore, lessee of the Garden and Strand theaters, on Ninth street. The property has a frontage of about fifty-two feet and a depth of about one hundred feet. The consideration is said to have approximated $40,000. The property abuts that of the Garden theater. Mr. Moore states that for the present he plans to hold the property as an investment, but that he may eventually utilize it for theater purposes.

## PARKWAY THEATER OFFICERS.

### Baltimore Amusement Company's Stockholders Elect.

At a meeting of the preferred stockholders of the Parkway Theater company, which was held last week in the theater at North avenue, near Charles street, Baltimore, the following officers were selected: Henry W. Webb, president; William J. Donnelly, vice-president, and William H. Martin, secretary-treasurer. The following were selected to serve on the board of directors: Douglas H. Gordon, Jacob W. Hook, W. W. Lanahan, George Weems Williams, William J. Donelly, William H. Benesch, George R. Webb, Henry W. Webb, J. Edward Richardson, Louis E. Lambert and W. P. Constable.

Bernard Debkin, Jr., who was recently selected to manage the New Parkway theater, is in New York arranging details for the early opening of that house. The work of decorating the theater is practically completed. It is to be devoted to high-class photoplays and a ten-piece orchestra will be one of its features.

## CAPITAL CITY JOTTINGS.

Through the efforts of Dr. Frank Gibson, chairman, and Sidney B. Lust, operator of a local film exchange, and a member of the G. A. R. entertainment committee, it was possible for the old veterans and their friends to witness a complimentary exhibition of "The Battle of Gettysburg." The use of the Cosmos theater was donated for the purpose, while the Mutual Film company brought the production from New York especially for the benefit of the old soldiers. The theater, which is quite a large one, was filled to its capacity at the three shows, the old soldiers braving the rain to see the films.

It has been announced that the Columbia theater will continue to present throughout the coming winter motion pictures on the Paramount program. This theater was recently taken over by Marcus Loew, of New York, and he is said to be contemplating its upbuilding as a model photoplay house. The interior and exterior are to be remodeled and a new Japanese garden stage setting, with electric lighting effects, is to be provided. Admission prices will continue at from ten to twenty-five cents.

T. J. Nicholson, of the United States Court of Claims, opened the Elite theater,, on Fourteenth street, on Monday.

William N. Gains, who for the past several years has operated Peerless Park, has assumed the management of the Eastern theater, at 515 Eighth street, southeast.

William N. Gains, who for the past several years has operated Peerless Park, has assumed the management of the Eastern theater, at 525 Eighth street, Southeast.

Sam Denbow, Jr., of New York, and George Denbow, of Philadelphia, both of whom are connected with the Fox Film corporation, were visitors at the local office of that concern last week.

The Pickwick theater, on Pennsylvania avenue, one of the houses in the Brylawski syndicate, is being converted into store property and will soon be occupied by a local firm of shoe dealers.

## ASHEVILLE, N. C., PIANOLAS ARE NOT BARRED.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

THE Asheville, N. C., city commissioners have granted permission to S. A. Lynch to operate self-playing pianos in front of his two motion picture theaters in Asheville. This action followed a trial period of two weeks during which he was allowed to operate the pianos for ten minutes in each hour, no two ten-minute periods to be consecutive, with the promise of a continuance of the privilege providing no complaint was made by the business people within hearing distance of the instruments.

The city commissioners early in August passed an ordinance regulating the use of pianolas and other musical instruments, the ordinance reading as follows: "That it shall be unlawful for any person to play a pianola, auto-piano, or other self-playing instrument at any point nearer than fifty feet from the sidewalk within the legally designated fire limits of the city between the hours of 8 a. m. and 8 p. m."

## HENRY FRIEDMAN, WORLD FILM MAN, BACK ON ROAD.

Henry E. Friedman is the man who cannot sit still, who turned down a perfectly good managerial position with the World Film Corporation to take out on the road its features and the Equitable program, and submitting to the tortures of nights spent in sleepers and in places which are hotels in name and by courtesy only.

The strain of confinement within four walls of an office had been too much for Friend Henry and it had begun to show on his ruddy complexion when he hollered for relief and road work.

Henry E. Friedman started out in life in his father's factory in Passaic, or it may have been Hoboken or Fort Lee, any way near some of the big studios. His chance came to him when his friend, Leon Bamberger, was sent from New York to Washington to assume charge of the branch office of the World Film, and he was made an assistant and given North Carolina as his especial territory.

**Henry Friedman.**

The first day out he made friends with a score of exhibitors, the second day he bought for himself a regulation black felt Tar Heel hat, and shortly thereafter he set about co-operating with his newly-made friends in the organizing of the exhibitors' league of that State. He made good, and accordingly he was ordered to Washington to become manager, vice Leon Bamberger, who had gone to New York to accept a particularly nice position with the V-L-S-E.

The new job looked good to him, and it was, until office atmosphere began to pall on him and he yearned for the road and his friends in the Tar Heel country. The glitter of "manager" soon wore off and he urged the home office to let him off. He's happy again, for they heard his prayer, and he's back on the road sending in all sorts of nice contracts, for Henry E. Friedman has again come into his own.

## PATHE CONTEMPLATES OFFICE AT CHARLOTTE, VA.

It is stated that the Pathe Company are seriously contemplating the establishment of a branch office in Charlotte to take care of its customers in this state, Tennessee and other nearby territory, and that a representative of the company spent some time in this city looking over the field. Charlotte has come into prominence as a distributing center for the larger companies and among those now utilizing it as such are the Mutual, Universal and Greater New York film companies. It is believed that the offices of this company in Charlotte will probably be on the third floor of the Piedmont theater building.

## SUPERBA AT RALEIGH OPENS.

Raleigh's new motion picture theater, the Superba, built and operated by R. G. Allen, was opened last week. This is a very attractive house and its fittings and furnishings are of the very best. Both the exterior and interior are handsome in appearance and it is apparent that no expense has been spared. The house has a seating capacity of about five hundred. The front is brilliantly lighted by nearly one thousand electric lamps. A large number of these are contained in the immense sign which projects over the sidewalk and which represents a fiery dragon. This sign is very unique in its design. The green and golden wings of the monster are a constant sheen of light and at quick intervals the animal sends out its fiery tongue. A high grade of photoplay productions will be exhibited at this house. It will be equipped with an orchestra.

## IMPROVEMENTS IN NEW CASTLE PICTURE THEATER.

Special to Moving Picture World from Pittsburgh News Service.

WORK is already under way on extensive improvements to the Nixon theater on East Washington street, New Castle, Pa., and this well known theater is going to be one of the finest in the city.

The old balcony and stage will be torn out. A new fireproof booth will be erected. An entirely new lighting and ventilating system will be installed.

Manager Marty Gibbons also says there will be a beautiful new front. The entire house will be newly decorated. Manager Gibbons is also making arrangements to secure some feature films and intends to present the finest programs to be obtained.

## MRS. CROSS (BELLE GOLD) RECOVERING FROM APPENDICITIS.

Mrs. Al. W. Cross, wife of the manager of the Hudson Feature Film Company, of Pittsburgh, was operated on for appendicitis in New York last week and word has been received here from Mr. Cross that the operation was successful and that Mrs. Cross is getting along very nicely.

## M. H. BERMAN GOES TO METRO.

M. H. Berman, road man for the Pittsburgh office of the World Film Corporation, has resigned that position and has accepted a position as special representative of the Pittsburgh Metro offices. Mr. Berman is from New Castle, Pa., and is well known in Western Pennsylvania and Ohio. Although he has only been in the film business for the past four months he has made good from the very start.

## NEW POLICY AT THE MINERVA.

Manager P. J. Demas, of the Minerva theater, Fifth avenue, Pittsburgh, considers himself lucky in that he has secured the Paramount Service for his house, to begin October 4. A six-piece orchestra will be installed and other improvements will be made in keeping with the high standard of pictures to be shown. This house is one of the prettiest on Fifth avenue, and the projection is all that could be desired. The capacity is 650, but plans are already made whereby it will be increased to 1,000 when the lease expires on the rear of an adjoining storeroom.

## CHANGES AT THE GREATER NEW YORK OFFICES.

The Greater New York Film Rental Company has already outgrown its first location, moved down stairs to 121 Fourth avenue, first floor, next to George Kleine's office. The new office affords over twice as much floor space, in addition to the large basement. Ellis Cohen, who has been in this city for the past six weeks, opening the Smoky City offices, left last week to resume his duties in the home office in New York. J. J. Spandau will continue as manager of the Pittsburgh office.

## SMOKY CITY NOTES.

### Exchange Notes—New Theaters—Features.

The Hudson Feature Film Company, of Pittsburgh. Al. W. Cross, manager, will handle "York State Folks."

Otto Kurtz, booker at the General Film Company's office, at Pittsburgh for the past eight years, is now with the Mutual Film in a similar capacity.

Joseph S. Skirboll, manager of the Pittsburgh branch of the Metro picture service, at 212 Fourth avenue, Pittsburgh, was away last week on a three days' business trip.

Mayer Silverman, manager of the Liberty Film Renting Company at 105 Fourth avenue, Pittsburgh, announces that there is a lively demand for the series of seven Griffith subjects which he recently secured. Among the theaters which have already contracted for the entire list are the following: Belmar, Homewood, Bellevue, Bellevue; Kathlyn, Sharpsburg; Schenley, Oakland; Victoria, Centre avenue, Pittsburgh; Vitagraph, Fifth avenue, Pittsburgh.

W. P. Allen, a well-known Pittsburgh film man, who has been with Pathe, at Minneapolis, Minn., for the past year, is back in the Smoky City again, and will likely become identified with one of the local film companies soon.

C. B. Pascoe, of the Opera House, in Somerset, Pa., recently made 2,000 feet of film of the Farmers Day celebration, and also a one-reel film of the soldiers' reunion at Berlin, Pa. He first ran the pictures in his own house, but is now renting them to other theaters in Somerset. The developing and printing, which was done by the Talbott Film Company, of Elkins, W. Va., is said to be exceptionally good.

D. C. France, manager of the Feature Film and Calcium Light Company, at 125 Fourth avenue, Pittsburgh, returned last week from an auto tour which covered nearly 1,100 miles. He left Saturday, September 11, and visited Columbus, Cincinnati, Rushville and Indiana. On his return he came by the way of Toledo and Cleveland, stopping at West Middletown, Pa., the home of his parents. Mrs. France accompanied her husband on the trip.

Sydney Lenchner, of the Pittsburgh office of the Metro Pictures Service, at 212 Fourth avenue, recently returned from his vacation and has left on a two weeks' trip to West Virginia.

The Liberty Film Renting Company, at 105 Fourth avenue, Pittsburgh, recently sold two Power's 6A machines to Friedberg & Adler for their new theater in Cleveland.

# "Nation" Film Barred

## Ohio State Board of Censors Rejects "The Birth of a Nation"—Reasons for Putting the Ban on Film as Given Out by Censors—No Use to Appeal from the Censors to the State Industrial Board.

By J. D. Raridan, Ohio Correspondent of Moving Picture World.

"THE BIRTH OF A NATION," the biggest and most costly picture production ever presented, which was booked to show at the Opera House, Cleveland, for fifteen consecutive weeks next spring and summer at two-dollar prices, wont be displayed in this state. The board of censors at Columbus rejected the film—to the disgust of Ohio's populace, press and picture fandom.

The censors assigned two reasons for rejection—it might arouse prejudice against the colored race and it might arouse prejudice between North and South. The board claims to have received numerous letters from colored people protesting against the showing in this state. However, the entire world—except Ohio—retains the uncensored right to view this immense picture creation. The state industrial board, which has jurisdiction over the censors, has already refused to rescind bans placed on films by the state censors so an appeal from the latter's decision is considered useless.

### VIRGIL TERRELL ON CENSORS.

State Representative Virgil J. Terrell, member of the Ohio legislature, has announced that he stands with the foes of moving picture censorship and said he thought the state board should be abolished. In the general assembly Mr. Terrell opposed the Besaw bill and recently declared censorship had no more right to exist than censorship of the press or pulpit. He said it was his opinion that courts should determine when exhibitors are violating the laws and that an appointed authority should not have the right to fix regulations for film houses.

### BECHT LEASES NEW CLEVELAND THEATER.

Louis Becht, owner of the Mall theater in downtown Cleveland, has leased the new picture house under construction as a part of the new Windermere block in East Cleveland. He negotiated the lease through the office of the W. W. Daviess Co., real estate brokers, from Jacob Babin, owner of the new building. It is understood Mr. Becht will pay a lease rental of approximately $6,000 a year and his term is for ten years. The Windermere theater will seat 1,200. It will be ready for opening about November 1.

### THE BALL PARK THEATER.

Aaron Silberberg, owner of the Ball Park theater, under construction in Lexington avenue, Cleveland, opposite League Park, announces that playhouse is rapidly nearing completion. It was first proposed to call the new house the Indian theater, after the Cleveland American League team, but the owners decided to change. The building will be faced with granite, the first picture theater of this type in Cleveland.

### LYCEUM OPENS WITH "TRILBY."

Having changed the name of the Grand, East 9th street and Bolivar road, Cleveland, to Lyceum, and redecorated the house throughout the Metropolitan Amusement company observed formal opening October 2. The Lyceum is under the management of George Hausheer and Max Faetkenheur, with the house in the direct charge of George Ryder. Mr. Ryder has, since establishment of the Reel theater, been in charge of that house and built its business up to envious proportions. His assistant, John E. Sliney, will remain manager of the Reel, assisted by John Mullholland, formerly connected with the Empire. The Lyceum's first offering was "Trilby."

### FIRST RUNS AT CAMERAPHONE.

"First run pictures" is the slogan of the Cameraphone, one of Cleveland's popular downtown theaters. "I firmly believe first run houses downtown stimulate business for those in outlying districts," said Manager McGowan recently. "They create interest in the pictures generally and this cannot help being beneficial to the neighborhood theaters."

### TWO VAUDEVILLE HOUSES TO SHOW ONLY FILMS.

Cleveland now has but eight theaters of the so-called "legitimate" character. Two vaudeville houses inaugurate a policy of pictures only, this week, namely, the Liberty, at Superior and East 105th streets, and the Gordon Square, on Detroit avenue. Both are owned and operated by the same management and have been splitting a bill of vaudeville and pictures.

### F. O. NEILSON OPENS OHIO BRANCH.

F. O. Neilson has established branch offices in Ohio at 712 Columbia building, Cleveland, with A. J. Mentz, road man, in charge. State rights for "Guarding Old Glory" were sold to Paul Henry, Grand theater, Crestline, O.

### INTERESTING OHIO NOTES.

#### Exhibitors and Exchange Men—Changes —Reopenings.

Mose Koppelman has resigned from the V-L-S-E branch in Cleveland to take charge of the Fox branch poster department and Miss Isabelle Lyons, also connected with the V-L-S-E, is in the Fox inspection department. Louie Petiker has left the World branch to be assistant shipper for the Fox exchange and Harry Brown, formerly of the Standard exchange, is now booker.

Fred P. Dwyer, salesman for the Columbus Theater Equipment Co., is having an unusually successful season on the road. Recently he sold new Motiographs to the Midget theater, Dayton and the Gem theater, Troy, O.

Sam Bullock's hearing on charges of violating the censorship laws has been set for October 12. His counsel, Ernest Schwartz and B. J. Sawyer, will demand a jury trial. They contend the right of free speech is the issue. Chairman Williams of the censor board had Bullock arrested for showing in his two theaters a film of Fred J. Herrington making an address to a picnic crowd, in which Herrington declared: "Censorship was conceived in iniquity, born in sin and is dying in disgrace."

Walter W. Evans, Jr., road representative of the Simplex projector, is in Ohio calling upon the supply houses. He states that from his observations all over the country the past few months, exhibitors will have a banner season this fall and winter.

Manager Morris has arranged complete booking of features for the Home theater, Cleveland.

Lemotto Smith is the picture magnate of Alliance, O. He has the New Columbia and the Ideal, the former with feature and the latter regular program service.

H. E. Gresham is the new owner of the Pearl theater, Cleveland, having bought this house from Otto Tschumper.

The Schroeder Art Flower Manufacturing Co., Cleveland, has just decorated the Alhambra and Strand, Detroit, with winter floral effects.

New seats will be installed in the Strand theater, Portsmouth, in consequence of an arrangement made by Manager Welch.

The Sebring Opera House has been reopened as the Strand under the management of the Smith Amusement Company.

The Strand, Erie building, Cleveland, will be opened about October 15 by Friedberg & Adler, lessees and owners of the Alhambra, Pittsburgh.

J. H. Duncan, formerly proprietor of the Rex theater, Oberlin, O., is the new manager of the V-L-S-E branch in Detroit. Several months ago he joined the sales force of the Cleveland branch and now is promoted.

J. M. Fritz, manager of the Lyric, Urbana, O., is making arrangements for the remodeling and enlarging of this theater.

Harry Stemm recently was appointed manager of the Quimby theater, Zanesville.

A. Horwitz, Toledo exhibitor, now has three theaters, the Orpheum, Crown and Strand Arcade. In the latter he presents features.

Barberton, O., now has four pictures houses, the Rondo, Pastime, Gem and Family. The Gem, owned by William Ettor and managed by W. L. Hamilton is the newest house. Harry Levine runs the Pastime, while the Rondo is operated by J. L. Nice.

W. R. Ross is doing the road work for the Amer-Ross Co., Columbus feature exchange. He is very successfully covering the southern part of the state.

C. J. Donlin, of Dayton, recently purchased a Power's machine to equip his Olympic theater.

Claude Marcus, of Cleveland, has become associated with the Kleine-Edison forces, on the road out of Pittsburgh.

The Jewel theater, Cleveland, has added two hundred seats to the rear of the house.

The Screen Club, of Cleveland, an organization of amateur actors will produce a film play for the benefit of a working girl's home.

### PASTIME, JERSEY CITY, SEES CLARA KIMBALL YOUNG.

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

CLARA KIMBALL YOUNG was greeted by a full house of her admirers at the Pastime Theatre, Fourth Street Transfer Station, Union Hill, on Saturday evening, when she appeared in person on the stage at the close of "Hearts in Exile," and smilingly acknowledged the enthusiastic greetings. Director Joseph Young, her husband, introduced her with a few apt words as to the cordial feeling existing between the moving picture actress and her host of friends.

He created a friendly feeling, which Mrs. Young's appearance and her naive little speech about the inside story of the making of "Hearts in Exile" served to deepen.

The famous star was charming, and no one was disappointed in the reality, after having fallen in love with the pictured face.

The residents of the Park section were out in force, and among the semi-professionals noted was Blanche Sweet's sister.

### A MUTUAL LIVE WIRE.

Arthur F. Beck, the live wire manager of the Mutual's New York 23rd street branch, and of the sub-branches at Newark and Bridgeport, said this week when he visited the Newark office that after two months of systematizing and hard effort he had placed the business of the exchanges in clock-work order. Mr. Beck, as it is known among veteran picture men, is one of the most efficient organizers of the business. It was due to the fact that the string of western offices which he handled previously rendered such systematic service that he was asked to go to the Mutual. The recent expose of film "pirates" at the Newark exchange was the result of Mr. Beck's conscientious and thorough handling of business.

"We feel greatly pleased with the results which our efforts to render quick and efficient service are bringing in Newark and the other branches," said Mr. Beck. "Even our old friend, Sam Trigger, who knows the film business backwards and forwards, admits that the New York Mutual is showing the exhibitors some pleasantly new methods of dealings

Arthur Beck.

between the exchange and its patrons, and is expressing great confidence in the future of the Mutual. New York Mutual business has greatly increased the past two months."

## NEW YORK NEWS LETTER.

By Billy Bison, Buffalo (229 Oxford avenue) Correspondent of Moving Picture World.

IT is said that Charles L. Robinson and M. J. Hawkins may build a new theatre in Albany, N. Y.

Moving pictures of Governor Whitman viewing an Industrial Show parade in Buffalo were recently shown by Manager Franklin of the Lyric theater in that city.

A New York cabaret review was an added attraction recently at the Olympic theater, Buffalo.

Messrs. DeGraff, Cohen and Comerford are the lessees of the new Regent theater which will open shortly in Geneva, N. Y. They have appointed L. G. Brady as local manager. He formerly managed the Hippodrome theater in Scranton.

Moving pictures of German battlefields were featured by Manager Oishei of the Teck theater, Buffalo, last week.

Peter Karl has bought the interest of his partners in the Colonia theater, Utica, N. Y.

Moving pictures of Lightship 82 were recently taken in Buffalo, N. Y. This boat sank some time ago and its crew was lost. The lightship was afterwards raised.

An effort is being made to attract 100,000 summer residents to the Chautauqua lake section next summer. Moving pictures are strongly featured at this resort.

Manager Hansom has opened a new theater in Whitesboro, N. Y., the first moving picture house in that village. The theater seats 400.

A Troy report says that Hart's new moving picture theater was recently opened in Bennington, Vt.

John W. Powers has bought the Gem theater in Little Falls, N. Y.

The village board of Malone, N. Y., has refused to grant a moving picture license for more than six days a week.

Fire recently damaged the Bert opera house block in Medina, N. Y.

It is said that the Valatie Theater Company will build a moving picture theater in Valatie, N. Y.

John Sevotien of New York City has reopened the Lowerre moving picture theater in Yonkers, N. Y.

John F. McDonald has decided to close the International theater at Niagara Falls. At one time the International was one of the best paying propositions in that end of the state, but the advent of moving pictures and the popularity of vaudeville spelled its doom. After repeated attempts the management has been unable to popularize the house with any of the present day forms of amusement.

# Ohio and Its Censors

### In Cincinnati a Meeting of Local Picture Men Considers Censor Board's Action Regarding "The Birth of a Nation"—Second Meeting to Be Called Soon to Formulate, If the Occasion Warrents It, a Vigorous Protest.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

A MEETING of local exhibitors was held last week for the purpose of considering the action of the State Board of Censors in refusing to authorize the exhibition in Ohio of "The Birth of a Nation." A number of Cincinnati film men also attended the meeting, the matter being obviously of even more importance to them than to the exhibitors. Carl H. Pierce, a special representative of Bosworth, Inc., addressed the gathering on behalf of the manufacturers, pointing out that if films of high value, costing producers large sums to get out, were continually rejected, it might eventually become necessary to pass up Ohio entirely. The loss of business, he stated, would be less important than the damage which is now done by the rejections, which necessarily affect the films rejected elsewhere.

A resolution was offered at the meeting by W. K. Howard, providing for a formal protest to the governor and the state board, but was not adopted, as several of the exhibitors preferred to wait until they could see the rejected film at a private exhibition before expressing themselves. Such an exhibition will be held in Cincinnati shortly, for the benefit of film men and exhibitors, and will doubtless be largely attended, as there has been much interest in "The Birth of a Nation," and it has not yet been seen in the city, even in an exchange office.

## THEATER PROPERTY CONTROVERSY SETTLED.

The controversy over the control, in the future, of the property on which the Sun theater, now known as the Avenue theater, stands, at 122 West Fifth street, has been amicably settled by the parties at interest, including Huss Brothers on the one side and I. Frankel and Miss Droesch on the other. By the various leases acquired by the parties, reported some time ago, there appeared to be considerable doubt as to the continued existence not only of the Avenue, but of the Colonial, which adjoins it, under their present management. Under the settlement referred to, however, Mr. Frankel and Miss Droesch retire from all connection with the Avenue, as Huss Bros. prefer the house to be known, and the latter firm becomes the sole owner of the house and the lease.

In order to handle the property a new company, to be known as the American Theater company, has been incorporated, with a capital stock of $10,000, with Frank W. and John J. Huss, Edwin P. Bernardi, Thomas A. Reilly and J. Carlin as the incorporators. This company will control the Avenue, as well as any houses built or acquired in the future by the Huss Bros.

## SHRADER REMODELING V-L-S-E OFFICE.

R. S. Shrader, manager of the Cincinnati office of the V-L-S-E, is busily engaged in supervising the work of remodeling the building at 129 West Seventh street, where the quarters of the "Big Four" will be located. Both floors of the building, which measures about 50 by 70 feet, will be occupied by the exchange, with its office, poster-room, and other departments, including an unusually large and complete projection-room for the convenience of exhibitors and others. Seating arrangements for about 200 persons will be provided.

P. B. Elliott, former manager of the World office in Boston, is traveling out of Cincinnati for the V-L-S-E, covering Southern Ohio, Southern Indiana, most of West Virginia and all of Kentucky, and he reports good business for the six-reel S. & A. production of "The Man Trail," and the Lubin comedy, "Tillie's Tomato Surprise," featuring Marie Dressler, which bids fair to be another "Tillie's Punctured Romance." Mr. Shrader is devoting most of his time to work in and around Cincinnati for the present.

## KLEINE EXCHANGE TO OPEN.

And still they come!—new film offices for Cincinnati. The latest addition to the long list, now about the largest in the country outside of the big producing centers, is the George Kleine, which has made arrangements for quarters for an exchange at 138 and 140 West Seventh street, at a rental of $1,200 a year. It was suggested by some at the time the V-L-S-E office was located at No. 129, on this block, that it was out of the beaten track for a film office, but the selection of quarters in the same block by another film concern indicates that business is likely to flow in that direction.

## CINCINNATI ITEMS.

The Majestic Photoplay company, of Lima, O., has been incorporated by F. J. Zanone, Harry Michael, I. M. Zanone, Theodore Michael and Samuel Michael, with a capital stock of $10,000. The company will operate an up-to-date house, for which arrangements are now being made.

An interesting feature in a recent issue of the Pathe Weekly, which had its first run at B. F. Keith's theater in Cincinnati, included the annual apple show at Ironton, O., with full details of the work of picking, packing and handling the apples. Ironton exhibitors will run the film, and expect to draw large houses with it, as its local pull is naturally heavy.

MINA COMEDIES
JUST THE THING TO BALANCE YOUR FEATURE PROGRAM
RELEASED EVERY THURSDAY ON THE GENERAL FILM PROGRAM

# Trial of Sabbath Cases

### The Seven Chattanooga Picture Exhibitors Who Are Testing Sunday Blue Laws as Applied to Film Shows Appeared Before Judge Reynolds on September 24—Case Will Be Continued on October 2.

By G. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

WHEN the "nuisance cases" against the seven Chattanooga moving picture exhibitors were called for trial before Judge McReynolds on Friday morning, September 25, they were continued until October 2 on motion of the defense and were argued on that date without a jury, the only question involved being that of interpretation of the law involved. The exhibitors admit the facts as to operating on Sundays, but take the attitude that the law does not apply in their cases.

Senator W. H. Cummings represents all but two of the defendant theater operators, all of whom, it is expected, will rest their cases on the one argument in chief. Senator Cummings bases his contention that motion picture theaters may open for Sunday shows on several supreme court decisions covering cases of a similar nature and upon the Sunday closing law as defined by the Tennessee code. This prescribes that offenders carrying on their regular avocations on Sundays are answerable to the justices and, if guilty, are subject to fines of $3 and costs.

Senator Cummings insists that picture houses should not be ranked as nuisances in themselves and that operating on Sunday is not an indictable offense. It is generally expected that however the Circuit Court rules in the matter, the cases will be carried on to the State Supreme Court for final adjudication. The question is an exceedingly important one in Tennessee and the proceedings are being followed with close interest.

## QUEEN AT KNOXVILLE TO GIVE SHORTER RUNS.

The Queen theater at Knoxville has inaugurated a new policy which provides for a four-time change of program each week instead of three changes which had been the rule. During the week the change was effective the program included such films as Mary Pickford in Esmeralda, the story written by Frances Hodgson Burnett, a Knoxville author; Gaby Deslys in "Her Triumph," "The Galloper," episodes of "Neal of the Navy," and the Lasky masterpiece, "Out of Darkness." The fourth change will be obtained by return showing of some popular subject on Wednesdays, while on Thursdays a Pathe film of the "Gold Rooster" brand will be provided. For the first two and the last two days of the week the program will be handled as formerly.

## AT THE BIJOU AND THE GRAND.

Knoxville's Bijou theater is drawing well with well rounded programs, three changes weekly. A typical week's program included "The Song of Hate," "The House of a Thousand Candles," and "Her Great Match" as the features for each of the two day bills, with other fillers which made the bill interesting all the way through.

The Grand theater at Knoxville is doing well with Keith vaudeville, two changes weekly, the pictures shown at the conclusion of each program being changed daily.

## CERTAINLY NOVEL PUBLICITY.

The four Quality Way motion picture theaters in Chattanooga are co-operating with the Chattanooga News, in combination with a local drug store soda department, and the city railway company in an interesting and novel bit of publicity. This consists in publication each day of the week of the names of a series of boys and girls, with their addresses and ages, on the anniversaries of their births. The children must be of school age and in attendance on the schools and, when each is named, that boy or girl goes to the office of the News and asks for his or her "Birthday Party Ticket." These tickets call for free admission to each of the four Quality Way theaters, the Crescent, the Colonial, the Alhambra and the Theato, besides for a refreshing drink or order of ice cream at the drug store named and a coupon good for car fare home. The publicity "stunt" has been running for some time and there are from twelve to twenty names of children published each day, the total number named to date running to about 6,000. The motion picture chain considers the plan a good advertisement and a maker of friends among the youngsters. The same is true of the drug store management, while many of the merchants of the city pad out their "kiddo" mailing lists from day to day by the names which appear.

## KNOXVILLE GIRL IN "THE SPENDER."

The Queen theater management in Knoxville has announced with much fanfare of trumpets, etc., that the five-part Pathe "Gold Rooster" masterpiece, "The Spender," will be shown on October 13 and 14. In this film Miss Alma Martin, who is a Knoxville girl, is starring. At the same time, it is given out, the company has made arrangements to have Miss Martin present and to appear before Queen patrons on each day during which the picture will be shown. At these times she is booked to address the houses on the pleasure and disappointments of a picture actress.

## ALCAZAR RAISES PRICE.

### Manager Dowler Thinks High Cost of the Best Features Demands Increase.

Frank Dowler, manager of the Alcazar motion picture theater at Chattanooga, Tenn., has announced an increase in the general admission price of from 10 to 20 cents, effective later, and in support of the change gave out the following statement, which was given general publicity:

"In order to meet the demand for the higher and better order of pictures, producers are sparing no expense. Wonderful films are being made and at an expense that is startling to the uninitiated. . . . Add this to the cost of the very highest dramatic talent, stage stars of worldwide celebrity and some idea may be obtained of the high cost of the highest class feature pictures. We determined at the outset to give Alcazar patrons the very best product of the motion picture creators and have booked alreay the big features of more recent production. . . . Concerns cannot exist and accompany their existence with work of merit unless there is a reasonable profit. That, too, is what the Alcazar seeks, and to meet it we must merit it. To meet the increased expense incident to the big features explains the admission price we will charge. We are confident our service will justify our action with the public."

At the same time Mr. Dowler announced that the management of the Alcazar had contracted for some of the best of the late productions.

The announcement of the change in rates was followed by a statement that it was not to be effective immediately, and that it was to take effect at a later date, which would be named in due time. The "Peer Gynt" film and the Lasky film, "The Explorer," were among the pictures run during the last few days of September and the first of October under the ten-cent admission rate.

## ST. LOUIS LICENSE FEES.

### Proposed Schedule Worries Legitimate Theater Managers.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

A BILL introduced in the Board of Aldermen, by Alderman Konetsky recently, proposing to increase license fees for theaters, raised much opposition from managers of straight dramatic houses, claiming that moving picture houses, with prices at ten and twenty cents fill up their seats every two hours during the afternoon and evening, and that the total daily receipts are greater than those of the higher priced theaters, which fill their seats but once a day.

The bill, as introduced, provides that the license of moving picture shows and others with an admission of ten and twenty cents, shall remain at $150 a year, the present license on all classes of theaters. The bill proposes to charge $600 a year ilcense for theaters charging an admission of $1.50 or more; $350 a year for theaters charging from 50 cents to $1.50, and $200 for those charging from 30 to 50 cents. The license fee in the Konetzky bill is placed on an admission basis, while in other forms of amusement the basis is the seating capacity. When informed of these inequalities, Alderman Konetsky said, "These things will have to be equalized."

## CONGRESS THEATER OPENS.

The Congress theater, 4023 Olive street, formerly the Marguerite Clark, opened Saturday, October 2, as an all picture house running multiple reel features, at ten and twenty cents admission. The bill will be changed twice a week, and ten cent matinees will be given on Wednesday, Saturday and Sunday. The Congress has been altered and improvements added, including many additional electric lights, a new stage arrangement, an excellent orchestra, and a footman to look after automobiles. A two-minute intermission between films is allowed in order that patrons who wish may leave the house without disturbing the view of those remaining. Hector M. E. Pasmezoglu, Greek Consul in St. Louis, is president of the Congress Amusement company.

## KOPLAR BUYS MIKADO THEATER.

Harry Koplar, who reopened the King's theater, at Kings Highway and Delmar Boulevard, on September 18, has acquired controlling interest in the Mikado theater, in the 5900 block on Easton avenue. The Mikado has been under the operation of Scherrer Brothers, who own and operate another theater on Franklin avenue.

## VAUDEVILLE ELEPHANT HURTS STAGE HAND.

A performing elephant at the Grand opera house, on Market street, near Broadway, seriously injured Charles Leroi, stage manager at the Grand, on Sunday, September 26, as he was passing in the alley back of the theater, where "Mary Ellen," the elephant, was waiting for her turn. Mary Ellen barred the way with her trunk, and when Leroi tried to pass she crushed him against the wall and gored him with her tusks. Leroi had to be taken to a hospital, and although his injuries are serious, it is said he will recover. Though a vaudeville house, the Grand shows moving pictures at every performance.

Moral: Exhibit your elephants on the screen.

## AT THE PATHE EXCHANGE.

C. S. Edwards, manager of the Pathe Exchange, at 3210 Locust street, says that the week ending September 25 is the best one from a business standpoint that the office has ever had, and that the outlook for the coming season is exceedingly bright. City Salesman Gebhardt is a very enthusiastic "Neal of the Navy" booster, and is proudly showing a record, down in black and white, of fifty theaters in St. Louis that are running the serial. J. J. O'Neil, who has just come in from a trip that takes in such territory as Springfield, Ill.; Keokuk, Iowa, and Jefferson City, Columbia, Kirksville and Mexico, all Missouri towns, says things are looking up all over the route. He says the demand for features is growing all the time, and the appetite for serials is as strong as ever.

## IT OUGHT TO BE TRIANGLE BUILDING.

Floyd Lewis, the Triangle Corporation manager, is getting his offices in the new Plaza Building fitted up in fine shape. The big steel safe is about completed, and the other furnishings almost all installed. The Triangle headquarters are going to be the most handsomely appointed suite of offices in the city, and will also be triangular from the shape of the building, formed by the Lindell cut-off, where Lindell Boulevard joins Olive street. Mr. Lewis says the name of the building should be changed to Triangle, and the suggestion is a good one. The owners could do no better than to adopt it; Triangle building would be far more distinctive than the name Plaza, which has been chosen.

## J. W. COTTER TAKES BIG PROGRAM.

J. W. Cotter, manager of the Kriterion Exchange at 3217 Locust street, has contracted for the entire output of the Kriterion Corporation, amounting to 21 reels a week, for both the St. Louis and the Kansas City exchanges, and will manage the two places with the assistance of Roy Dickson.

## ST. LOUIS EXHIBITORS FIGURE IN LOCAL COURTS.

Several actions at law are being threshed out in St. Louis courts this week. The Pageant Music Producers Company has sued Local No. 2 of the Musicians Mutual Benefit Association, and asks for an injunction restraining the union from interfering with the business of the Pageant theater, at 5861 Delmar Boulevard. This theater uses a mechanical orchestra, and employs union labor to run it, but on the opening day pickets from the musicians' union declared the theater unfair and distributed bills to that effect in front of the building.

Judge Kinsey denied the injunction asked for by the Epoch Producing Company and Thomas Dixon, Jr., of New York, to restrain the Cherokee theater and O. T. Crawford from producing a dramatic play entitled "The Birth of Our Nation." It is claimed the drama is an infringement on "The Birth of a Nation," which is playing a long engagement at the Olympic theater. Judge Kinsey said there is no similarity in the production warranting an injunction, and dissolved the restraining order issued on September 20. The attorney for "The Birth of a Nation" company raised the point that similarity of the names entitled his clients to an injunction, and the judge told the attorney to file an amended petition.

The Grand Duchess theater, formerly the Hippodrome, at 6th and Walnut streets, filed suit in the Circuit Court on September 22, to restrain members of Moving Picture Operators, Local No. 143, the Musicians' Mutual Benefit Association, Local No. 2, and the St. Louis Brotherhood of Electrical Workers' Union, No. 1, from picketing the theater. Until two weeks ago the Duchess was picketed by two sets of pickets, one distributing bills saying the place was fair, another declaring the place unfair. A temporary injunction was granted restraining one set of pickets, and now an injunction is asked to restrain the other set.

# Lexington Strand Ready

### New Picture Theater Built by the Phoenix Amusement Company Is to Open—Seats 1,050 on Main Floor, 250 in Boxes and 150 in the Gallery—Men at Head of Company—Equipment and Cost.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

THE Phoenix Amusement Company, Lexington, Ky., has announced that it will open, about October 12, the new Strand theater, which will take rank as first or among the first in that section. A seating capacity of 1,050 has been provided on the main floor and there is a balcony of 50 boxes, each seating from four to five persons, and a gallery with accommodations for 150. This theater has been completed at a cost of $60,000 and is equipped with a $5,500 organ, a forced ventilation system of the most approved type.

It is located on Main street, immediately opposite the Phoenix hotel, which is the leading hostelry of the city, and will show V-L-S-E, Pathe, Kleine and Edison features, with admission prices fixed at 10 and 20 cents. M. Switow, of Louisville, is president; J. H. Button, vice-president, and Louis Zahler, secretary-treasurer and general manager.

## CONFUSION IN NAMES.

An interesting angle on similarity of names of various features is presented by the trouble which Lee S. Goldberg, manager of the Mary Anderson theater, has taken to emphasize the distinction between "The Regeneration" and the former film shown here, "The Island of Regeneration." There is such a multiplicity of motion picture titles that even the names of the big features are liable to confusion in the public mind. The Mary Anderson management was determined to have no such confusion when the Fox picturization of "My Mamie Rose" appeared. All the publicity made note of the fact that the films were different and this a new one. Special display advertisements were run stating that "'The Regeneration' is not 'The Island of Regeneration' or any other picture seen here before, but is the most wonderful photoplay of the season, with an all-star Fox cast and 1,000 real people of New York's famous Bowery," etc.

## THE GAYETY OPENS.

With programs divided between vaudeville and three-reel feature films, the Gayety theater of Louisville was opened for the season on Sunday, Sept. 25. Bert E. Howard, who comes from Washington, is the resident manager and an experienced theater man. He will represent the lessees, the Sullivan & Considine vaudeville circuit, and is now negotiating with film concerns for picture services. Admission prices for the matinees are 10 cents for the whole house, with 25 cents the Sunday scale. The night prices are 25 cents for orchestra seats, 15 cents balcony and 10 cents gallery.

## LOUISVILLE VISITORS.

Representatives of service companies recently callers in Louisville included Mr. Lewis of the Universal, and Mr. Paynter of the Criterion Film Company, Cleveland, with the four-reel film "The Mix Up." Frederick R. Martin, representing the Fox Film Corporation, was a caller at the Mary Anderson theater.

## SAYS PADUCAH WILL HAVE A PICTURE STUDIO.

Paducah, Ky., is to have a branch of the Florida Photoplay Company, with studio and producing plant, according to an announcement made there by G. H. Hamilton, president of that company, who has been in Paducah inspecting the local situation. A producing company of twelve players will be established there, it is given out, and a training school will be maintained, graduates to be sent to the Tampa or Jacksonville branches of the company. It is said that the river front, Wallace Park and other suitable sites will be utilized in production of pictures.

## V-L-S-E FILMS FROM CINCINNATI NOW.

The V-L-S-E Film Corporation, which formerly served Louisville from Atlanta, beginning October 3, began to supply Louisville from the Cincinnati office. R. S. Schrader, formerly of the Universal, is in charge of the Cincinnati office, located at 136 West Seventh street.

## CHILDREN'S SATURDAY SHOWS TO BEGIN AGAIN.

The members of the local Board of Censors for children's pictures will have a sitting in the next few days at the Mary Anderson theater, where they will view a series of films which have been ordered for the purpose in view. Lee S. Goldberg, manager of the theater, has arranged for the showing and the plan at present is to conduct these Saturday morning children's sessions at the Mary Anderson theater in the same manner as last year. This plan provides for inspection of the films by the board on Fridays and showing of the films on the following morning when they have been approved by the volunteer censors.

## THE LEVYS VISIT UNIVERSAL CITY.

Col. and Mrs. Fred Levy, while on their trip to the Pacific Coast, where they spent some two months, made a stay of some time at Universal City. Mrs. Levy is the originator of the children's program idea and Col. Levy is interested in pictures in a business way as well and anything that relates to pictures gets their immediate attention.

## Louisville Exhibitors—Picture Hits—New Houses.

C. N. Cook assumed the management of the Novelty theater in Louisville on September 26.

When Marguerite Clark appeared at the Majestic in the feature, "Helene of the North," the management was unable to handle the large crowds which desired admittance. By special request the film was secured again and was shown on Wednesday, September 29.

"The Kreutzer Sonata" was the first picture showed at the Green Dragon theater in Shelbyville after that house was acquired by Fred. Sheldon, of Louisville.

It is given out in Louisville that the Pathe service will be represented by an office soon to be opened in the Novelty Theater building.

Henry Reiss of the Ideal theater, and Fred Dolle left early in October to spend a week or so in New York.

The East Broadway theater, Louisville, has been showing to large houses with a series of good features. A recent film was "The Clemencau Case," with Theda Bara in the leading role, and another that followed was the four-reel Paramount feature presenting Nat Goodwin's "When We Were Twenty-One."

The Crystal theater, Market street, near Third, has begun the serial, "Neal of the Navy," of which there are fifteen installments. On the morning of the showing of the first episode the theater used a small coupon in connection with its newspaper advertisement, the coupon being good for one admission to the first episode.

# Advice to Small Houses

## What Managers of Smaller Theaters Should Do for Business—M. H. Hoffman Talks to Exhibitors Through Representative of MOVING PICTURE WORLD—Some Kindly and Disinterested Hints of Interest to All Picture Men.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT was honored this week with a visit from Mr. M. H. Hoffman, general manager of exchanges, of the Universal Film Company. Mr. Hoffman came here after spending a few days in Chicago, in which city he completed arrangements for a four-story building where four complete programs will be handled, with a separate manager for each. It is something previously unheard of in the moving picture industry. The World correspondent caught Mr. Hoffman at the Detroit exchange, 159 West Jefferson avenue, a few hours after his arrival. "I am always glad to meet the trade paper representatives," remarked Mr. Hoffman. "Your paper is doing a splendid work for exhibitors, exchanges and producers, and is helping very materially to spread the gospel of efficiency and development.

"There has been a great change in this industry. Take the class of exhibitors, for instance. There has been a remarkable improvement in the class of men who own theaters; to-day they are men of business experience. Exhibitors to-day are realizing that they have to work, study, plan, devise and be alert if they want to be successful.

"What do I think of the opportunities of the small exhibitor? I believe he has just as much of a chance to make money as the big fellow, in comparison to his investment.

"The moving picture business is for the masses. The success of the industry is based on cheapness in price. And as long as the price is kept at five and ten cents (or possibly a little higher with the large houses that can play the big features) just so long will the motion picture theater thrive. The average family of four people can be entertained every night at the picture houses, and at the end of the week the cost will not exceed $2, providing he patronizes the five and ten cent theaters.

"Small houses make a mistake in trying to compete with larger houses in the neighborhood. The big house has its field and the small house has its field. The small outskirt dry goods store has its field and so do the large dry goods stores in the downtown district. It is out of the question for the small house to make any money by playing big features every night, because even if they do pack his theater, he pays it all out for the features. The big houses with the capacity, however, can put on big features and make money. The small exhibitor should stick to a regular program, where he can get a feature once or twice a week, and a good assortment of two and three reelers on other days. By keeping his clothes clean and attractive, paying attention to projection and getting personally acquainted with his trade, the owner of the small house can work up a steady list of customers who will stand by him no matter how many other houses there may be in his section."

### COST OF ELECTRICITY UP.

The Edison Illuminating Company, which supplies all of the current for lighting and power in Detroit, has notified the outskirt exhibitors that hereafter they must pay an advanced rate for their service, which will mean an increase of from $2 to $3 per week. As the Edison is the only concern operating here, there being no competition, the exhibitor is forced to pay the new rate. A committee from the Detroit Exhibitors' League called this week upon some of the company officials, but without avail. They were told emphatically that the advanced rate would hold.

### THE PARAMOUNT BUILDING.

The building at 278 East Jefferson avenue has been called the Paramount building, it being the Detroit home of the Paramount Pictures Corporation. Every day the building shows improvement in the way the various departments are laid out, and when completed it will be one of the finest exchanges—one of the most up to date—in the country. D. Leo Dennison is manager. He is making hosts of friends in Detroit and throughout Michigan. He says the latch string is always out for Michigan exhibitors, and he extends them all a hearty welcome.

### COUNTESS THEATER SOLD.

Maurice Caplan and Ben Reuben have purchased the Countess theater. Both are from Cleveland.

### G. A. MARGETTS BECOMES FATHER.

Congratulations are in order. According to a wire received this week, G. A. Margetts, formerly assistant to George W. Weeks, manager of the Detroit office of the Universal Film exchange, and now of St. Johns, New Brunswick, became the proud father of an eight-pound girl on Sept. 29.

### SHAPIRO TO MANAGE DETROIT FOX OFFICE.

The Fox Film Corporation, of New York City, announce the appointment of A. I. Shapiro as manager of the Detroit exchange in the Peter Smith building. Mr. Shapiro is now on a three weeks' trip through the upper and lower peninsulas of Mchigan, for the purpose of getting acquainted with exhibitors and the territory. As soon as he returns, which will be not later than October 10th, William Burnstein, who has been in temporary charge of the Detroit exchange, will return to New York. Mr. Shapiro has been with the Fox company for some time, formerly representing them in the east.

### MOONEY NOW DIVISION MANAGER.

It is announced that Paul Mooney, manager of the Cleveland office of the Fox Company, has been promoted to division manager and will have charge of the Fox offices in Cleveland, Cincinnati, Detroit and at St. Louis.

### SATIN GOLDFIBRE SCREENS.

Detroit has a new screen company which will be known as the Satin Goldfibre Screens, Inc. Offices will be in the Dime Bank building. Frank M. Duncan is the inventor. The company is ably financed. The actual manufacturing of Satin Goldfibre screens has already started and a number of orders have been placed by Detroit exhibitors. The company will operate on a large scale. Those who have tried it speak very highly of the Satin Goldfibre screen and predict a future for it.

### New Theaters—Exhibitors' Notes—Personals.

The Krim Circle Theater Company, Detroit, has incorporated for $10,000. The stockholders are Phil and Leon Krim and Benjamin Alpert.

A. J. Gillingham, proprietor of the New Empire theater, Detroit, is expected back October 10 from a two weeks' stay at French Lick Springs, where he went for a rest.

The beautiful Majestic theater announces a new policy. Instead of giving but three shows daily, Manager McGee will operate on the continuous policy, opening at 2 p. m. and running steady until 11 p. m. This change is made to accommodate the crowds. The Majestic is getting an immense transient business, despite the fact that it is not downtown.

John P. Harris, of the Harris Amusement Company, of Pittsburgh, which operates the Family in this city, was in Detroit on September 28 on his way from Mt. Clemens, where he spent a few days. He left for Cincinnati in time to attend the opening of his third photoplay house in that city.

It is reported that A. Arthur Caille, of the Majestic, Fine Arts and Maxine theaters, is to have another large house and that it will be located downtown.

Frank Drew, of the new Drury Lane theater, says it will not be ready to open until Christmas time. It will take at least several months to decorate.

Percy Bates, manager of the Woodward theater, Detroit, left September 28 for England. He will serve on one of the English battleships for four months. Bates joined the English navy eight years ago and after four years of service was given a furlough to last until his eight years of enlistment ran out with the proviso that should England need him he would return. The eight years lacked but four months this week. At the end of the four months—if he is fortunate enough—he expects to come back to Detroit and resume his position as manager of the Woodward.

James Steele, general manager of the Famous Players Film Service, Inc., and vice-president of the Paramount Pictures Corporation, motored to Detroit from Pittsburgh and stayed here two days, Sept. 22 and 23.

### BATTLE CREEK EXPECTANT.

#### Eastern Capitalist While at Sanitarium Saw Possibilities of Big Theater.

Special to Moving Picture World from Midwest News Service.

DANIEL PEARSON, of Newark, N. J., said to be a multi-millionaire, has interested Battle Creek theater men by his investigation of the show business recently while he was a guest at a Battle Creek Sanitarium. Options on three sites for a theater seating 2,000 persons have been secured, it is said. "While in the city, Pearson looked over Post theater from basement to gallery, took in every moving picture house in town, and even looked into the structures now serving as auditoriums, for conventions, lecture courses, etc.," says a local paper. "Finally he came out with a statement that Battle Creek needed a building for theater and convention purposes and he 'had a notion' to build one. In the midst of the excitement, he left the city, but it has developed that he went to New York to interview architects regarding plans and specifications, and will return here about October 1, to renew negotiations."

"It is stated, however, that for the time being, Pearson plans to run big photoplay features, rather than legitimate attractions, and to stage Redpath Chautauqua courses, summer and winter, leaving the future to work itself out. He stated to several people here that he would have a stage built and equipped, behind his picture screen so that the theater could play any attraction on short notice."

### GRAND HAVEN'S CENSUS BOARD.

Following the recommendation of the special censors who passed on moving picture shows last winter the council at Grand Haven has created a permanent board of censors. The report of the special board commended local managers for the class of films shown and their efforts to get the best pictures. The permanent board is composed of Mayor Van Zylen, City Manager Harry N. Beck, Mrs. R. M. Neale, Dr. C. W. Cotton, Dr. Edward Hofman, Edward W. F. Moll and Mrs. George D. Turner.

## FITZPATRIC-McELROY COMPANY.

The Fitzpatrick-McElroy Company, which purchased the Lyric theater at Ludington and which will also operate the new house at Manistee, has been incorporated in Indiana with capital stock of $175,000. Pictures and vaudeville will be booked from Hammond, Ind., and Chicago.

## THEATER AT ST. JOSEPH NOT SOLD.

After announcement had been made that John Connors, of Hartford, had purchased the Lyric theater at St. Joseph, it was given out the deal was not negotiated and Conners will devote his time to his photoplay house at Hartford.

### New Houses in Michigan.

A. J. Rundle will replace the burned Rundle opera House at Iron Mountain with a new theater, 90x120, which will contain a moving picture show, a dance hall and a roller skating rink.

The Bijou theater at Iron Mountain will be transformed into an opera house seating 800. While the changes are being made, the moving picture shows will be given at the old Marion theater. After the Bijou is remodeled the Marion will be lengthened and otherwise improved and pictures will be shown at both houses, although the Bijou will have some theatrical attractions.

A vaudeville and moving picture theater seating 800 is being erected by Gus Kitzinger on River street in Manistee to take the place of the burned Royal. It will be leased to a Chicago amusement company.

### Changes in Management.

R. D. De Noylles has succeeded J. J. Rieder as manager of the Temple theater in Jackson.

The Wilson has taken over the Uno theater at Crystal Falls, formerly Manager Needham having entered the electrical contracting field.

A. V. Parmlee sold the Princess theater at Yale to Justin Cavanaugh and will become a traveling salesman.

Fred J. Durkee has sold the Rex theater in Saginaw to the Mecca Theater Company, which has changed the name to the Annex. The new owners, who also operate the Mecca theater, will use Paramount Pictures and Broadway Universal features.

## CASE AGAINST STEINHAUER DISMISSED IN ILLINOIS.

The case against William Steinhauer, former moving picture theater proprietor at Rock Island, charged with the larceny of a moving picture machine, has been dismissed.

## BIG FEATURE FAILED TO COME —EMERGENCY SHOW FREE.

A few weeks delay whetted the appetites of Farmington people for "Neptune's Daughter," and Manager Chance of the Lyric theater had excellent patronage. The film went astray at the first booking and a record crowd was disappointed. As a guarantee of good faith, Manager Chance admitted everybody free to an emergency program and created a veritable boosting brigade for the second booking.

## SITES AT PREMIUM IN ELGIN.

Charles Smith, manager of the Star theater at Elgin, which recently was purchased by Ralph W. Crocker, was unable to secure a satisfactory site for a new moving picture theater in that city. Several desirable locations are valued too highly by their owners, moving picture men say. W. J. Meehan, who owns the Lyric site at 64 Grove avenue, has had several offers.

# Do Local Films Pay?

### Pictures by Home Talent Made in the Home Backgrounds Do Not Always Bring the Business Hoped for from the Home People—World Man Finds One Such a Frost—Local Paper Blames Operator.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

THE local moving picture or home-talent photoplay is not always a success. There have been several instances where the company which made the film did not deliver the goods in the way of a story and the photography was so poor that the house manager had to either "sting" his patrons or cancel the picture. Cancellation means a gap in the program and often offending some influential persons who take part in the photoplay.

A few weeks ago a representative of the World dropped into a down state house where a much-advertised local film was being shown. Generous assistance had been given the promoters of the film. They had been loaned the country club, industries and other local institutions and interest was such that a good picture would have filled the house. But the result was a film that the "word-of-mouth" advertising after the first run killed the business for the rest of the four days it was booked.

A similar case is recorded at Kankakee where the last day of a booking was cancelled. "The fault with the pictures," says a local paper, "seems to have been that the operators must have thrown the different films into a hopper and let them come out as they would and the play so assiduously rehearsed by the young people had much the same continuity that subjects have in a dictionary besides a sandwich occasionally of an advertisement of local business houses. The manager of the house decided he was not giving his patrons a run for the money and ditched the films.

"An outside concern promoted the enterprise and came with good recommendations from other cities."

## VOTES KILL SUNDAY SHOWS IN LINCOLN.

A move for Sunday picture shows in Lincoln was defeated by a vote of 1,367 to 763. A big revival meeting played an important part in the fight. The Sunday night before the election the evangelist assembled on the tabernacle platform the local ministers, who denounced the Sunday show. Rev. N. J. Hilton, pastor of the First Baptist church, said he was a patron of the week-day show, but was against the Sabbath performance. So was Rev. Melvin R. Laird, pastor of the First Presbyterian church. He had much praise for moving pictures, but added: "This proposed ordinance, it appears to me, is born solely of the desire of the theater men to make more money. I have never approved of boycotts and have never participated in one, but if the moving picture men put this thing over on us, I shall never darken the door of a moving picture theater in Lincoln again, and shall go before my people and urge them not to patronize the movies any further, either."

Two hundred women voted for Sunday shows and 626 against, 563 men for and 741 against.

## FILM SERVICE "FOR OUR COUNTRY'S SAKE."

"There is no dearth of pictures," said Rev. Dr. McElveen, of the Congregational church in Evanston, discussing moving pictures for religious work. "Every one of the film companies are making educational, sociological and religious films." This church has in mind a novel film program and church service which will bear the title "For Our Country's Sake." It will include pictures illustrating child welfare work, sanitation and discoveries and inventions of public interest.

## INJUNCTION ASKED.

J. F. Knock has applied for an injunction against the city of Lewistown to prevent the city from forbidding him from operating a moving picture show in his building near the Burlington station in that city.

### New Openings, Leases, Changes.

Chadwick E. Smith has taken a lease on the Family theater at Dixon. He will install a $5,000 organ.

A. C. Wilson, of Fairview, has sold the Cort theater at Monmouth to S. E. Dobbins and P. L. Clark of Canton.

Mrs. Belle Lund-Dasch and D. F. Reese have opened the Cozy theater in East St. Louis. It will run as a five-cent house with features twice a week at ten cents. A four-piece orchestra will be used.

Manager Day has opened the Opera house at Streator to a moving picture policy, although theatrical attractions will be used at least twice a month. Two new Power's machines and a Fort Wayne generator have been installed. Five cents will be charged except on Thursday or feature night.

The York Amusement Company of Chicago has been incorporated with $2,500 capital stock. The incorporators are Jacob Perbohner, Samuel Keller and Morris Kempel.

Lowe & Hawks have purchased the Wright moving picture theater at Hopedale and closed it, leaving only one show there.

John Banks is now operating the Victor theater at Silvis.

### Showmanship Hits—Exhibitors' Notes.

A hundred pictures of Kewanee plus the regular program opened parental purses for the Dreamland in that city.

Merchants of Bulpitt pay for a free show every Monday night at the Bulpitt theater, then send their customers to it.

A volunteer fireman in Abingdon was badly burned. The Abingdon theater loaned its house to the fire company for a benefit show.

A report comes from Peoria that the introductory reel of the film, "Little Lord Fauntleroy," "was found unsuited to children and was therefore omitted from the program" at a special Saturday morning children's show at the Apollo theater.

The village board of Glencoe has passed an ordinance regulating the operation of moving picture shows.

A picture featuring Little Bobby Connolly of the Vitagraph Company was shown by the Elite theater at Waukegan at a free Saturday morning show for children.

Majestic theater patrons in East St. Louis liked "The Rosary" so well it was again booked.

"Uncle Tom's Cabin" turned away people at the Gem theater in Murphysboro.

The Lyric theater at Lincoln has commenced the serial, "The Broken Coin."

The Rex theater at Petersburg has contracted to use the Metro service on Monday and Wednesdays.

M. W. Stults, manager of the Princess theater at Monmouth, will use nothing but features, making up this program from the V-L-S-E, Pathe, Fox and Universal Broadway releases.

Manager Schrader of the Vaudette at Sterling is remodeling his front and redecorating.

The Majestic at Clinton has added seventy to its seating capacity.

The Olympic at Kewanee has installed a new pearl plastic screen.

# PRAIRIE STATES NEWS LETTER.

## IN MINNESOTA.

Special to Moving Picture World from Midwest News Service.

### Picture Man Murdered by Thieves.

THE body of Charles Dellehey, 58, manager of the Majestic theater, at Ellsworth, was found September 23 in a clump of willows near that place.

Dellehey was killed while returning to his home with the night receipts of the theater in his pocket, about $300. When the body was found the hands were tied tightly behind his back. His head had been crushed with a piece of gaspipe.

### More Local Film in Minnesota.

William A. Lochren, president of the Northwest Weekly, announces that in future releases, in addition to motion pictures of the Twin Cities, Duluth and northwest news happenings, there will be views of show places and beauty spots from all parts of the state. Camera men will be sent to every point of interest to make it possible for Minnesotans to "See the Northwest" without traveling.

### Will Make Wild West Films at Roundup.

H. W. Edgerton, of St. Paul, is one of the incorporators of the Century Film Company which has filed articles of incorporation at Roundup, Mont. The company, which is capitalized at $100,000, plans to produce Wild West pictures at Roundup. The erection of a plant there is contemplated. Films will be released through exchanges, but later the state right plan may be tried. In addition to Edgerton, Charles Bise, of Pasadena, Cal., and Gil Speelman, are directors.

### Calhoun Theater Improvements.

C. T. McElroy, architect, of Minnent, has made sketches for an addition to the Calhoun theater, at Lake street and Girard avenue, South, in Minneapolis. This structure is of rough texture brick, with paneled interior effect in brick, as well as the exterior. The intention is to build an addition of the same size and design as the present building.

### New Theaters—Leases—Notes.

J. J. Price and R. Livingston, of Minneapolis, have leased the Columbia theater at Brainerd for five years and will open it early in October as a moving picture house.

W. L. Buck, of St. Peter, has purchased a block on Third street in Waterville and will open a moving picture theater and opera house about the first of the year.

Leon A. Hellweg will open a new moving picture theater on Churchill street, in Minneapolis.

M. L. Smith has sold his interest in the Gem theater, at Hill City, to A. C. Abrahamson, who now is sole owner. The new proprietor plans to use more multiple reel features.

Speagle & Johnson have moved the Crescent theater, at Buhl, to the Norton Hardware building.

George Kaupp has purchased the Converse theater at Blue Earth, from E. G. Fargo. He will use four reels of Universal service nightly. Tuesday will be feature night.

### Minnesota Exhibitors' Notes.

E. E. Cline, who is remodeling the auditorium, at Canby, has offered a reward for a new name for the theater.

Persistent advertising by moving pictures is the plan of the Merchants' Association at Bemidji. Manager G. S. Harding, of the Grand theater, offered to run a 1,000 foot film twenty times in the course of a year if merchants furnished $375 for the project.

Patrons of the Rex theater at Duluth did themselves good and helped the homeless when that theater showed "An Alien" for the benefit of St. James' orphanage.

Films of the county fair at Hutchinson, which were made by H. D. Thorpe, of Redwood Falls, were shown for two days at the Rex theater, in Hutchinson.

## IN IOWA.

### Garden Theater, at Davenport Opens.

ATTENDING the opening of Blank & Greenebaum's new Garden theater was R. C. LiBeau, representative of the Paramount Picture Corporation. The Paramount feature, "Helene of the North," was the opening attraction. The foyer was a mass of flowers from local Davenport friends of the manager's and from film men.

More than 3,000 admissions were paid and many were turned away. Over a hundred automobiles were parked near the theater.

The lithograph will have no place in the new house. Two frames hang in front with photographs of current attractions, and in the lobby are brass frames with more photos.

The city electrician looked over the projection, equipment and declared: "This house has the finest safety arrangements in the operating room that I have ever seen. If every theater safeguarded its audiences in this manner there would be no trouble at all. The equipment includes two new Simplex machines.

The Garden represents an outlay of $75,000, but it has three large cities—Davenport, Rock Island and Moline—from which to draw patronage and its outlook is very bright.

### J. R. Granger May Open Office in Cedar Rapids.

J. R. Granger, of New York, who has the Iowa rights for "Tillie's Punctured Romance," and also controls twenty large features for Iowa, Nebraska, Wisconsin, Minnesota, North and South Dakota, recently was at Cedar Rapids, where he is contemplating opening an office to be operated in conjunction with his Minneapolis exchange. With him was Fred Reichelt, his western manager; Fred Wynne, of New York, who has the Iowa and Nebraska rights for "The Spoilers," and Brightly Dayton, who becomes manager of the new opera house at Vinton October 12.

### New Cedar Rapids Company.

The Strand Theater Company has been incorporated with $60,000 capital stock to do business at Cedar Rapids. The directors are M. Ford, H. E. Spangler and A. J. Diebold.

### Iowa Openings.

Coffin & Brown, of Manson, opened the Richards opera house September 25, where they will give two shows a week, using Paramount pictures.

The new Palace theater, at Vinton, was scheduled to open October 14. This house is modeled after the Strand, in Cedar Rapids, and is one of the finest in any Iowa town of 10,000 population.

The Opera house at Collins has been opened under the management of the B. & B. pharmacy.

The Opera house at Walcott will give motion pictures every Sunday and Wednesday night.

Manager Bridwell has reopened the Princess theater, at Keota, after a six weeks' shutdown to add 25 feet, 70 seats, and redecorate.

The Battle Creek band went to Schleswig to furnish a concert for the reopening of the Palace, John Krohnke's new picture theater.

### Two New Houses.

W. E. Voss will erect a new moving picture theater and opera house at Colfax to cost about $15,000.

Whitmer & Son, of Anthon, will transform the second story of their hardware store into an opera house.

### Theaters Change Hands—New Leases.

The Graces have sold the Lyric theater, at Adair, to W. H. and Don Crooks, who operate the Palace. They will operate both houses, but the Lyric will be open only on Wednesday and Saturday nights.

L. A. Brink has leased the Shirey building, at Fontanelle, and after remodeling will occupy it with his picture show.

H. D. Grove, who has been connected with the Casino theater in Davenport, is now manager of that house.

C. C. Taft and A. Frankie, of Des Moines, have purchased the lease on the Princess theater, at Mason City, and hereafter the house will be known as the Casino. It will be operated, after two weeks of remodeling, by the Iowa Amusement Company, with John Shipley, of Des Moines, as resident manager.

Paul R. Whitney, of Albert Lea, Minn., where he was connected with the Broadway and Idle Hour theaters, has purchased the Colonial theater at Oelwein.

## IN THE DAKOTAS.

### New Theater at La Maure.

A SITE in La Moure, N. D., has been bought by B. W. Heed, of Cokato, Minn., and Ernest Ellison, of La Moure, for the construction of a one-story, 24x85, moving picture theater, similar to the Scenic theater, at Lisbon. It will seat 264. Three-reel programs will be given nightly except Sunday, and in the course of the week they will run a serial and two features. Admission will be 10 cents.

### Local Theater Supplements School.

Moving pictures pertinent to the courses of study in all grades of the public schools at Deadwood, S. D., will be shown in a local theater this winter. The idea was developed by B. H. Myers, superintendent of schools.

### Dakota Briefs.

J. E. Scott, of Huron, S. D., who purchased the Lounge theater there from Lynde & Freeman some time ago, has resold it to Lynde.

Three reels of the South Dakota Nationl Guard in camp at Redfield made a good local attraction for the Imperial theater at Madison, S. D.

## IN NEBRASKA.

### Goldberg's New Omaha House Aims at Comfort.

EFFORTS to put all patrons at ease form a keynote of the plans for S. H. Goldberg's new moving picture theater at 1410-14 Farnam street, in Omaha. Architect Harry Lawrie spent two weeks visiting the best houses in the east and as a result the new theater will contain a nursery for the children, rest room for women and a smoking room for the men. The house will seat 1,800. A pipe organ will be installed.

The general plan provides for vestibules on Farnam street and a large foyer immediately behind the vestibules, which can accommodate a large number of people after admission has been bought at the ticket office, thereby avoiding crowding of sidewalks.

The exterior is designed in the Adam style of Italian renaissance. The entire front will be of terra cotta of a light cream color and the ornaments modeled in pale pinks, sage greens and delicate blues.

For night effect a large number of electric lights will be put on the front, which will not only illumine, but will trace out the leading lines of the design and show the beautiful ornaments.

The exterior vestibule and ticket booth will also be of terra cotta, in keeping with the general design, and the large foyer and the entire interior of the theater will have ornamental plaster decorations in the Adam style colored in soft yellows and russets, and the electric light effect of the interior will be diffused and soft.

## ATLANTA'S FINE NEW THEATER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA is to have a most remarkable moving picture theater, and one that will compete in beauty of design with the famous moving picture houses of the large eastern and western cities. This moving picture theater will be erected at the corner of Forsythe and Luckie streets, opposite the Forsythe theater, on a vacant lot having a frontage of 100 feet on Forsythe and 80 feet frontage on Luckie street. It will cost $50,000.

Peter Mion, who built the Strand theater, has leased the building for a term of fifteen years for an aggregate rental of $185,000, on a graduated scale which begins with an annual rental of $10,000 for the first five years, and increases at five-year intervals thereafter.

The interior proper will be 100 feet by 55 feet, with a seating capacity of 1,200 people. There will be a small stage and the interior decorations of the auditorium will be most elaborate, being finished in white marble and hardwood panelings. The construction will be of light brick with terra cotta trimmings.

## BRIEFS FROM ATLANTA.

In response to the requests from people in all parts of Georgia for a chance to see the new Georgia motion picture film, which was given a preliminary run in the Atlanta auditorium, Sept. 18, the Georgia Chamber of Commerce decided to run the film during the annual meeting of the Georgia Chamber of Commerce at Macon, Sept. 29th and 30th.

The Grand Opera house in Macon was secured and the film, with a number of most interesting scenes in south Georgia, run during the afternoon and at night on those days.

Managers of the moving picture theaters in Atlanta declared Friday that following the publication of the new midweek feature page on Wednesday in the Daily Constitution, their theaters did a better business than they have done in any week for the past six months. Fine crowds turned out to see the pictures, and the venture was a success in every way.

A. C. Bromberg, Atlanta manager of the Triangle Film Corporation, is kept busy taking care of the demands for coming releases from his territory—the south. Mr. Bromberg has arranged nice offices on Fairlie street.

"Carmen" will be shown in Atlanta at the Lyric, beginning Oct. 4th, for the week. Geraldine Farrar is Atlanta's favorite in grand opera, and it goes without saying that the Lyric will play to standing room only during the week. It opened in Boston's Symphony hall on Oct. 1st.

## IN MISSOURI.

Forest Kerrens, manager of the Star theater at Butler, Mo., is advertising the new motor driven machine that he has recently installed and is strongly advocating all new inventions in relation to the moving picture business through his advertising.

The Skydome, which was erected in Springfield, Mo., in 1910 and during that year and the year following was Springfield's most popular outdoor moving picture theater, has at last given way to the enclosed theater business.

## SALISBURY WILD LIFE PICTURES

The Grand Feature Film company, which opened Kansas City in June with Salisbury wild life pictures, is placing them in fifteen states west of the Mississippi. A branch office has been opened in Minneapolis. The company has four copies of the picture, which is seven reels, constantly busy, and the reports are of good success. Only the larger towns are being covered now. A representative was recently sent to Texas to book the picture.

# Kansas Forbids Protest

### Film with Message from Kansas City Exchange Men to Exhibitors of State Censored by Official Board—Non-Censorable Slides to Take the Place of the Forbidden Film—What the Slides Are Saying.

Special to Moving Picture World from Kansas City News Service.

TWENTY-SIX copies of a statement against the censorship law are being made on slides, to be started out over Kansas next week. The first copies will go to twenty-six theaters, from which, after a week, they will be sent to twenty-six others, and so on until the entire Kansas field is covered. Next week a new slide will be issued. The series planned comprises twenty different "subjects," or statements, designed to inform the public as to the injuries of the censorship to the industry, and its reactionary harm to the public.

The sending of these slides was decided upon at a meeting of the Kansas City exchange managers September 30. The matter on the first group of slides is the same as that on the 20-foot strip of film which was to have been sent to all Kansas theaters. This insert was censored by the Kansas board—and eliminated. Only one company had submitted the insert, so the others did not use it. The copy follows:

"This theater pays its share of an unjust $2 a reel tax to the state of Kansas because our august legislators thought you didn't know any better than to pay us your money to see something that would injure you.

"Next thing you know they will be appointing an inspector to charge you two dollars each morning for an inspection of your person to see that you are properly clothed and that you have no concealed weapons."

## WONDERFUL KANSAS LAW.

### Films Illegal for Theaters Said to Be Legal in Churches.

The Rev. Festus Foster, traveling inspector of the Kansas Board of Censorship, marshaled two assistants to his banner last week, and covered Kansas City, Kansas. They found sixteen moving picture playhouses where, they alleged, films were being shown that in one way or another violated the law. Most of the instances were of uncensored films, though in a few cases the charge was that the films shown contained actions which the censors had ordered eliminated. No arrests were made. The exhibitors, however, were asked to appear at the county attorney's office the morning of September 30—and they all appeared. The Rev. Mr. Foster explained to them that they were violating the law; and he submitted to them a statement for their signatures, in which admission was made of offenses, and a promise given that hereafter the exhibitors would comply with all the regulations. All the exhibitors signed the statements. And then they went out to hunt for censored films that they could show to their patrons.

During the proceedings, while many exhibitors were still in the county attorney's office, an officer of the Kansas City Exchange Men's Association created a diversion. He charged the Rev. Foster with showing uncensored films in a church in Topeka with which he is connected. No denial was made of the charge, but a hint was conveyed to those present that perhaps the showing of uncensored films in a church was quite as illegal and subject to prosecution, as such showing anywhere else except in a school. Mr. Foster explained to the exhibitors that he had received from the attorney general an opinion to the effect that the law exempted churches as well as educational institutions from the censorship exaction.

## FROM THE KLEINE EXCHANGE.

Robert J. Churchill, formerly with the General at Omaha, more recently with the V-L-S-E office at Kansas City, is now covering Nebraska and Iowa territory for the George Kleine office at Kansas City. Mr. Churchill is an old-timer at the game, well versed in all its branches, and knows the trade. John Hardin, manager of the Kansas City exchange of the Kleine company, has now three men on the road, the others being W. E. Condell in Kansas and Oklahoma, and C. A. (Kid) Nichols in Missouri and Arkansas.

## FEATURE FILM HAS FINE KANSAS OFFICES.

"We never saw prospects so bright, and the demand for good pictures so lively, as this fall," said an officer of the Kansas City Feature Film company recently. The company has recently almost doubled its force, now employing about forty people. The offices are worth a visit—large, excellently well arranged, and unusually light. The front and one side of the rooms are almost entirely glass, and artificial light is necessary only on the darkest days. The company has installed many novel details of equipment, having taken the rooms on the second floor at 922 McGee street, when the building was erected, and fitted them for its purpose. One detail is a late model of mimeograph on which all the bulletins, and most of the office stationery, are printed. Another detail is a cleaning machine, through which each film, except the new ones that are too constantly busy, are put every few days when available. The latter operation is a particular feature of the company's service, since it keeps the films in first-class condition for every exhibitor of them.

## FLOODS VISIT PAWHUSKA, OKLAHOMA.

The beautiful theater of C. Constantine. at Pawhuska, Oklahoma, a $35,000 structure and one of the best in the state, was flooded several feet deep on September 15. The generating plant was soaked, and the theater was shut down for four days to dry out. The water had reached the stage floor, and a lot of work was necessary to clean up. Albert Jackson's theater, a less elaborate playhouse, but very popular, was not so seriously damaged, the water reaching only the floor. The second night after the flood, Albert Jackson opened his picture show, and gave practically all the receipts to the Mothers' Relief Fund; at last reports he was still giving a large proportion of the receipts to this fund. Pawhuska is a town of 4,000; but the county seat of Osage county, the residence of the richest tribe of Indians in the world—so the recovery from the flood situation and depression was rapid. O. A. Bandy, a representative of the Pathe company, was marooned in Pawhuska four days, and then escaped on a mule, wagon and railroad bridges being all washed out.

Constantine's Theater Flooded.

# Exhibitor Starts Paper

### San Francisco Picture Man, Owner of the Verdi Theater, Begins Weekly Newspaper—Gives Film Reviews and Articles of General Interest—How It Is Distributed—Pleases People of Neighborhood.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

BEN MICHAELS, the versatile owner of the Verdi theater on Broadway, in the heart of what is known as the North Beach district, has blossomed forth as the editor of a new weekly paper, the North End News, and the two first issues which have made their appearance have attracted wide attention in that section of the city where Mr. Michaels is well known. The new district publication is not only newsy but is distinctive for the energetic manner in which it attacks public questions and policies, as well as for way in which moving pictures are brought to general notice. Naturally, the films booked for the Verdi are given the most attention, but the reviews of these are interesting, being much more comprehensive than those usually given in the press.

In the initial issue of the North End News, Editor Michaels devotes considerable space to the history of the use of pipe organs in moving picture houses and announced that within a short time a fine organ would be installed in the Verdi. It is a well-known fact that Mr. Michaels was one of the first men in America, if not the first, to conceive the idea of using a pipe organ in a moving picture house. While manager of the Silver Palace on Market street in 1908, he purchased a Kimball church organ and engaged a celebrated organist, an innovation that attracted much attention. His associates in the business decided that the music was too "churchy" and the instrument was returned to the dealers to be finally disposed of to a Seattle theatrical man.

About three and a half years ago a splendid organ was built for the old Palace, but when this house was destroyed by fire it could not be delivered. The Verdi theater has since been erected on the same site, but owing to its staunch construction the walls have dried slowly and it has not been deemed advisable to have the big instrument installed. However, the house is now in shape for the organ. A fine, new "Radio" curtain has been recently completed at the Verdi theater and the size of the picture has been increased.

Manager and editor Michaels has adopted a clever plan for increasing the patronage at his house, and at the same time secure subscriptions for his paper. For one dollar he is giving one year's subscription to the North End News and twelve ten-cent tickets to the Verdi and has been compelled to install another cashier to care for this ticket selling department. The second issue of the paper appeared increased in size and containing a number of congratulatory letters from leading men in the North Beach district, as well as from prominent film men.

## OAKLAND EXHIBITOR LAUNCHES HOUSE ORGAN.

Rex Midgley, manager of the Franklin, Oakland, Cal., as well as a leading house in Alameda, has launched a neat house organ known as the Franklin News that is attracting wide attention in the suburban city and which is causing other exhibitors to sit up and take notice. This is a very neat appearing sheet filled with reviews of the features that are to appear at this house written in a style that will appeal to the moving picture loving public. Copies are mailed each week to patrons desiring them and the paper is proving to be in great demand. A feature that appeals strongly to theatergoers is the weekly program, giving the time each subject is to be thrown on the screen, making it possible for them to time their visits so as to witness all productions from the beginning.

## EMPRESS POLICY A SUCCESS.

The new policy of the Empress theater whereby a big feature production is offered on the bill each week, in addition to a serial picture, is meeting with marked success and it has been decided to give continuous performances daily, commencing at 1:15 p. m. No reduction has been made as yet in the number of vaudeville acts, although changes along this line are being considered by Manager Sid Grauman. The addition of moving pictures to the regular program has resulted in an increase in attendance that has been very gratifying.

## SCREEN CLUB PLANS JINKS.

A '49 Camp entertainment is being planned by the directors of the Screen Club of San Francisco to be held in the rooms of the organization on Eddy street some time in October. A real old-fashioned western time is being looked forward to by members and their friends.

## FARE BOXES AT THE TIVOLI.

Turner & Dahnken have been so well pleased with the pay-as-you-enter plan recently tried out at the Berkeley and Sacramento houses that automatic machines have been installed at the Tivoli theater at San Francisco and the services of the ticket seller have been dispensed with.

## GOLDEN GATE SELLS ITS SUPPLY BUSINESS.

Sol Lesser, president of the Golden Gate Film exchange, has returned from a business trip to New York. This concern has disposed of its supply business to Walter Preddey and in the future will devote its attention exclusively to the distribution of films.

## EXPOSITION CITY NEWS.

The Clement, at Nineteenth and Clement, has installed a Wagner motor-generator set.

Extensive preparations are being made for the presentation of "Carmen" at the Imperial, commencing October 10. Special attention will be paid to the music and the engagement, which will last for three weeks, is expected to be a memorable event.

E. W. Castle has completed the taking of a very fine picture for Gaumont, showing the rebuilt city of San Francisco at its best.

I. H. Lichtenstein, head of the Globe Film Exchange, expects to leave for New York early in October to purchase films for his exchange.

S. S. Hutchinson, president of the American Film Manufacturing Company, is expected in San Francisco early in October.

M. F. Lowrey, traveling man for the Mutual Film, has returned from a trip through the northern part of the state. Fred Voight, the city representative, is spending considerable of his time working on "Damaged Goods."

F. E. Guenther, former president and general manager of the Atlas Film corporation, has disposed of his interests in this concern to George Chamberlain, secretary and treasurer, and has left for Spokane, Wash.

The Golden Gate Film exchange has added another Power's Cameragraph No. 6A to the equipment in its exhibiting room at 234 Eddy street.

## DENVER MUTUAL FILM MOVES.

By Muriel Lee, Denver correspondent of Moving Picture World.

THE Mutual Film Corporation has just moved from their old office in the Iron building to new quarters at 1724 Welton street. The exchange was designed by Manager Harry Lustig, and was built under his supervision. It was completely equipped in eight days, and on the eighth day the Mutual was open for business.

This exchange office is, with no exception, the best arranged office in the city, as the arrangement is such that the exhibitor can be served in the shortest time possible. As you enter, to the right is the accounting department. Next this, situated between the accounting and the booking departments, is the manager's office. He can get into instant communication with either department.

In the rear are the shipping and the inspecting departments. The inspection tables are made of metal, to safeguard aginst fire. There is a huge vault for the films, which is made of brick and cement, and which is absolutely fireproof.

In fact, the entire exchange is so arranged in every detail to prevent loss of time, and yet to provide every comfort The departments are logically arranged, and the entire office is ideally planned.

Many of the Denver exchanges could profit by the example Manager Lustig and the Mutual have set. The office has every business convenience, but also is handsomely fitted up. The entire office is fitted up in oak, and well lighted and well ventilated, it makes an unusually pleasant exchange.

## DOUGLAS FAIRBANKS STOPS OFF

Douglas Fairbanks, the well known Triangle star, stopped off in Denver on Thursday, Sept. 30th, accompanied by a party which is touring with him to the East. Mr. Fairbanks is an old Denver man, and has many friends here, who were anxious to see him and renew old ties.

## MAE MARSH IN DENVER.

Mae Marsh, the popular Griffith star, is in Denver for several days to get a complete rest from her busy studio life Miss Marsh is in love with the pretty mountain city, and says she would love to live here. She is intending to go out in the country near here, to some ranch high up in the mountains, where she can just have a free outdoor life for several days. From here, she intends to go to New York, and, although her trip is purely for pleasure and for rest, Miss Marsh is so accustomed to being in the harness and is so in love with her work, that she plans to make a picture in New York "just for fun."

She is being so feted here that she will have to go to the country, and get clear away from her friends, if she expects to get any real rest. Denver people are captivated with her, and find her as charming off the screen as on it.

## HARRY NOLAN GOES TO NEW YORK.

Harry Nolan, former division manager of the Universal has gone to New York to book for his own circuit of theaters. He and Mr. Swanson are just planning to add another theater to their already large list—this is to be a $200,000 building and will be strictly modern.

## T. C. MONTGOMERY TO GO ON ROAD FROM DENVER.

T. C. Montgomery, a live wire salesman from the V-L-S-E San Francisco territory, has been transferred to go out on the road from Denver. Since the V-L-S-E branch in Denver has become a real exchange, with Frank Harris in charge, more salesmen are needed, and a larger office force has been employed. A new location has been found for the office, and will be occupied about November 1st

## SPOKANE EXHIBITOR RAISES EVENING PRICES.

### Lee S. Forbes of the Class A Is Enthusiastic Booster for Mutual.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

WHILE there has been some talk among Spokane moving picture men recently, relative to increasing rates of admission so that the 10 cent houses would charge 10 cents in the afternoons to 5:30 and 15 cents in the evening and for some of the five-cent houses to charge five cents in the afternoons and 10 cents at night, no agreement was reached, but Lee S. Forbes, manager of the Class A, a 10-cent house, took the initiative and on Sunday, September 26, raised his prices to 10 and 15 cents.

On this occasion he opened with the first of his run of Mutual Masterpictures which he recently arranged for, with W. J. Drummond, manager of the local Mutual exchange. He contemplates running these regularly. Mr. Forbes also changed from three changes a week to two, running new shows each Sunday and Wednesday. The first presentation was Bessie Barriscale in "The Mating," and the house was filled to standing room from 3 p. m. Sunday until the last show. It was also filled to capacity Monday night.

In half page advertisements in the three daily papers Mr. Forbes signs his name at the bottom and across the lower section headed "Complete Change of Policy at the Class A Theater," he says:

"The price of admission will be raised to 15 cents in the evenings after 5:30 o'clock. The afternoon admission will remain the same as heretofore, 10 cents; children five cents afternon and evenings.

"We are changing film services and providing what we believe to be one of the best services in the country. The Mutual Masterpictures will make the Class A theater their permanent home, and other features shown will consist of the well known Mutual Weekly, showing the world's news. We have spent six months trying to determine the best film service and we feel sure our patrons will approve our choice."

In a statement to the writer he said: "I believe what I said in my ad and I made this change independently of other moving picture men because I feel I have the service to justify the change and that my patrons will agree with me."

## PICTURE TO PLEASE SPOKANE.

J. W. Allender, manager of the Lyric, who operated the Spokane for three weeks and closed it Saturday night, September 25, has arranged to run "The Melting Pot" at the Auditorium theater for the week starting October 10.

## SPOKANE ITEMS.

James McConahey, manager of the Best Show, reports that he is having excellent success with the General Film releases which he started to run September 21. One of his biggest drawing cards of the week was Ruth Stonehouse and Henry B. Walthal in "Temper," an Essanay release.

One of the most striking and successful productions, from a box office standpoint, at least, shown at the Rex last week was Ella Hall and Rupert Julian in "Jewel," a Universal production. This ran for two days and drew large houses.

Hazel Dawn in "The Heart of Jennifer," drew well at the Clemmer. This house is now using the Animated Weekly.

Betty Nansen in "The Song of Hate" was one of the best drawing programs at the Casino during the past week.

Clara Kimball Young in "Trilby" played to large audiences at the Liberty.

Joseph Krom, manager of the Empress, a vaudeville house, announces that he will run Mutual releases in addition to his vaudeville attractions.

The "Pass Key Movie Stamps" are being used by some Spokane merchants.

# Portland Prices Rise

### Several Downtown Theaters Now Charge 15 Cents—Other Houses May Follow—Increase Necessary and Not Arbitrary Move—Valley Towns in Line for Raise—Cost of Service the Reason.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

IN line with the announcement in the World a month or so ago that a general raise in price was contemplated by the 10 cent houses in Portland, several of the downtown houses have already increased their admission price to 15 cents and all of the other downtown theaters are momentarily expected to fall in line. Meetings on the subject have been held at short intervals by the Portland Protective Association, and while the proposed raise will not be an arbitrary and concerted move on the part of the managers in the manner of a picture trust as an article in a Portland paper seemed to indicate, the meetings have been held to bring the managers together and work out a plan of salvation for all the downtown houses.

A prominent exhibitor said the matter had gotten to a point where a raise in price or a decrease in quality of service had become absolutely necessary to existence and with Portland having the reputation of being one of the first cities in film exhibition in the United States, they hesitated to cut the service. Triangle was in Portland recently looking for a house in which to play but none of the local theaters could reach their price.

### Prices in the Valley.

George Blye, owner of the Blye and Ye Liberty theaters, Salem, Ore., was radiating his good nature along Film Row in Portland the other day when ye scribe interrogated him on the price situation in the Willamette valley. He advised that nearly all the houses in Salem and neighboring cities were getting 10 cents but that there had been much talk of raising to 15 when the Portland houses did. There seemed to be some doubt in Mr. Blye's mind as to the success of such a raise but he was perfectly willing to join for the good of the service if he could be assured that the other exhibitors would stay with it long enough to give the venture a fair trial.

## A CENTRAL VIEWING PLACE.

The censor board, Mrs. E. B. Colwell, secretary, has finally put to Mayor Albee its proposition for a central viewing place. At a meeting of the board recently at which the mayor was present the board's plan was outlined to him and Sol Baum and Walter Wessling were instructed to interview the exchange men to ascertain their standing on the question. It is proposed to charge a fee of 25 cents for each reel viewed and permit the exhibitors to view the pictures with the board's viewers as they now do at the individual exchanges.

If the board's proposition meets with favor by the city the following issues will have to be met: First, will the city be responsible for films while at the viewing place; second, will it be good business to exhibit competitive films where they can be subjected to comparative discussion by the exhibitors present.

But the most important question which presents itself concerns the general taxpayer as well as the exhibitor. Under the new fire ordinance now in the hands of the fire marshal, an independent substantial building would be required to house such a viewing place and the city now has no building which is suitable for that purpose.

## NO CHANGE AT NATIONAL.

Messrs. Jensen and Von Herberg journeyed from Seattle to Portland one Sunday recently and it was rumored and printed in the papers that they had negotiated with the stockholders of the National to lease that house and occupy it with Triangle pictures. This rumor is absolutely denied by Manager Orton E. Goodwin. Since the house discontinued musical comedies it has been showing first run features at 15 cents, this week doing good business with Faversham in "The Right of Way," and anticipating even a better week with "Damaged Goods" which will show October 3.

## NEW MANAGER AT GENERAL.

With the transfer of T. C. Malcolm to the Los Angeles office of the General Film company, there has been much question who would succeed him to direct the destinies of the Portland General. The answer has come in the shape of Frank L. Hudson, a smiling six footer from the Lone Star state, who is as congenial as he is big. The Portland boys regret the departure of Mr. Malcolm from the Rose City and wish him all kinds of luck in the film metropolis.

## CENSORS CAN'T AGREE.

Metro's "Destiny," a Rolfe picture, has been the cause of much discussion in censorship circles this week, it having been viewed twice and each time the board has been unable to agree upon it. P. E. Noble of the Portland Metro office and the exchange men who have seen the picture declare there is nothing in it that should cause it to be held up. Mr. Noble has taken the matter up with Metro's legal representatives and is awaiting their advice. Harry Cohen of New York City, Metro's special representative, has been in the city for two weeks and has conferred with Mr. Noble about the censor board's action.

## "DAMAGED GOODS" TO SHOW.

Contrary to the anticipated opposition by the censor board, "Damaged Goods" was passed with favorable comments and with the request that children under 16 not accompanied by parents should not be permitted to view the picture. Prior to the inspection by the censor board the picture was shown privately to Dr. Calvin S. White, State Health Officer, and to the Portland members of the board of directors of the Oregon Social Hygiene Society.

## BUSINESS BRIEFS.

O. Phelps, who formerly conducted the Grand theater at Hillsboro, is now house manager of the Star, Tillamook, Ore.

H. Baldra has purchased the Cozy theater at Woodburn and will run it as the Rex. Rev. Mr. Baldra was formerly trap drummer at the Hub theater, Albany, Ore.

The Home theater, Portland, has been sold to Mr. Thomas. Mr. Dosch, the former owner, has gone to Eugene, Ore., as an art teacher.

Captain Davies, the veteran showman at Sumpter, Ore., is adding equipment to his house.

The Opera House, Enterprise, Ore., has closed.

## PORTLAND PERSONALS.

P. E. Noble, of the Portland Metro, had the surprise of his young life the other day when five visitors called on him, all of whom were in the market for theater buys. Mr. Noble sells films, not theaters. "And," says Mr. Noble, "all of them had money, too." Mr. Noble recently returned from Walla Walla.

L. C. Morgan, Lyric theater, Prineville, Ore., was a visitor in Portland.

G. A. Reed, branch manager of Mutual, Seattle, and W. J. Drummond, branch manager at Spokane, were visitors in the city conferring with C. J. Kerr, the local manager, on the subject of Mutual's new program.

# Calendar of Daily Program Releases

## Releases for Weeks Ending October 16 and October 23

(For Extended Table of Current Releases See Pages 536, 538, 540.)

## General Film Company.

### Current Releases

**MONDAY, OCTOBER 11, 1915.**

BIOGRAPH—Jealousy's Fools (Drama).
ESSANAY—The Village Homestead (Special—Three parts—Drama).
GEORGE KLEINE—Wilful Peggy (Special—Two parts—Drama).
KALEM—The Dancing Doll ("Broadway Favorites" Special—Three parts—Drama).
LUBIN—The Emerald God (Drama).
SELIG—The Sculptor's Model (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 81, 1915 (News).
VITAGRAPH—The Lure of a Widow (Comedy).

**TUESDAY, OCTOBER 12, 1915.**

BIOGRAPH—Blow for Blow (Special—Two parts—Drama).
ESSANAY—The Great Deceit (Special—Two parts—Drama).
KALEM—Queering Cupid (Comedy).
LUBIN—Romance of a Beanery (Comedy).
SELIG—The Foreman's Choice (Drama).
VITAGRAPH—Lillian's Husbands (Broadway Star Feature—Special—Three parts—Comedy).

**WEDNESDAY, OCTOBER 13, 1915.**

BIOGRAPH—Serge Panine (Special—Three parts—Drama).
EDISON—The Widow's Breezy Suit (Comedy).
ESSANAY—The Canimated Nooz Pictorial (Cartoon-Comedy).
—A Scenic Subject on the Same Reel.
KALEM—Voices in the Dark (Special—Two parts—Drama).
KNICKERBOCKER STAR FEATURES—The Dragon's Claw, (Special Feature—Three parts—Drama).
LUBIN—The Steadfast (Special—Two parts—Drama).
VITAGRAPH—On With the Dance (Comedy).

**THURSDAY, OCTOBER 14, 1915.**

BIOGRAPH—The Dawn of Courage (Drama).
ESSANAY—All Stuck Up (Comedy).
LUBIN—Nan o' the Backwoods (Special—Three parts—Drama).
MINA—The Simple Life (Comedy).
SELIG—Hearst-Selig News Pictorial No. 82, 1915 (News).
VITAGRAPH—The Third Party (Drama).

**FRIDAY, OCTOBER 15, 1915.**

BIOGRAPH—Pippa Passes (Drama-Biograph Reissue No. 19).
EDISON—Gladiola (Special—Four parts—Drama).
ESSANAY—Broncho Billy's Parents (Western—Drama).
KALEM—The Law at Silver Camp (Special—Two Parts—Drama).
LUBIN—Belle of Barnegat (Drama).
VITAGRAPH—How John Came Home (Comedy).

**SATURDAY, OCTOBER 16, 1915.**

BIOGRAPH—The Inevitable (Drama).
EDISON—The Little Saleslady (Drama).
ESSANAY—The Reaping (Special—Three parts—Drama).
KALEM—A Test of Courage (Episode No. 49 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—The Price of Pies (Comedy).
SELIG—In the Midst of African Wilds (Jungle-Zoo—Drama).
VITAGRAPH—The Ruling Power (Broadway Star Feature—Special—3 parts—Drama).

## General Film Company.

### Advance Releases

**MONDAY, OCTOBER 18, 1915.**

BIOGRAPH—Bad Money (Drama).
ESSANAY—Inheritance (Special—Three parts—Drama).
GEORGE KLEINE—The Village Outcast (Special—Two parts—Drama).
KALEM—The Apaches of Paris (Special—Four parts—"Broadway Favorites"—Drama).
LUBIN—The Lonely Fisherman (Drama).
SELIG—The Brave Deserve the Fair (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 83, 1915 (News).
VITAGRAPH—Quits (Comedy).

**TUESDAY, OCTOBER 19, 1915.**

BIOGRAPH—His Hand and Seal (Special—Two parts—Drama).
ESSANAY—The Outer Edge (Special—Three parts—Drama).
KALEM—Adam's Ancestors (Burlesque—Comedy).
LUBIN—Cutting Down Expenses (Comedy).
SELIG—The Stagecoach Guard (Drama).
VITAGRAPH—The Gods Redeem (Special—Two parts—Drama).

**WEDNESDAY, OCTOBER 20, 1915.**

EDISON—Cartoons in the Country (Comedy).
ESSANAY—The Fable of "The Sorrows of the Unemployed and the Danger of Changing from Bell to Harold" (Comedy).
KALEM—The Man in Hiding (Special—Two parts—Drama).
LUBIN—Nell of the Dance Hall (Special—Three parts—Drama).
VITAGRAPH—Brown's Summer Boarders (Comedy).

**THURSDAY, OCTOBER 21, 1915.**

BIOGRAPH—The Vulture (Drama).
ESSANAY—Fun at a Ball Game (Comedy).
LUBIN—When Youth is Ambitious (Special—Two parts—Drama).
MINA—Subject Not Yet Announced.
SELIG—The Chronicles of Bloom Center Series No. 1, "The Land of the Hose Reel" (Special—Three parts—Comedy).
—Hearst-Selig News Pictorial No. 84, 1915 (News).
VITAGRAPH—On the Turn of a Card (Drama).

**FRIDAY, OCTOBER 22, 1915.**

BIOGRAPH—Brute Force (Special—Two parts—Drama—Biograph Reissue No. 20).
EDISON—The Land of Adventure (Special—Three parts—Drama).
ESSANAY—Broncho Billy Evens Matters (Western—Drama).
LUBIN—A Woman Reclaimed (Drama).
VITAGRAPH—A Safe Investment (Comedy).

**SATURDAY, OCTOBER 23, 1915.**

BIOGRAPH—The Banker and the Thief (Drama).
EDISON—The Broken Word (Drama).
ESSANAY—The Spider (Special—Two parts—Drama).
KALEM—A Mile a Minute (Episode No. 50 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Playing Horse (Comedy).
SELIG—In Leopard Land (Jungle-Zoo—Wild Animal—Drama).
VITAGRAPH—A Woman in the Box (Special—2 parts—Drama).

**SELECT THIS WEEK'S BEST One, Two, Three and Four Reel Pictures produced by the Great SELIG, LUBIN, BIOGRAPH, VITAGRAPH, ESSANAY, KALEM and EDISON STUDIOS.**

ARRANGE A WELL-BALANCED PROGRAM FOR EACH DAY
YOU CAN DO THIS SUCCESSFULLY AT THE BIG UP-TO-DATE EXCHANGES OF THE

**GREATER NEW YORK FILM RENTAL CO., 126-132 West 46th Street, New York**

A Special Dept. gives its entire attention to a correct list of releases.

# DORA THORNE

From the popular novel
By Bertha M. Clay

# The Four Reel Biograph

Released WEDNESDAY, November 3

In the regular service

DORA THORNE is the first of a series of Four Reel Biographs to be released in the REGULAR SERVICE every other Wednesday commencing November 3

**The cast includes**

Lionel Barrymore
William Russell
Betty Gray
Millicent Evans
Isabel Rea
Charles H. Mailes
Thomas Jefferson
Alan Hale
William Jefferson
Marie Newton

BIOGRAPH COMPANY
807 EAST 175th STREET
NEW YORK, N. Y.

For descriptions of all Biograph releases read
THE BIOGRAPH
mailed free each week

# Calendar of Daily Program Releases

## Releases for Weeks Ending October 16 and October 23

(For Extended Table of Current Releases See Pages 526, 528, 530.)

### Universal Film Mfg. Co.

**SUNDAY, OCTOBER 10, 1915.**

LAEMMLE—Marianna (Drama).
L-KO—A Bath House Tragedy (Two parts—Comedy).
REX—Alas and Alack (Drama).
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 17, "The Castaways"—Two parts—Drama).

**MONDAY, OCTOBER 11, 1915.**

BROADWAY UNIVERSAL FEATURE—The Man of Shame (Five parts—Drama).
NESTOR—Some Fixer (Comedy).

**TUESDAY, OCTOBER 12, 1915.**

GOLD SEAL—The Kiss of Dishonor (Two parts—Modern—Drama).
IMP—Bashful Glen (Comedy).
POWERS—The Third Partner (Drama).

**WEDNESDAY, OCTOBER 13, 1915.**

ANIMATED WEEKLY—Number 188 (News).
L-KO—Under New Management (Two parts—Comedy).
VICTOR—No release this day.

**THURSDAY, OCTOBER 14, 1915.**

BIG U—No release this day.
LAEMMLE—The Girl of the Dance Hall (Three parts—Western—Drama).
POWERS—Lady Baffles and Detective Duck in "When the Wets Went Dry" (Comedy).

**FRIDAY, OCTOBER 15, 1915.**

IMP—No release this day.
NESTOR—And the Best Man Won (Comedy).
VICTOR—A Kentucky Idyll (Two parts—Drama).

**SATURDAY, OCTOBER 16, 1915.**

BISON—The Yellow Star (Three parts—Underworld—Drama).
JOKER—A Millionaire for a Minute (Comedy).
POWERS—The Vengeance of Guido (Drama).

**SUNDAY, OCTOBER 17, 1915.**

LAEMMLE—No release this day.
L-KO—Does Flirting Pay? (Comedy).
REX—A Mother's Atonement (Three parts—Human Interest—Drama).
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 18—Two parts—Drama).

**MONDAY, OCTOBER 18, 1915.**

BROADWAY UNIVERSAL FEATURE—The Campbells Are Coming (Four parts—Drama).
NESTOR—A One-Cylinder Courtship (Comedy).

**TUESDAY, OCTOBER 19, 1915.**

GOLD SEAL—The Fair God of Sun Island (Three parts—Sea Drama).
IMP—No release this day.
REX—Lon of Lone Mountain (Drama).

**WEDNESDAY, OCTOBER 20, 1915.**

ANIMATED WEEKLY—Number 189 (News).
L-KO—Room and Board, A Dollar and a Half (Two parts—Comedy).
VICTOR—No release this day.

**THURSDAY, OCTOBER 21, 1915.**

BIG U—The Greater Courage (Two parts—West—Mining—Drama).
LAEMMLE—No release this day.
POWERS—The Prankful Ponies (Vaudeville Act).
—Insect Oddities (Ditmars Educational).

**FRIDAY, OCTOBER 22, 1915.**

IMP—The Meddler (Two parts—Modern—Drama).
NESTOR—Almost a Knockout (Comedy).
VICTOR—The Magic Bon-Bon (Comedy).

**SATURDAY, OCTOBER 23, 1915.**

BISON—A Fight to a Finish (Three parts—Railroad—Drama).
JOKER—The Awful Crime (Comedy).
POWERS—A Pure Gold Partner (Drama).

### Mutual Film Corporation.

**SUNDAY, OCTOBER 10, 1915.**

CASINO—A Corner in Cats (Comedy).
RELIANCE—The Queen of the Band (Two parts—Drama).
THANHOUSER—The Has-Been (Drama).

**MONDAY, OCTOBER 11, 1915.**

AMERICAN—Let There Be Light (Two parts—Drama-.
FALSTAFF—Capers of College Chaps (Comedy).
NOVELTY—Miss Trillie's Big Feet (Burlesque).

**TUESDAY, OCTOBER 12, 1915.**

BEAUTY—Billie—The Hill Billie (Comedy).
GAUMONT—See America First (No. 5) (Scenic).
—Keeping Up With the Joneses (Comedy).
THANHOUSER—The Scoop at Belville (Two parts—Drama).
—Down on the Phoney Farm (Cartoon Comedy).

**WEDNESDAY, OCTOBER 13, 1915.**

NOVELTY—Gold Bricking Cupid (Comedy).
RELIANCE—The Bread Line (Three parts—Drama).

**THURSDAY, OCTOBER 14, 1915.**

CENTAUR—Stanley's Close Call (Two parts—Drama) (Bostock Animal Picture).
FALSTAFF—Bing Bang Brothers (Comedy).
MUTUAL MASTERPICTURE—The Brink (N. Y. M. P. Corp.—Four parts—Drama) (No. 42).
MUTUAL WEEKLY—Number 41, 1915 (News).

**FRIDAY, OCTOBER 15, 1915.**

AMERICAN—Profit From Loss (Drama).
CUB—Taking a Chance (Comedy).
MUSTANG—Two Spot Joe (Two parts—Drama).

**SATURDAY, OCTOBER 16, 1915.**

BEAUTY—Aided by the Movies (Comedy).
THAN-O-PLAY—The Long Arm of the Secret Service (Three parts—Drama).

**SUNDAY, OCTOBER 17, 1915.**

CASINO—Ethel's Romeos (Comedy).
RELIANCE—The Ever-Living Isle (Two parts—Drama).
THANHOUSER—John T. Rocks and the Flivver (Drama).

**MONDAY, OCTOBER 18, 1915.**

AMERICAN—The Blot on the Shield (Two parts—Drama).
FALSTAFF—Busted But Benevolent (Comedy).
NOVELTY—Rip Van Winkle Badly Ripped (Comedy).

**TUESDAY, OCTOBER 19, 1915.**

BEAUTY—Alias James, Chauffeur (Comedy).
GAUMONT—See America First (No. 6) (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
THANHOUSER—The Spirit of Audubon (Two parts—Drama).

**WEDNESDAY, OCTOBER 20, 1915.**

NOVELTY—You Can't Beat It (Comedy).
RIALTO—The Car Players (Three parts—Drama).

**THURSDAY, OCTOBER 21, 1915.**

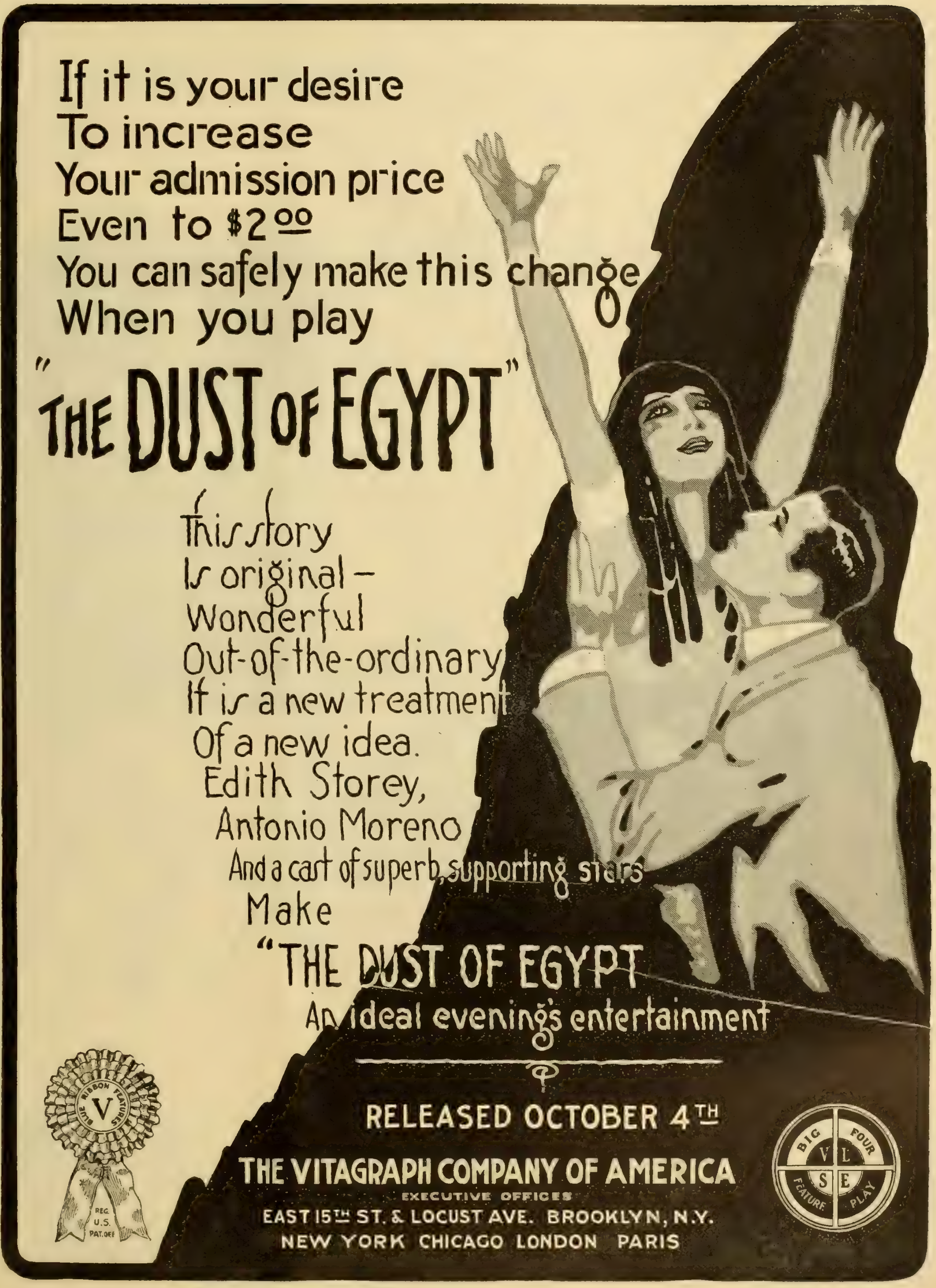
CENTAUR—Vindication (Two parts—Drama) (Bostock Animal Picture).
FALSTAFF—Hattie the Hair Heiress (Comedy).
MUTUAL MASTERPICTURE—The Miracle of Life (No. 43) (American—Four parts—Drama).
MUTUAL WEEKLY—Number 42, 1915 (News).

**FRIDAY, OCTOBER 22, 1915.**

AMERICAN—Visitors and Visitees (Drama).
CUB—The Little Detective (Comedy).
MUSTANG—The Sheriff of Willow Creek (Two parts—Drama).

**SATURDAY, OCTOBER 23, 1915.**

BEAUTY—Deserted At the Auto (Comedy).
MUSTANG—Buck's Lady Friends (Three parts—Drama).



If it is your desire
To increase
Your admission price
Even to $2.00
You can safely make this change
When you play

# "THE DUST OF EGYPT"

This story
Is original—
Wonderful
Out-of-the-ordinary
It is a new treatment
Of a new idea.
Edith Storey,
Antonio Moreno
And a cast of superb supporting stars
Make
"THE DUST OF EGYPT"
An ideal evening's entertainment

BLUE RIBBON FEATURES
V
REG. U.S. PAT. OFF.

**RELEASED OCTOBER 4TH**

**THE VITAGRAPH COMPANY OF AMERICA**
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE. BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

BIG FOUR FEATURE PLAY
V L S E

# LUBIN

## A NEW "TILLIE" PHOTOPLAY IN 6 ACTS

# TILLIE'S TOMATO SURPRISE

RELEASED SEPTEMBER 27 THROUGH THE V L S E

BIG FOUR V L S E FEATURE PLAY

RIPROARINGLY RIOTOUS!
FANCIFULLY FARCICAL!
HILARIOUSLY HAPPY!

TWO HOURS OF HOWLS
YELLS, SCREAMS,
GUFFAWS, LAUGHS,
CHUCKLES AND ROARS

# LUBIN

# THE GREATEST SCREEN COMEDY EVER FILMED

WRITTEN BY ACTON DAVIES

PRODUCED BY HOWELL HANSEL

WITH

# MARIE DRESSLER

**THE MOON, SUN AND STAR IN THE FIRMAMENT OF COMEDIENNES AS THE PRINCIPAL FUNMAKER**

AIDED AND ABETTED BY

**TOM McNAUGHTON**, CO-STAR IN "THE SPRING MAID" AND "SUZIE" ~ **COLIN CAMPBELL**, THE SCOTCH COMEDIAN ~ **SARAH McVICKAR** ~ **ELEANOR FAIRBANKS** AND **JAMES** THE FAMOUS LUBIN MONKEY ~ ~ ~

Sigmund Lubin

**SELIG** offers

**OTIS HARLAN** King of American Comedians

in Hoyt's Merry Mix-up in Five Rollicking Reels

# "A BLACK SHEEP"

BOOK THROUGH

V.
L.
S.
E.

*Many exhibitors ask us*
*If we have a service department.*
The answer is
We *are* a service department.

## VITAGRAPH
## LUBIN
## SELIG
## ESSANAY

Not only make

The best pictures,
Have the best stars
In the best productions
But
They also help
The exhibitor
To bring patrons to his theatre.

This help
Is in the nature of
Advertising and
Selling service.

THE CONSUMMATION OF A SALE
IS THE BEGINNING OF SERVICE.

**V.L.S.E. INC.**
1600 BROADWAY

# Stories of the Films

## General Film Company

### A CORRECTION.

**On page 314 of last week's issue a synopsis was published of Vitagraph's Broadway Star Feature entitled "To Cherish and Protect," and the release date was given as Sept. 15. This is an error; the subject is scheduled for release on Oct. 26.**

**The first episode of Selig's "Chronicles of Bloom Center," a story of which was published on page 324 of last week's issue, will be released on Oct. 21, instead of on Oct. 14, as previously announced. There will be no Selig release on Oct. 14.**

### ESSANAY.

BRONCHO BILLY, SHEEPMAN (Oct. 8).—Broncho Billy, the sheepman, goes to the village store and purchases an engagement ring for his sweetheart, the school teacher. As he is about to mount his horse, he finds a note pinned to the saddle, telling him to leave the country that only cow men are desired. On his way home he is fired upon by the cattle king and his gang. Broncho Billy returns the fire wounding the leader, but also is wounded himself. He goes to the school house, where he is protected by his sweetheart until help arrives. In the meantime the wounded cattle king has been picked up unconscious by Broncho Billy's parents. When he discovers who has saved him, he rushes to the school house, where he begs Broncho's forgiveness.

THE VILLAGE HOMESTEAD (Special—Three Parts—Oct. 11).—The cast: Darwin Karr, Betty Brown, Joseph Byron Totten and Howard Lang.

The chief of the United States Secret Service learns that moonshiners are at work in one of his districts. He sends Jim Canby, one of his operators, to gather sufficient evidence to convict them. Canby, posing as an unsophisticated city youth, buys a homestead in the village where he suspects the moonshiners are at work. There he meets and falls in love with Sallie Samson, a beautiful, but untutored, girl of the mountains. One of the daring band of moonshiners also is in love with her. The girl is torn with doubt as to which she loves best.

The moonshiners try every ruse to drive Canby from the village, fearing that he may see and tell things, although they do not suspect that he is a government agent. Canby, however outwits them at every turn. Finally, grown desperate, they plot to kill him. Sallie overhears the plot and her heart then tells her it is Canby she loves and not the man who is plotting his death. She hurries to warn Canby of his danger. He and an assistant are attacked by the moonshiners and after a desperate battle, in which Canby is wounded, they capture the moonshiners and Canby learns that he has also captured a girl's heart.

THE GREAT DECEIT (Special—Two Parts—Oct. 12).—The cast: Hugh E. Thompson, Lillian Drew, Warda Howard and John A. Lorenz.

After two years of married life, John Allen's home is still unblessed by God's greatest gift—a child. This fact grieves him terribly. Some time before his wife, Grace, had been informed by the physician that it would be impossible for her to bear children. She has not the heart to tell her husband this. He is later called to South America to be gone for a long period. About this time Grace's sister, Louise, receives a letter from her supposed husband telling her of their illegal marriage. Grace, desiring company during her husband's absence, asks Louise to come and stay with her. Shortly after a baby is born to Louise. To save her sister's honor and her own happiness, Grace, when her husband's returns, leads him to believe the child is theirs. He is overjoyed. A few years later Grace dies, and eventually Louise becomes the wife of John Allen. The secret is held until the boy proves a great disappointment, then the truth becomes known.

THE CANIMATED NOOZ PICTORIAL (Oct. 13).—This is a split reel release, containing five hundred feet of animated cartoons dealing with the current topics of the day from a most humorous standpoint, also five hundred feet of scenes taken in the gorgeous Canadian Rockies, considered the most beautiful section of our great American continent.

ALL STUCK UP (Oct. 14).—The cast: Jack Pollard, Bud Jamison, Marta Golden, Leo White and Billy Armstrong.

The salesman arrives in the town of Podunc and convinces the storekeeper that swatting the fly is endangering the health of the good citizens, so lands a big order for his sticky fly-paper. The storekeeper places the paper in every conceivable place and starts an advertising campaign on the wonderful fly catcher. Before long his customers, while lounging around the counter and the potatoe sacks, find themselves covered from head to foot with this sticky paper. A fight ensues and a riot call is sent in to the constable. He arrives and also becomes entangled. However, this does not stop the sale of the fly-paper, and before long every housewife is well supplied, and many side-splitting scenes take place as a result. Finally the salesman is kicked bodily out of town after being plastered up with his marvelous fly-paper.

THE REAPING (Special—Three Parts—Oct. 16).—The cast: Lillian Drew, Camille D'Arcy, Richard C. Travers, Frances Wood and De Weese Seewir.

Dennis, a young man of questionable character, becomes engaged to Diana. One evening he betrays her and a few days later, Dennis drops dead. Later Diana goes to the country home of her aunt, the only mother she has ever known. Shortly after a boy is born to her. In the meantime her father dies suddenly, and she returns to her city home with her aunt, the boy posing as the aunt's adopted son. Later Diana marries and has a little girl. As the years go by the children fall in love. When the boy asks to marry her daughter, Diana confesses the truth to her husband, and is about to tell the children when her aunt discloses the fact that Diana's real son is dead, and that she had substituted an adopted child for her niece's son years before.

## EXHIBITORS!

**Your Patrons Want to Read the Stories of Pictures Forming Your Program.**

**To Enable You to Furnish Your Clientele with This Information, We Publish These Synopses Two Weeks in Advance of Release Date.**

**We also Realize That the Popularity of Different Actors and Actresses Has Pulling Power with a Great Many in Your Audience.**

**For This Reason We Give with Each Story a Cast of the Players Whenever Received.**

**Our Descriptions Are Concise, and Our Lists of Releases Are Complete and Accurate.**

**The Moving Picture World is and always has been issued in the interest of the Exhibitor primarily, and We Desire to Make It More Helpful to Each of You Whenver Possible. Let us Hear From You with Suggestions.**

Book our new 5-Reel Feature

"The Exposition's First Romance"

Peerless Film Exchange

Mallers Bldg. Chicago

Family Theatre Bldg. Des Moines

SHANGHAIED (Special—Two Parts—Charles Chaplin Picture—Oct. 4).—Charles Chaplin is hired by the mate of Vaquero to help him get a crew. Chaplin hides in a barrel and thumps the men on the head with a mallet while the mate talks to them. They are then thrown into the hold. Finally the mate takes the mallet and thumps Chaplin on the head and he is shanghaied with the rest. The ship puts out to sea, but the water is exceedingly rough and the crew has many mishaps, all on board falling into the water at various times.

Chaplin and the ship owner's daughter were in love, but the father objected to the match. The girl stows away aboard the vessel, leaving a note with her father that she is going to follow her sweetheart. The ship owner had conspired with the captain and mate to blow up the vessel for insurance, so he hurries after the boat in his yacht to rescue his daughter before the ship is blown up. Chaplin finds the girl in the hold and they hide while the captain and mate light a fuse to blow up the ship. When the two take to a small boat Chaplin carries out the lighted dynamite and hurls it into the small boat, which is blown up and the captain and mate hurled into the water. Chaplin and the girl then climb aboard her father's yacht. Chaplin throws the father overboard and the couple sail away happy.

### VITAGRAPH.

QUITS (Oct. 18).—The cast: Wally Van, Charles Eldridge, Nitra Frazer.

Tried beyond all endurance by his son's vagaries, Billy Delano's father sends him to a country farm and tells him to stay there and not write to him until he has made good. Billy goes into partnership with Madge, the daughter of the last owner of the farm, and as the new owner, throws himself heart and soul into the work and makes such a good impression on his rural neighbors that they elect him mayor. On the strength of this Billy proposes to Madge and is accepted. His dad is informed, and he sets off hot-foot to prevent the nuptials. He is arrested within the town limits for speeding, and brought to trial—before Billy. Delano becomes obstreperous and Billy sends him to the cooler. There pa's anger subsides, but a bread-and-water diet is necessary before he finally capitulates. Acknowledging his son has "made good," he smilingly gives his blessing to the marriage. Billy "discharges the prisoner," and they all call it "Quits."

THE GODS REDEEM (Special—Two Parts—Oct. 19).—The cast: Maurice Costello, Leah Baird, Van Dyke Brooke, Mary Maurice.

Having drunk deeply of the dregs of life, and tired of its many troubles, Slippery Tom and Nell, the Pickpocket, both strangers to each other, decide life is no longer worth living. Fate takes them to a high bridge at almost the same time, and Tom sees Nell take the fatal leap. He dives after her with the determination of saving her life, if possible. After a struggle with the girl in the water he succeeds in bringing her to shore, and there each learns the other's story. Old Blind Jim, a blind man, meets them and at his suggestion that they throw off the old life and go to the country, Nell gladly consents to go with Tom. In the country Nell nurses a smallpox patient, and Tom goes away, after kissing her goodbye and declaring his love for her, promising to return when he has made good and claim her. A year passes and both have become respected and well beloved by every one, but it is five long years before Tom feels he has "made good" sufficiently to claim Nell for his wife. But their meeting and reunion more than repays both for their long separation, and Tom, now a successful physician, at once makes Nell his wife.

ROLL TICKETS

PRICES

| | |
|---|---|
| Five Thousand | $1.25 |
| Ten Thousand | $2.50 |
| Twenty-five Thousand | $3.50 |
| Fifty Thousand | $5.00 |
| One Hundred Thousand | $8.00 |

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000 $2.50. Stock Tickets, 6c. per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
Shamokin, Pa.

BROWN'S SUMMER BOARDERS (Oct. 20).—The cast: Jay Dwiggins, Arline Pretty, Thomas R. Mills, Garry McGarry, Charles Eldridge, Edwina Robbins.

Sam Brown, a close-fisted bachelor, marries Edith, the school teacher of Baytown, and at once begins to worry about her "extravagance." At sight of the wicker porch set Sam nearly has a fit, then a bright idea strikes him. He will take in boarders and make all the improvements pay for themselves. Edith does not like the idea and works out a little scheme of her own. A few days later Will and Harry, two young men, apply for and secure board at Sam's home. They make themselves right at home and all go fishing, leaving Sam at home alone and miserable, particularly at thought of the tender way the boys had helped Edith into the boat. Matters get worse until Sam begins to think his wife is deliberately flirting. The third day the boys teach Edith to swim, and this proves the last straw. Sam wants to thrash the young men, but Edith stops him and calmly introduces him to her brothers, Will and Harry, and her uncle.

ON THE TURN OF A CARD (Oct. 21).—The cast: Harry Morey, Garry McGarry, Carolyn Birch, Louise Beaudet.

On entering their home after the marriage ceremony, John Granger immediately becomes aware of the intense dislike his bride, Enid, has for him. Hurt and angry, he announces they shall be husband and wife in name only, then both bitterly reflect on the rash act which had united them for better or worse. Her love of bridge whist had plunged her into debt and Granger had helped her out. Unable to pay him back, he had suggested they cut cards to decide if he will cancel the debts or she marry him. She had lost, and their wedding was the result. Weeks later Enid has learned to love her husband, but conceals her affection. Granger sees Gerald, an old friend of Enid's, making love to her. He challenges the young man to a pistol duel, and despairing of winning Enid's love, quietly extracts the cartridges from his weapon. Enid sees this and rushes between the men, exclaiming: "It is you I love, John." And all ends happily.

A SAFE INVESTMENT (Oct. 22).—The cast includes Mr. and Mrs. Sidney Drew and Donald MacBride.

Charley Sharp, a broker's clerk, with the aid of two pals starts the "Gee Whiz Mining Co.," and so well do they launch the enterprise that the money simply pours in. Dividends are paid the first month and Sharp, not trusting the banks, brings home his share and gives it to his wife to keep for him. She, spurred on by her husband's insinuation that she knows nothing about business, determines to show him that she does. The Gee Whiz mine stocks seem to be the best paying investment on the market, so she simply invests all her husband's money in them, not knowing that the whole affair is a fake promoted by her husband. Meanwhile, the secret service people have been busy, and immediately after Mrs. Sharp has deposited the money in the Gee Whiz office the place is raided and all holdings confiscated. Sharp escapes the clutches of the law and rushes home, where he gasps and chokes on learning of his wife's awful mistake, then, as the police arrest him, he goes out with bowed head and silent tongue.

THE RULING POWER (Broadway Star Feature—Special—Three Parts—Oct. 16).—The cast: L. Rogers Lytton, Edith Storey, Maud Milton, Adele De Garde, Alice Lake, Leah Baird, Lionel Adams, Denton Vane, Edward Elkas, James Morrison.

Mr. Williams, a stern father and man of wealth, disinherits his son Hugh, for marrying Rose, a seamstress. Twenty years later, although Sose is practically supporting her sick husband, their little store is taken from them and they are obliged to move, with Martha, their daughter, to the tenement district. Here follows a bitter fight against the power of evil, and poverty. Hugh dies and Mr. Williams, now a politician—to aid his finances—meets and takes a liking to Martha. Still bitter against Rose, he offers to adopt the child, but Martha refuses to leave Rose. Steve, an East Side "sport," makes trouble for Rose and her daughter, and in desperation Rose goes to Mr. Williams for aid in suppressing the dance halls and "gardens." He refuses and she openly denounces him, shows him that if women had the vote in her state, they could clean out such places. Realizing the truth of what she says, Williams lends his influence to Women's Suffrage; it wins, and a joyful reunion of the whole family follows.

## EDISON.

THE LITTLE SALESLADY (Oct. 16).—The cast: Leonie Flugrath, Bob Walker, Guido Colucci.

Grace Osborne is an orphan and a lace saleswoman in the departmental store of John Folk & Son, of which firm Robert Folk is now the head. Folk has been attracted to this demure little salesgirl since the first day of her coming to the store.

One day he sees a masher annoying Grace while she is at her work. He steps up to the counter and the man moves away, but that evening, as the employees are leaving the store, Folk sees, from an upper window, the masher speaking to Grace on the street. When Grace repulses the man's advances, he struggles with her and finally throws her to the ground. He makes good his escape, although pursued for several blocks. In falling, Grace has received a severe blow on the head, and Folk takes her home in a taxicab. Every day until she recovers he calls upon her and does all in his power to show his sympathy and regard. At last, on the day that she is able to return to her work, he calls her up into his office, and tells her that he is going to increase the salaries of many of the girls. But he is not, he says, going to increase hers. Grace's face pales as she hears this, but Folk instantly changes her expression to one of joy when he tells her that he is not going to raise her salary because he wishes her to share his salary with him—in other words, to step from behind the counter into the home—via the altar.

your cashier handle more patrons—with greater dispatch and **absolute accuracy.**

You should do this for **her** sake and for your own **self**-protection.

Unless you already have our "fool-proof" protection you need this business system which gives you **absolute control** of your daily business.

This you can obtain only through the use of our

**AUTOMATIC TICKET SELLER AND CASH REGISTER**

By it you secure an **infallible record** of each ticket sold over your counter and all cash received.

You should send immediately for our little booklet—"Selling Tickets by Electricity."

**The Automatic Ticket Selling and Cash Register Co.**
**1476 BROADWAY, NEW YORK CITY**

**Full Houses on Dull Nights**

Get one of our new catalogues which contains suggestions on how to fill your empty seats on dull nights.

The many specialties illustrated and described in this book are for the **LIVE SHOWMAN.**

POST CARDS; SINGLE COLUMN CUTS of all Players; ALL SIZES HAND COLORED PICTURES of all the actors in the films; LOBBY DISPLAY FRAMES for feature photographs; different styles of lobby frames for various size pictures; TRANSPARENCIES AND TRANSPARENCY FRAMES; FAC-SIMILE OIL PAINTINGS which range in price from $8.00 to $25.00, according to size and style of frame and the latest GRAVURE FOLDER containing beautiful picture of star player which looks as big as your price of admission and costs less than one cent a piece.

Special Lobby Displays made to order, estimates submitted on request.

**KRAUS MFG. CO.**
**220 W. 42nd Street**
**NEW YORK**
**12th Floor, CANDLER BUILDING**

CARTOONS IN THE COUNTRY (Oct. 20).—The cast: Raymond McKee, James Harris, Gladys Leslie, Caroline Rankin, Jessie Stevens, Mabel Dwight, Marie Luhring, Doris Hill.

"Two's company, three's a crowd." Donald and Eleanor are in love, so that Jim realizes it is up to him to pick a peach for himself. There is only one room left at their country boarding house and Jim wants to make sure that no one but the proper peach rents it. In order to keep the proprietress busy while he interviews the applicants for the room, Jim gives her the animated picture book to look at. There's the fly Mr. Fly, who is looking for a mate. In his travels, he imbibes rather too freely of the fiery water, and then—but what self-respecting fly would marry a drunkard? And Mr. Fly flies into the embraces of fly-paper forever.

Meanwhile, Jim is busily picking his peach. He turns away a stoutish lass who wants the room with her sister, but rents it to what he thinks is The Peach. But when that peach relaxes and takes off that wig of luxuriant curls, etc., Jim turns yellow. The peach is a lemon.

Let's see what the proprietress is laughing at. It's Kid Kelly, who has just smoked papa's butt. How the room swims—and how his head whirls, and oh! poor Fido. Gosh! what a strong cigar. It reminds us of the day we stole that first one from Dad.

The proprietress has just turned another page when Jim emerges from the house, pursued by the cling-stone. Nothing left to do—he is going to end it all, and he heads for the lake. Then—he meets the corpulent miss and her sister—the one whom he refused the room to. Oh, mamma, what a sister that is! Those eyes! That hair! Those teeth! That settles it! Jim heads for the lake with the lemon in hot pursuit and then—bubble! bubble! Poor Jim.

THE LAND OF ADVENTURE (Special—Three Parts—Oct. 22).—The cast: Edward Earle, Johnnie Walker, William Fables, James Harris, Harry Linson, Julian Reed, Frank A. Lyon, Mrs. Wallace Erskine, Margaret Prussing, Jean Dumar, Guido Colucci, George Romaine.

Eddie Reynolds and Billie Drew read of a new revolution, headed by General Villanza, which has broken out in Panzuelo. The same day comes a message from the president of that South American republic, asking their aid in crushing the revolution. As quickly as preparations can be made, they are off on a steamer bound for the South American port.

Aboard ship, they meet Mary and Alice Bruce, the two daughters of Stephen Bruce, who happens to be the American backer of the president of the republic. It is a case of love at first sight with the young men. Arrived in the capital of Panzuelo, they at once place themselves at the president's disposal. Following their meeting with the president and his staff, they receive a warning message to the effect that if they do not leave the country at once they will never do so alive. The boys laugh at the sinister message and make further preparations to aid the existing government. General Villanza, the rebel leader, consults with his officers, and it is agreed that since Mr. Bruce is backing the president, the revolutionists will win a big point if they can capture Bruce's two daughters and hold them as hostages, threatening to kill them if their father does not withdraw his aid from the president and transfer it to General Villanza.

After careful planning, the girls are captured while out riding, and are placed under guard in a tent of the rebel camp. Learning of this, Reynolds and Drew immediately make plans to rescue the girls. From that point on to the end of the story startling events follow each other thick and fast until, finally, the boys not only rescue their sweethearts but effect the capture of General Villanza himself. The rebel leader is given his choice of being put to death or of giving up the fight and inducing his followers to surrender. He finally capitulates and peace is restored. The boys are given a handsome reward by the president and the last chapter of the story is reached when Mr. Bruce and his wife give their consent to the marriage of their daughters with the two young men.

---

THE BROKEN WORD (Oct. 23).—The cast: Ben Turbett, Nellie Grant, Herbert Prior, Yale Benner, Grace Williams.

Jack Clayton and Tom Hennesy have been at loggerheads for some time, when one day Hennesy confronts Jack in front of his home, and a violent quarrel ensues, during which Jack kills his enemy. As the shot is fired, Bob, Jack's brother runs up and takes in the whole situation, just as Jack's wife comes to the door of the house. For his brother's sake, Bob tells the sheriff that he has killed Hennesy, and is led off to the jail. That night Jack rides to the jail, which is a typical southwestern "calaboose" with no jailer, and sets his brother at liberty.

A day later, at the edge of the desert, Bob's horse falls under him, ridden to death. For hours, Bob shambles on alone, his throat parched for want of a drink. Coming to a spring, he finds it dried up, and then he abandons hope, sinking to the ground in a semi-unconscious state. Here he is found by Steve Dixon, a prospector, who gives him water and food and offers to help him. Months later, we find them mining partners at Malpais, on the Mexican border. Here they both meet Molly Pearson, the new teacher at the village school. Both men fall in love with her, but Bob is the favored one, although she is very friendly with Steve. Steve, however, has a habit of showing a great deal of attention to the women who frequent the dance hall in the mining town. At last Steve sees Bob talking to Molly in such a way that no doubt is left in Steve's mind as to Molly's regard for Bob. He confronts Bob and declares that since he has saved his life when dying from thirst on the desert, Bob should now remember his debt to him and give him a chance to win Molly's love. Bob, by no means ungrateful, tells Steve that if he will promise to leave the women of the dance hall alone thereafter he, Bob, will go away and leave him a clear field with Molly. Steve gives Bob his word that he will do as the latter suggests.

Bob leaves the camp without even saying good-bye to Molly, and goes to a neighboring valley, where he starts in prospecting. A poor Mexican woman of the camp, who has been protected by Bob when attacked by a drunken Mexican, comes to him while he is at work, and tells him that, almost from the hour of his going away Steve has been at his old tricks of flirting with the dance hall women. Bob returns to the camp and confronts Steve in the saloon, where he is drinking with a woman. He accuses him of having broken his word, and tells him that he is going to marry Molly at once. He hurries away to Molly's house and wins the promise that she is only too willing to give. They ride off together, but in Bob's ears keeps singing the threat made by Steve as Bob left the dance hall; that he will bring the sheriff of the adjoining county to arrest him for the murder to which he has confessed.

The story ends with a wild ride for the Mexican border, with Bob and Molly only a little in the lead. They cross the line, however, and head straight for a village where there is a little Spanish church. As their pursuers, headed by Steve and the sheriff, arrive at the boundary line, Bob and his bride-to-be are entering the church, while the sheriff, whose authority ceases where United States territory ends, is forced to turn back with the disgruntled Steve.

## KALEM.

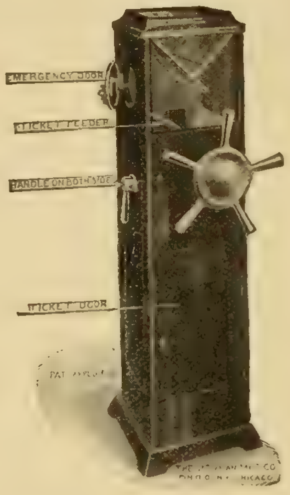
THE APACHES OF PARIS (Broadway Favorites—Special—Four Parts—Oct. 18).—The cast: Robert Ellis, Marion Whitney, Edna Hibbard, Arthur Housman.

In his effort to ensnare Paula, an American girl studying music in Paris, Darcelle intercepts her mail and steals the money sent her from America. When financial reverses beggar the Farrells, they send Paula her passage money and urge her to return home. This money is stolen by Darcelle. Desperate, and anxious to aid her mother and sister, the girl falls a victim to the scoundrel's wiles. Mrs. Farrell dies, believing that her daughter has achieved success abroad.

Marjorie, Paula's sister, unexpectedly comes to Paris to live with her. Paula endeavors to hide her secret, but it is revealed when Austin, a young American who loves her, learns of the girl's affair with Darcelle. Late that night, half-crazed as the result of the denouement, Paula visits a cafe and witnesses a performance of the "Dance of the Apaches." The fate which is meted out to the male Apache deeply impresses the girl. During her absence, Darcelle, whose eyes have turned towards Marjorie, enters Paula's apartment. Confronted by the scoundrel, Marjorie stabs and mortally wounds herself to escape him. Darcelle flees just before the elder sister returns. Dying, Marjorie tells her story to Paula. Remembering the fate dealt out to the Apache, the girl vows to slay her sister's murderer.

The police have been looking for Darcelle and the man takes refuge in Paula's apartment. The girl's attempt to slay him fails. Austin, who is aiding the police, enters the apartment with the latter just in time to save Paula's life. Darcelle leaps from a window in trying to escape and is killed. Austin learns Paula's story and forgives her.

"NEWMAN"
Ticket Chopper



**Safeguard against having your tickets used over again and resold. Circumstances sometimes cause many men to yield to temptation. Newman's ticket choppers positively chop and positively insure you against any collusion between ticket seller and ticket taker. The most practical and the most attractive choppers made.**

As will be seen on the cut, we have several vital improvements on our choppers, which place them in a class by themselves. The principal improvement is the automatic feeder, which feeds the tickets, whether a single ticket or a string of tickets, into the mutilating knives, preventing any possibility of tickets clogging and failing to enter mutilators. The knives absolutely mutilate the tickets, chewing up portions of the tickets, thus making them utterly impossible to iron out and use over again, which is not overcome with other makes of choppers. The tickets, however, are not so completely defaced that they can not be read and rechecked, if necessary.

The emergency door, which is under lock and key, allows ready and instant access into the chopper, without the necessity of removing the top and other parts—a feature possessed by no other makes. The handles on each side enable one man to carry the chopper without any difficulty. The ticket door, which leads into the compartment containing the removable ticket receptacle, is under lock and key. When the tickets are once tossed into the chopper they are rendered absolutely useless.

The wooden ticket chopper is furnished in nickel trimmings in either mahogany or oak finish. **Price $50.00 with all improvements.**

The brass ticket chopper is furnished in lacquered finish, which does not require any polishing. This is the most attractive machine made. **Price $70.00 with all improvements.**

We allow $5.00 off of above prices if automatic ticket feeder is not wanted. We advise, however, that all choppers be equipped with same, as it prevents tickets from clogging and riding the mutilators without entering. Saves using a wire jiggler to make tickets enter mutilators. $18.00 allowance is made off of above prices if wanted without the mutilators, and equipped with trapdoors. These ticket droppers otherwise are the same, except that they do not mutilate the tickets.

The Newman Mfg. Co.

NEW YORK — 101 Fourth Ave.
CINCINNATI — 717-719 Sycamore St.
CHICAGO — 108 W. Lake St.

Established 1882

---

ADAM'S ANCESTORS (Oct. 19).—The cast: John Rand, Myrta Sterling, William Heller, Ethel Teare, George F. George, Bud Duncan, Rube Miller.

Weary, Dud appropriates a baby carriage, ousts the infant it contains, and compels Bud to wheel him. The two are seen by Quince and hired to whitewash his fence. While Quince watches his men labor, the fair owner of the baby carriage appears upon the scene. Mistaking the farmer for the thief, she makes things hot for him. Bud and Dud hotfoot it away. Peter, commissioner to illustrate a magazine story, entitled, "Adam's Ancestors," advertises for two male models. Bud and his pal get the jobs and are ordered to don skins. Just as they are posing, Quince and his better half arrive on a visit to their son. Seeing the causes of his recent difficulty, Quince makes for Bud and Dud, but the two get away by using their prehistoric clubs freely.

In the meantime, Long John, a pickpocket, attempts to ply his profession upon a slumbering policeman. The officer awakens and goes after the crook. Long John runs into Bud and Dud and thus the three are captured. Thrown into a cell, Bud and his pal turn upon their jailor, tap him into slumber, knock Long John flat, and then endeavor to escape. A revolver in the hands of the desk sergeant suddenly causes the prisoners to recall the comforts of the cell. Hastening back to their barred chamber, Bud and Dud, with one accord, raise their clubs, bring them down upon each other's head and drift into dreamland!

---

THE MAN IN HIDING (Special—Two Parts—Oct. 20).—The cast: Harry Millarde, Alice Hollister, Nell Farrin, William McNulty, James B. Ross.

Tom Ingraham, who has been rescued from the clutches of Lina, a siren, meets Ruth. Knowing the marriage would please his wealthy uncle Macy, Tom makes the girl his wife. Ruth soon discovers the marriage to be a loveless one. Tom's hopes of inheriting a fortune are blasted when Macy is ruined. The boy meets Lina and is persuaded to desert his wife. Ruth subsequently obtains a divorce, her freedom coming shortly before her daughter's birth.

Several years later, Ruth accepts a position in the home of Marston, a widower, as governess. When Marston urges her to marry him, Ruth declines, telling him her story. She further declares that she knows Tom will need her some day. Tom and Lina quarrel. The adventuress seizes her pistol to defend herself. The weapon is accidentally discharged and Lina falls in a faint. Under the impression that he has killed her, Tom flees. He is pursued by officers who have heard the shot. In an effort to escape, the fugitive ducks into the Marston home—and comes face to face with Ruth.

Heeding the wretch's pleas, Ruth hides him in a closet and then throws the police off the track. Marston returns home before Tom can emerge. His suspicions aroused by Ruth's conduct, Marston investigates and discovers the man in hiding. Ruth then reveals the circumstances, telling the widower of Tom's identity. His heart touched, Marston allows the man to leave the house. Tom, however, walks right into the hands of an officer outside. Taking Ruth in his arms, Marston again asks her to marry him.

---

A MILE A MINUTE (Episode No. 50, "Hazards of Helen"—Oct. 23).—The cast: Helen Gibson, Robyn Adair, E. Z. Roberts, Charles Murchison.

Hume and Frintz, while riding in a boxcar, see a trunk in the unguarded baggage car of a passenger train. By a daring leap from the freight to the passenger, Hume steals the trunk, throws it into one of the box car, and then leaps back. The trunk is missed and the loss reported from Helen's station. Deering, a railroad detective, is sent to investigate. Later, when the box car containing the looted trunk is set out at Helen's station, the girl discovers its contents and makes a report to Deering.

The detective discovers the hiding place of the crooks, but in attempting to capture them is knocked unconscious and placed upon the tracks. Helen discovers the man's predicament barely in time to save his life. Later, the girl sees Frintz and his pal boarding an outgoing freight. Pursuing them, she just manages to swing aboard the last car. After telling her story to the train crew, Helen climbs to the top of the cars and runs forward. A battle between the yeggs and the brakemen ensues. The latter are defeated, and to prevent pursuit the yeggmen cut the train in two. By a desperate leap, the girl telegrapher manages to make the front section.

The crooks then hold up the engine crew and throw the men off the train. Helen, however, turns the tables on the thieves and runs the broken section back to where the rest of the train has been abandoned. Frintz tries to overpower Helen, but the girl easily frustrates the man who, with his pal, are shortly afterward made prisoners.

## BIOGRAPH.

BAD MONEY (October 18)—The cast: Claire McDowell, Alan Hale.

The girl cashier of a restaurant finds a counterfeit quarter among her change and is reprimanded by the manager, who threatens that if she is not more careful she will be discharged. The remark is overheard by a counterfeiter at a neighboring table, and he schemes to make a tool of the girl by having her discharged. In the park he offers sympathy and a job in the cleaning and dyeing establishment which is the counterfeiters' blind. At the end of the week she draws her wages. A secret service agent secures a spurious coin just after she has passed it, and follows her.

Taking a suit of clothes as an excuse, he returns to the fake dyeing establishment. He has been seen trailing the girl and is at once seized and bound in an empty room. The girl, having discovered the counterfeiting plant, is locked in another room. She hears the malefactors plotting to turn on the gas and kill the secret service man, and foils them. By starting a false alarm of fire she effects her escape and frees the prisoner, but they are recaptured. At this moment, however, the agent's comrades, posted in advance, arrive and capture the gang after a sensational fight, in which the agent once more displays his prowess.

HIS HAND AND SEAL (Special—Two parts—October 19)—The cast: Vera Sisson, Clairette Clair, Madge Kirby, Jose Ruben, Charles H. Mailes, G. Raymond Nye.

Albert Curwood disinherits his dissolute son, Ed, and summons his lawyer, Weatherby, to make a change in his will. He directs that all his property shall go to his niece, Isabel, on attaining the age of twenty-one. Weatherby is astonished at the value of Curwood's securities, and when a friend gives him a stock-market tip he cannot resist the temptation to use a part of the Curwood estate "to make a killing." The market goes against him, however, and he is compelled to pledge other securities, until, on Isabel's twenty-first birthday, the estate has shrunk to nothing.

Fearing to face the girl, yet determined to make the best of a bad situation, Weatherby attends her birthday reception and makes an appointment for the next day at his office. Others present at the reception are Ed Curwood, whom Isabel loves, and Count Kavroff, suitor of her sister Grace. Kavroff gives Isabel his signet ring and asks her to have it fitted to Grace's finger. Isabel goes shopping and meets Ed Curwood. Learning Ed's immediate need of money, she offers him her brooch to pawn until she gets her inheritance. She then resumes her walk and disappears. Her body is found in a lonely part of the park. Count Kavroff's ring is found beside the body, and he is arrested. Ed Curwood is arrested at a pawnshop with a ticket for Isabel's brooch in his possession. Grace, puzzled by a thumbprint on Isabel's hand mirror, calls on Weatherby. Accidentally she spills ink on the desk; Weatherby mops it up and leaves his thumbprint on a sheet of paper. The print tallies with that on the mirror, and Weatherby is arrested. He confesses that he killed Isabel and attempted to cast suspicion upon the count, whose ring he had found in her vanity case.

THE VULTURE (October 21)—The cast: Augusta Anderson, Charles Perley, Charles Bennett, Clairette Clair.

At the Bradford reception, Madeline Harleigh, an actress, meets Sir James Merton, who is attracted by her charm. Lady Edith, wife of Sir James, is also present, and during the evening chance brings her near her husband and Miss Harleigh. The hostess introduces the two women; the actress puts forth her hand with a cordial smile, but Lady Edith bows coldly to Mrs. Bradford and says: "I do not wish to meet this actress, 'The Vulture.'" Sir James becomes infatuated by the Vulture and haunts her dressing room. She keeps him at arm's length despite his lavish gifts of jewelry, to the tune of fifty thousand pounds.

Facing ruin, Lady Edith determines to smother her pride and call on the Vulture. The latter receives her coldly in her dressing room, and to her frantic appeals makes no other reply than a scornful scrutiny through her gold lorgnette. Lady Edith retires from the room. Hardly has she left the theater when one of the Vulture's most persistent admirers calls. Sir James follows him and upbraids the Vulture as a heartless flirt. She bids him begone.

Realizing too late his own folly, he goes to his wife. In the midst of their despair she receives notice that the supposedly worthless estate of an uncle has proven valuable. A draft for fifty thousand pounds is enclosed. Time passes, and at another Bradford reception Lady Edith again snubs the Vulture. Mr. Bradford then publicly denounces her conduct, declaring: "But for Miss Harleigh's generosity you would be a pauper. That supposed legacy was from her—the woman you call the Vulture!"

BRUTE FORCE (Special—Two parts—October 22—Biograph -Reissue No. 20)—The cast: Robert Harron, Mae Marsh, Charles H. Mailes, Jenny Lee, W. J. Butler.

On ladies' night at the club, a discussion of man's evolution and possible re-incarnation arises between the young author and his clubmates. Piqued by his sweetheart's flirtation with a rival, the young man drains his first cocktail to the dregs and falls asleep over the tale of "Weakhands and Lilywhite." This is a story of prehistoric days, founded upon the famous Biograph picture, "Man's Genesis," in which Weakhands is shown triumphant over his enemies through the invention of the stone club.

The author dreams that he is Weakhands, leader of the Stone Club men, who inhabit the upper caves of a great antediluvian mountain. With Lilywhite and his band, he is living peacefully when Monkeywalk, leader of the Low Cave men, seeks another dwelling place and invades the territory of the Stone Clubs. Monkeywalk's men have just come through a devastating war and there is only one woman left in the tribe. So the Low Cave men covet the wives of Weakhands' men and attempt a raid. Thanks to the stone club, they are beaten off; but they appropriate Weakhands' idea, fashion clubs of their own, and by superior force abduct the women, Lilywhite included.

Weakhands and his men, after futile attempts at rescue, are practically besieged in their cave by Monkeywalk, and are facing annihilation when Weakhands makes another invention. While sitting moodily he flicks the string of a whip. The idea of the bow and arrow is evolved. The weapon does such terrible execution among Monkeywalk's men that the Stone Clubs are emboldened to make another attempt at freeing their women. They are successful; Lilywhite and her companions, after several attempts to escape, are rescued; and Weakhands is again acclaimed a hero.

THE BANKER AND THE THIEF (October 23)—The cast: Herbert Barrington, Hector V. Sarno, Isabel Rea.

Because the bank president has taken the unsecured notes of a friend for large loans, he is in a predicament. The friend promises to raise the money if possible, to avert an investigation next day. The banker's selfish wife scolds him for his refusal to attend a ball, and goes off alone, while he, convinced that he faces imprisonment, determines to kill himself. He is interrupted by the entrance of a female burglar. At pistol's point she declares that she is not a regular thief, but stole that she might send her ailing husband to the country. The banker, incredulous, offers her five hundred dollars if she will prove her love by drinking poison, and she consents. But she drinks only water. Convinced at last, he sends her home rejoicing to her husband, of whose restoration to health she can now be assured. Her daring act has saved the banker, too, for just then the telephone rings and his friend announces that the money has been raised.

## LUBIN.

THE LONELY FISHERMAN (Oct. 18).—The cast: Melvin Mayo, Dorothy Barrett, Jay Morley.

Job Morris, a hunchback fisherman, has his life embittered by the aversion shown him by the townspeople. He makes one last attempt to gain the companionship of his kind, but meeting the same rebuff as always, retires to his lonely cabin. A little waif is washed in to the shore. As the years pass, Job's love for the little girl grows until she is the one thing in life for him. He hopes that, some day, she will marry him. Here again he is to be sorely disappointed, for a youth appears and the girl soon falls in love with his youth and beauty. Job sees them at their love making, and wild with passion and jealousy upbraids them for being false to him. That night on the fishing grounds they fight for the possession of the girl. The girl is thrown from the boat in the fight and is cast upon the rocks by the waves, where she is found by Job, who carries her to the arms of her young sweetheart.

CUTTING DOWN EXPENSES (Oct. 19).—The cast: David L. Don, Mary Charleson, Jack Delson.

John Wilson on his wedding day is advised by a friend to purchase two cut-rate tickets. By doing so, he can save forty dollars on his trip to San Francisco. John takes the advice

METOL AND HYDROQUINONE,

*Two chemicals essential to quality in negative and positive developing—and, my!—how their prices have sky-rocketed! Some manufacturers are trying to "get by" with substitutes, but we continue to use the "real stuff" regardless of cost to us. "Just as good" isn't good enough for us. We haven't raised our price for*

PERFECT DEVELOPING AND PRINTING

WRITE TODAY FOR FACTORY DESCRIPTION AND PRICE LIST

INDUSTRIAL MOVING PICTURE COMPANY

WATTERSON R. ROTHACKER, President

223-233 West Erie Street, Chicago

and buys a Pullman ticket for himself and wife. Things go along nicely and they are given a great send off. They arrive at the train; the porter ushers them to a seat. John discovers that the names on the tickets read Mary Ann Ohoolahan and Quickolfritsheim. He tells his wife about the awful predicament he is in and they both begin practicing to spell the names. The conductor comes along; they are nearly frightened to death. A young man is ushered in who has purchased the upper berth over them.

The conductor takes the ticket of the man in front of them who is told by conductor that his ticket is not his, being a cut-rate ticket. The man refuses to pay his fare and is put off the train. John and his wife are now frightened; he tells his wife they will have to be strangers the rest of the journey. She cries; John rushes to the smoking car; the conductor arrives and takes the tickets. The Pullman conductor asks for Pullman tickets. John gives him his ticket, but the conductor refuses to take it. John, embarrassed, says, "I forgot to get one." Conductor says, "Well, all berths are taken," and goes on through the car.

John is compelled to stay up all night. He tries several times to talk to his wife, but each time when he is near her berth the porter interrupts him by saying, "Anything I can do for you?" At last John makes one more attempt. This time the young man in the upper berth looks out, orders him away and makes a noise. All the passengers look out and John makes a hasty exit.

The next morning they hurry away to a hotel, are assigned to a room, when the young man, who occupied the upper berth, comes in and sees them. He tells the clerk they are not married. The clerk calls the house detective; he goes to the room. John lets him in. The detective orders them out, when John pulls out the certificate of marriage and kicks him out.

---

NELL OF THE DANCE HALL (Special—Three Parts—Oct. 20).—The cast: Edythe Sterling, L. C. Shumway, George Routh, Adelaide Bronti, Robert Gray, Melvin Mayo.

Nell, a Western dance hall girl, is under the influence of Ben Keats. The proprietor, Rev. Miles Justine, lives nearby and one day saves Nell from the unwelcome attention of Keats. The dance hall is raided a few nights later and Nell escapes to the minister's home. The Rev. Justine thwarts the pursuing police. and throws them off the track. The minister then exacts a promise from Nell never to return to the old life and offers her a home.

Soon a love affair develops, and Keats, determined to get Nell back, tells the church trustees of her history. The trustees order the Rev. Justine to give her up. Nell overhears his promise to do so, determines to take her leave, and disappears, leaving an explanatory note. She finds a home with Jerry, the church sexton, and begins work in a factory. The Rev. Justine is stricken with brain fever, and in his delirium calls constantly for Nell. She learns of this through Jerry and rushes to his bedside. Nell's attentions are noted by the church trustees. An indignation meeting is called and the Rev. Justine is expelled from the church.

To prolong his life the minister is ordered to the mountains. Nell, learning that he is penniless, plans to get the money to send him away. Refused in her every demand and as a last resort she returns to the dance hall, continuing to send money to the minister, which he believes to be coming from the church trustees. Restored to health, Rev. Justine returns and learns of Nell's return to the old life. He is unrelentful until by comparison of handwriting he realizes who his benefactor has been. The truth dawns upon him and with it comes his forgiveness. Nell is led to a newer and better life as his wife.

---

WHEN YOUTH IS AMBITIOUS (Special—Two Parts—Oct. 21).—The cast: Robert Cain, Mary Charleson, Francis Joyner, George Clarke, Mrs. Magee, Rosetta Brice, Liela Frost.

John Forbes and Mary Blake live in a boarding house and are pledged in their love. John, an ambitious man, meets his employer's daughter, Jennie Jeffreys, and deciding to sacrifice ambition for true love, jilts Mary and marries Jennie. Mary marries, but in resignation, and in later years her daughter, Nanette, becomes stenographer in the plant of Jeffreys & Forbes. There she meets Philip Forbes, the son of her mother's old time sweetheart, and they fall in love. John does not know of his son's love, nor the identity of Nanette. Neither does Nanette's mother realize the identity of Philip Forbes.

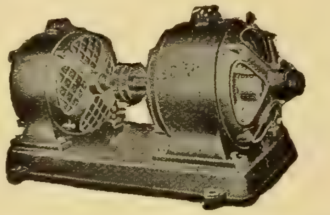
John Forbes becomes enamored of Nanette and, because of his wife's death, the consequent loneliness and the reflection of his spoiled life makes a strong plea for her love. Nanette takes Philip to her home and introduces him to her mother. Realization of her own better teaching and the similarity of her daughter's love affair forces her to request that Nanette resign her position.

In the interim John Forbes, at an opportune moment, confesses his love to Nanette and is overheard by Philip. In a rage, he attacks his father, just at the arrival of Nanette's mother, who recognizes John Forbes. There is a moment of tenseness; a breaking down of the two older people, while the young man claims his love for Nanette and takes the bewildered girl away, while Mary and John confront one another. The mother denounces Forbes and explains to him the awful endurance of her past life and leaves him.

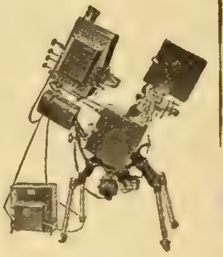
TALI ESEN MORGAN

J. H. HALLBERG

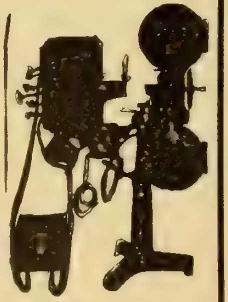
the great musical and Motion Picture director well known in connection with the wonderful productions at Ocean Grove Auditorium and also for his connection with the Broadway Theatre and the Paramount Theatre in Newark, N. J., looks to J. H. HALLBERG for expert advice whenever he has trouble or desires information on and equipment for new Motion Picture enterprises. The last work Mr. Hallberg did for Mr. Morgan was at the Ocean Grove Auditorium where the projection is 200 ft. with 24 ft. picture. All who have seen the projection at Ocean Grove marveled at its steadiness, brilliancy and wonderful effectiveness. HALLBERG did it. All other big men in the business look to HALLBERG when they want real projection and equipment. Consult HALLBERG. Be wise!! Don't delay!!!



Hallberg Motor Generator



POWER'S 6B



"SIMPLEX"

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 Cents.

I EQUIP THEATRES COMPLETE AND CARRY ALL MAKES CARBONS AND SUPPLIES.

Send $2.50 for latest Operators' Book "MOTION PICTURE ELECTRICITY"

J. H. HALLBERG SWEDISH ELECTRICAL ENGINEER

38 East 23d St. THE HOUSE OF QUALITY New York

---

A WOMAN RECLAIMED (Oct. 22).—The cast: Alan Quinn, Joseph W. Smiley, William Cohill, Lilie Leslie.

Rose Carson, a spirited young woman, has never had a chance to live an honorable life. Reared in a family of thieves, she has become a big card among the light-fingered gentry, glorying in her skill as a thief of international reputation and priding in her title, "The Queen of Diamonds." Rose has never known love. Her nemesis proves to be Larry Moran, a young Central Office detective, working under Chief McCall, who has taken a fatherly interest in the young sleuth's advancement. Larry has seen Rose on her first appearance in the city and, not knowing her record, has fallen under the spell of her charms. Even after he has been told of her identity by the Chief he still cannot resist her fascination. The Chief one day sees him looking fondly at Rosie's photograph in the Rogues' Gallery. He resolves to put the boy to the test.

Rose, visiting a fence run by Spanish Ed, is tipped off to a job by that worthy, who is one of her many admirers. She readily accepts the tip, but repulses his advances. Ed resolves on revenge and manages to get information to Police Headquarters that Rose is to crack a safe that night at a wealthy uptown residence. At headquarters the Chief assigns Larry to make the "pinch" alone. Larry resolves to put his duty as an officer before all else and conceals himself that night in the marked house. Rose, unsuspecting, walks into the trap. After a strenuous struggle, Larry succeeds in shackling Rose's wrist to his own with handcuffs. Rose resorts to woman's most compelling weapon, tears.

Swayed by his secret love for her Larry yields to her pleadings to be released from the humiliating cuffs. As he unfastens the cuff from his arm, however, Rose, her criminal instincts predominating, deals him a vicious blow on the head with the loosened bracelet and he sinks unconscious to the floor. Rose then attempts to find the key to the cuffs, but in so doing she comes upon the evidence of Ed's betrayal and also proof that the young detective himself loves her. At this moment the Chief, who has just rounded up Ed and his gang in a raid, comes to the marked house to verify his suspicions. Rose hides and the Chief finds Larry alone, the loot and the lady missing. When Larry comes to, he is given a brow beating by his superior officer that leaves nothing for him to do but to resign from the service. But as the Chief turns momentarily away Rose, who now realizes that an honest man really loves her, comes from her hiding place and, quickly snapping the handcuff back on Larry's wrist, returns the loot. As the Chief returns he finds that after all the young officer has made the "pinch."

Sometime later, after Rose has served her sentence, and accepted Larry's love, it is conclusively proved to the Chief that the reformation of the once notorious "Queen of Diamonds" is a fact. We leave the lovers receiving the Chief's blessing as he tears the picture of Rose that once hung in the Rogues' Gallery.

---

PLAYING HORSE (Oct. 23).—The cast: Billie Reeves, Mae Hotely, George Clarke, Patsy De Forest, Earl White.

Bill is a brave man in spots, but as his wedding day approaches he decides that he is not brave enough to marry Betsy and he slips away without saying good-bye other than in a letter. Hyppolite, the Hypnotist, discharges one of his assistants for being so impertinent as to ask for some money, and hires Bill to be a "horse," as the fake subjects are called. Bill doesn't like the idea until he sees that Dolly, a decidedly attractive young woman, is also a "horse."

Eventually Bill and Hyppolite come to blows over Dolly and the "horses" kick him out, because they think he has been holding out salaries on them. Bill puts on a beard and turns hypnotist himself. All might have gone well had not Hyppolite, walking back to New York, stopped to ask for a hand-out from Betsy, who sits mourning over Bill's picture. He tells where Bill is and that night there are two in the audience who take an unusual interest in the performance. Indeed the entire audience feels that money's worth has been given—and Hyppolite gets the show back.

## SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 77 (Sept. 27).

Santa Maria Ferry, Texas.—Mexican suspect is captured on charge of sniping.

Los Indios, Texas.—United States soldiers scour territory where battle was fought and are aided by rangers in search for attacking Mexicans. Trooper Kraft is killed by bandits who attack the soldiers.

Boston.—Women's swimming championship of New England is decided in one and a half-mile contest. Miss Marion Gibson is winner for fifth time of women's title. Men's three-mile championship race is won by George Mehan.

Hagerstown, Md.—Railway employes have picnic and perform spike driving contest as part of festivities.

New York.—Fifteen hundred poor children have steamer ride on Hudson river at free outing.

Boston.—Forty thousand fans cheer Red Sox team in crucial game in fight for flag against Detroit. Cobb is chased by crowd after game and escorted to clubhouse by ball players and police.

San Diego.—Admiral Winslow is appointed commander of Pacific fleet and Admiral Howard transferred from active duty in impressive scene on flagship Colorado.

Port Deposit, Md.—University of Pennsylvania's football candidates are carefully coached in first real workout.

Chicago.—Specialty Clubs hold big bench shows for various breeds and classes of canines.

New York.—Temporary roadway over the new subway construction at Seventh avenue collapses and fills pit below with a mass of heavy timber and steel girders. Seven persons were killed and scores injured. A surface car falls into great hole.

---

HEARST-SELIG NEWS PICTORIAL NO. 78 (Sept. 30).

San Francisco.—Aviator Miles entertains crippled children and distributes toy balloons on day set aside at Panama-Pacific Exposition by "K. C. B."

Hinsdale, Ill.—Noted terpsichorean artist, Vernon Castle, receives special coaching on the polo field of Whip and Spur Club.

London, England.—Parents and children from city slums help harvest crop in famous hop fields of Kent.

Washington.—Henry Ford visits the White House to discuss with President Wilson new idea in sub-sea craft.

Brownsville, Texas.—Troopers stationed at Fort Brown take advantage of lull in duties to play baseball before big crowd.

San Francisco.—Suffragettes are active at Panama-Pacific Exposition and organize new suffrage movement. Mrs. Belmont presides at meetings. Dr. Yami Kim, Chinese suffrage leader, speaks.

Annapolis, Md.—United States Naval Academy lads report for gridiron practice and are put through series of novel formations. J. H. Ingraham, head coach.

Fort Sheridan, Ill.—Volunteer business and professional men shoulder rifles in military instruction camp and are taught lessons in soldier tactics.

Hampton Beach, N. H.—Big fire wipes out great part of city and leaves waste and desolation.

London, England.—Big recruiting campaign is started in effort to overrule conscription plan. Troops are drilled by talking machine to attract attention in Trafalgar Square. The Royal Fusileers are named in the appeal for recruits.

---

IN THE MIDST OF THE WILDS (Jungle Zoo—Oct. 16).—Jan Kraga and his daughter, Meta, receive a call from Kraga's friend, John Morgan. With Morgan comes Sir John Herschell, who is studying African farming. Hans Vedder, a neighboring farmer, loves Meta and is displeased when his love is not returned. It is almost love at first sight with Meta and Sir John, and Hans, seeing the trend of events, is infuriated.

Hans goes to Kraga and demands that Meta name a wedding day, and Kraga promises him that she shall do so. Meta refuses her father's demand that she marry Hans, and he orders her from their home. Armed with a small knife, she wanders into the jungle. There she is attacked by a ferocious leopard, and, bleeding from many wounds, she escapes death by a miracle. Her father, with Hans, Sir John and others, find her later with a huge elephant with whom she has made friends and which animal is conducting her from the jungle wilds. Kraga shows remorse and the girl is taken to Morgan's home, where, upon her convalescence, she agrees to marry Sir John.

---

## Universal Film Mfg. Co.

**The Universal Film Mfg. Company has made several changes in its releases. Instead of releasing the two-reel Rex picture entitled "The House With the Drawn Shades" on Sept. 19, as originally scheduled it has been postponed until October 8. A synopsis of this subject can be found on page 1728 of the issue dated September 4. On September 19 "The Pine's Revenge," a two-reel Rex, was released, and a description of this offering was published on page 2062 of the September 18 issue. In order that its program for the week of Monday, September 13, should not exceed twenty-eight reels, the Universal Company has postponed the release of the Imp one-reel subject for that week, named "Bashful Glen," until October 4. It was announced for release on September 14, and a story of the picture can be found on page 1727 of the issue dated September 4.**

**The Joker "Fifty Dollars For a Kiss," which was originally scheduled for release on Oct. 9, and a description of which was given on page 328 of last week's issue, has been temporarily withdrawn from the program and is replaced with the Joker "No Babies Allowed," a story of which is published in this issue.**

---

## POWERS.

THE HERO OF THE GRIDIRON (October 7)—This film shows Charles E. Brickley, the famous Harvard football captain and star, illustrating how the great college game should be played. He initiates a beginner into the mysteries of falling on the ball; shows how a lineman should conduct himself on offense and defense; illustrates side and straight tackling; straight and handspring blocking; interfering, drop kicking with a close-up of his famous self-patented square toe; place kicking; correct method of holding the ball on place kick; forward passing; the kick off; punting; position of the hand in forward passing; catching and fixing ball so it can't be punched out of the crook of the arm; dodging, side-stepping and straight-arming and passing from the center for a kick or a run.

---

THE ACROBAT'S DREAM (On same reel as foregoing)—Two acrobats prepare to go to sleep. One of them dreams that the other is dead and sees himself performing his act alone. He goes through all his contortions with his partner inert, slams the dead man about with the greatest abandon, and does all sorts of impossible stunts. He flings the lifeless body about and it falls in various attitudes with alarming thumps. The interest of the act centers around the apparently lifeless contortionist's suppleness and ability to withstand the punishment and ill treatment of his partner, who throws him around mercilessly.

---

LADY BAFFLES AND DETECTIVE DUCK, Series No. 9, "When the Wets Went Dry" (Oct. 14).—The cast: Milton Moranti, Gale Henry, Max Asher, Wm. Franey and Lillian Peacock.

This is another comedy, in which trick photography plays a large part. It is a travesty on the temperance question, siding with the dry element. On the refusal of the Governor to sign a bill in favor of the liquor interest, the political boss tries to force the executive to his will. The Governor, after a series of thrilling experiences, thwarts the efforts of the politicians. The latter calls on Lady Baffles, who impersonates the Governor's wife and secures the executive's signature to the bill. Detective Duck, however, captures the politicians in a clever manner and beats Lady Baffles at her own game.

---

THE THIRD PARTNER (Oct. 12).—The cast: Sydney Ayres, Wm. Canfield, Val Paul, Doris Pawn.

A scheming and corrupt political faction, in order to get a certain bill passed, appoints Fred Hilton to abduct Justus Miles, a lawyer, who is connected with the association fighting for the passage of the measure, so that the bill can be put through without objection. Miles' partner, however, learns of the intrigue and determines to circumvent the plot by having his nephew, Christy Brehm, a young attorney, act as Miles' private secretary, but in reality to perform the duties of a detective.

Brehm transacts his business in the country home of Miles, and in the course of time Myra, the daughter of his employer, begins to feel a growing attachment for the young man, but the secretary realizing his position does not express more than a friendly attitude toward her notwithstanding that he is inwardly infatuated. Womanly, she knows that he loves her, but cannot understand his apparent indifference. To arouse his jealousy more than anything else she associates with Fred Hilton, a guest. Knowing Hilton's reputation, Brehm decides to keep a close watch on him.

The kidnapping is to take place shortly, and Hilton, the next time that Miles takes his eve-

LETTERS
FROM A
SELF MADE
EXHIBITOR
TO
HIS SON

*No. 1*

New York City, October 1, 1915.

My Dear Bill:

It pleased me to learn that you had decided to take over that house in Providence. It is certainly true that the day is past when a chap can run a shoestring into a limousine in the exhibiting game without paying as much attention to his business as does the average night watchman, but it is also true that there still remains a lot of money to be made by the exhibitor who will look out for the little details.

The equipment which you have selected, it strikes me, is of the best, and I am especially well pleased with your selection of a RADIUM GOLD FIBRE SCREEN. Of course, you do not deserve such a great amount of credit for this selection, as even the rawest cub in the business knows that the RADIUM GOLD FIBRE is the only screen that comes anyways near meeting the exhibitor's real requirements. Without it there can be no projection worthy of the name, and with any other screen that I have ever seen there are entirely too many "walk-outs" with that "tired-eye" feeling. And this class of walk-outs, you know, never come back. I suspect, too, that your choice of a screen has been influenced to some extent by the experience which you know me to have had during the many years which I have been in business. Never, you know, have I gotten further than a ten-minute demonstration with any screen other than a RADIUM GOLD FIBRE.

I will be very much interested in knowing what progress you are making and hope that you will write me often. Any help which I can give you is, of course, yours for the asking.

Yours,
DAD.

RADIUM GOLD FIBRE SCREENS

ARE MADE AND SOLD BY

RADIUM GOLD FIBRE SCREEN, INC.

220 W. 42d St., N. Y. City

ning walk, signals his hirelings, who by a previous arrangement, have been stationed outside the house. But their plans are frustrated by Brehm, who has learned of the scheme and who comes to the aid of Miles. Meanwhile Hilton, who is under the impression that his plot has been successfully carried out and who takes Myra's attentions to be genuine, is making violent love to her when he is interrupted by Brehm, who places him in the hands of waiting detectives.

When Brehm later hands in his resignation Miles, who is highly pleased with the young man's work and kindness, refuses to accept it and urges him to stay. At this juncture the partner of Miles appears and introduces Brehm as his nephew. Miles has always been hesitant about bringing a third partner into the concern, but readily agrees to make Brehm a member of the concern. Later all differences settled, Myra and Brehm become engaged.

THE VENGEANCE OF GUIDO (Oct. 16).—The cast: Sydney Ayres, Doris Pawn, Jack Sterling, Clara Horton.

Guido Morea and his sister, Nydia, forced to leave Italy, seek refuge in California. While the two are crossing one of the streets Nydia is killed by an auto driven by Willie Vail. The party are taken to the police station, but Vail, because of his wealthy connections, is liberated. Unable to find work in the city, Guido goes to the vineyards and gets a job with Adam Strohm. In his spare time Guido works to perfect his invention which throws a light so powerful that it will melt a bar of iron. One day Strohm and his daughter, Mary, come upon him at work and he explains the invention to them. Guido has taken quite a fancy to the girl and loves her for her many kindnesses, but holds his love in check, thinking she is not for him. Mary, too, has taken quite an interest in him.

Willie Vail, who is a friend of the Strohms and suitor for the hand of Mary, pays them a visit. He is recognized by Guido and the latter's face hardens when Willie barely misses running Mary down. Vail takes Mary riding in the car and Guido sees him barely miss running into some children along the road. Mary quarrels with Willie over this and makes him take her home. When they arrive Guido, overcome with rage at the man's recklessness, overpowers him and takes him to his shack, determined to fix his hands so he will never run another child down.

Just as he places Vail in front of his invention and starts to turn on the light Mary rushes in and saves the unlucky Vail. Guido tells of the death of his sister and how he thinks Vail should be cured of his recklessness. Mary's protests result in Vail getting free and Guido, thinking all is lost, prepares to depart. Mary then tells him he is so different from others and smilingly he tells her that back in Italy once he was rich. Because he hated war and would not turn his invention over to the government he was banished and brought his little sister to America, thinking to find happiness. When he tells of her death he breaks down and Mary, overcome by love, tells him she is not banishing him. Guido takes her into his arms, and in the distance Vail is seen carefully driving, his lesson learned.

## NESTOR.

SOME FIXER (Oct. 11).—The cast: Corinne Lessler, Eddie Lyons, Lee Moran and Jane Waller.

Corinne and Eddie have all the symptoms of "calf love," but father is not willing that his only daughter should leave him in the lurch and takes drastic measures to break off the attachment. Lee and father have always been good friends and Lee, being one of the easy-going kind, father never thinks he would be capable of loving the girl, so throws her with Lee on every occasion.'

Lee soon finds the girl has her attractions and plans the downfall of his opponent. Corinne stills thinks Eddie is the only one, and Lee has to be careful not to let her suspect. Accordingly he tells Lee that at Corinne's suggestion he will devote himself to Jane, especially in the presence of father, in order to make it appear that he is deeply in love with her. Eddie doesn't like this plan, but is forced to try it, as father makes it so hot for him that he can't see Corinne.

The plan works fine, for Lee, for on the next meeting, Corinne sees Eddie busily engaged with Jane and is highly indignant. Eddie finally flatly demands that he be permitted to see the girl. Lee tells him that he will arrange it that night, and takes Corinne out for a stroll and proposes to her. She, seeing the constant love-making between her former lover and Jane, consents, and they make all arrangements for an elopement.

Lee leaves Eddie in his room while he goes for Corinne, and drops a note beneath Jane's door, telling her to meet him in ten minutes on the porch, and signs it Eddie. He and Corinne are just ready to get in the auto, when Corinne's father catches them. Eddie has come down to meet Corinne, but it turns out to be Jane. When Corinne's father sees who is to be his son-in-law, he withdraws his objections and everything is settled amicably, even Eddie finding out that Jane has her attractions after all.

AND THE BEST MAN WON (Oct. 15).—The cast: Billie Rhodes, Ray Gallagher, Neal Burns, George French.

The boy has long tried to get the girl to consent to an engagement with him, and finally succeeds. Papa tells them that he has just closed a contract with a famous and handsome artist, Jene Van Wheeler, to paint the girl's portrait. The boy doesn't like the idea of a man painting his sweetheart's picture, and says so, but the girl laughingly puts his objections aside, and even her father tells the boy that he should not be afraid, as the girl loves only him. The artist falls in love with his subject, and the girl, for a lark, encourages him. Things drift along this way until one day the boy comes in just as the artist kisses the girl. He tells the girl's father, and when the girl seeks him out later, they quarrel and she hands the boy back his engagement ring. Father is wrought up over the artist's love-making to his daughter and tells him to finish the picture as soon as possible. Papa's prohibition arouses the girl's ire, and the artist finally persuades her to elope with him.

The boy and his chum have gotten off for the day and are taking an auto ride, when they meet with an accident and fall in a ditch. The boy drops in at his minister's home and upon finding that the minister is away, they proceed to dress up in his clothes, believing he will not object when he hears their story. Hearing a noise outside, they look out and see the girl and the artist coming in. The boy surmises that they are coming to get married and his chum plans a trick on them. The boy blacks his face up and the chum acts as minister, and when the elopers come in and ask to be married, the pseudo minister agrees to perform the ceremony. The minister returns at this inopportune moment and the chum takes him upstairs to explain. They find out that he is a new minister and does not know the boy at all.

The girl has decided that she really loves the artist after all and regrets her decision, when the police, who have been chasing the elopers for speeding, arrive. Things are finally settled, and the boy and girl decide that as long as they have a minister convenient they will save time and money by getting married at once, which is done amid the congratulations of all. The artist is led off to pay for his reckless speeding.

## REX.

A MOTHER'S ATONEMENT (Three Parts—Oct. 17).—The cast: Cleo Madison, Lon Chaney, Ben Rothwell, M. K. Wilson, W. Standing, A. Shirley and Miss Manning.

Old Ben Morrison and his daughter, Jen, an unsophisticated girl, live on an island not far from the mainland. Jasper Crane, middle-aged sensualist of the rougher type, bargains with Jen's father, in hopes of marrying and gaining possession of the girl. Morrison is willing, and explains that she is like her mother, who deserted her home and baby for a city man. Jen, hearing of her father's plan, makes her escape by swimming to the mainland, where she seeks protection from Mrs. Hilton and her daughter, Dorothy, members of a camping party. James Hilton, Dorothy's brother, falls in love with Jen. Kent, a refined sensualist of the party, covets the girl, but finds his plans checked at each turn by James. Knowledge of James' affection for Jen reaches his mother's ears, and she informs her daughter that things are going too far and the strange girl must go. Jen overhears the conversation between Mrs. Hilton and her daughter, and realizes that she is not wanted. Kent, noticing the girl's discomfiture, gives her a sum of money for expense and advises her to call at his office in the city, should she ever want for anything.

Alice, Jen's mother, served for a time as the plaything of John Newton, the man with whom she ran away, but when he tired of her she drifted into a vulgar blase set. Jen, unable to secure work in the city, writes to Kent for aid. Kent is engaged to marry Dorothy Hilton and plans to celebrate the closing days of bachelorhood on board his palatial yacht. John Newton, who is just returning from an extended European trip, is also to be in the party. Kent and his cronies plan a surprise for Newton. Knowing his former relations with Alice Morison, they plan to have her as one of the party. At the party Alice is discovered by Newton and strange emotions surge in the breasts of the pair.

At the height of the party Kent receives Jen's letter asking for aid and he plans to add to the zest of the party by showing them an unsophisticated girl. He accordingly sends for Jen. She arrives, and Alice recognizes her daughter, although she cannot reveal her true identity to her child. Back in the offices of Kent & Hilton, who are partners, news comes of a financial crisis, and James Hilton leaves hurriedly to communicate with his partner aboard the yacht. When he finally arrives he is shocked to see Jen, plainly embarrassed, in the midst of the mad riot aboard the yacht. He takes her from the place, and Newton, seeing what Alice is undergoing, suffers a change of heart. He asks her for a chance to atone for the past, and begs her to lead a life worthy of her daughter, he to supply the means. Kent drops out of the party suddenly and hurries to the mainland. On the deck of the yacht, alone, James and Jen plight their love anew. Alice, the result of her past sin apparent, sinks down overcome, while Newton endeavors to quiet her tumultuous emotions, realizing his own part in the tragedy so narrowly averted.

## LAEMMLE.

THE GIRL OF THE DANCE HALL (Three Parts—Oct. 14).—The cast: Agnes Vernon, E. P. Evers, Ray Hanford, Malcoln Blevins.

In a small western town, Dora Matthews, an orphan, works behind the lunch counter at Hawkin's restaurant. Faro Revere, a gambler, is paying attention to Dora and escorts her home after work. Hawkins gets married and tells Dora that her services will be no longer required as his wife will work in the lunch room. This, of course, leaves Dora without any means of livelihood. Revere pretends to sympathize with her and obtains work for her at the dance hall.

Some time passes. Ralph Allen, a mining engineer, coming to the town, sees Dora in the dance hall and becomes interested in her. He finally learns that she is living with Revere. His sympathy is aroused, for he feels that she is living this life from necessity and not from choice. Revere acts brutally toward Dora and occasionally beats her. One night, when passing their cabin, Ralph protects Dora and Revere and learns that she is not married. At this moment the sheriff comes on and arrests Revere for a crime in another county. Ralph, sorry for Dora, gives her money with which to leave town. The same night Revere escapes from the jail and makes his way to the city. Later, Ralph comes back to the city and is met at the train by Wilfred Oliver, his close friend, and taken to his home. Oliver introduces his wife, whom Ralph recognizes as Dora, but he keeps her secret.

In the meantime, Revere has found Dora through an accident that occurred at the time of her wedding, and has blackmailed her. Ralph learns this and Oliver, seeing them talking, becomes suspicious. Revere gets in trouble in a low dive and is again obliged to leave town. He sends a note to Dora, telling her to come to a certain spot with money for him. Ralph finds her reading the note and tells her that he will settle matters with Revere. After he has gone, Dora becomes alarmed and follows to the appointed place.

At the dive, a struggle takes place between Revere and Ralph, and as Revere is about to shoot him, Red, a crook and an ancient enemy of Revere's, kills him. Dora arrives just as

MINA COMEDIES
1,000 FEET OF FILM—
1,000 FEET OF FUN
RELEASED EVERY THURSDAY ON THE GENERAL FILM PROGRAM

the killing takes place. Ralph hurries her out and home, but they are seen leaving the place by Oliver. The husband, in a jealous rage, follows them home and accuses Ralph of being intimate with his wife. After a scene, Ralph tells Oliver of Dora's past and how he was helping her free herself from Revere's influence. Reconciliation follows.

## VICTOR.

A KENTUCKY IDYL (Two Parts—Oct. 15).—The cast: J. Warren Kerrigan, Ethel Phillips, T. D. Crittenden, Helen Leslie and Norbert Myles.

Lees Point, a small town in the mountains of Kentucky, is owned by Bill Cameron. Madge Lee is Cameron's woman and assists him in all his deviltries. The Rev. Plante and his daughter, Cynthia, arrive to take charge of the parish, and on asking Cameron for the keys to the church, is refused until he introduces Cameron to Cynthia. Attracted by this unusual type of girl, Cameron decides to let the misionary stay at Lees Point and turns over the keys.

Attendance is small at the church, however, and the minister is about to return whence he came, when Bill decides he is in love with Cynthia and calls upon her. The father refuses to let him even see his daughter on the grounds that he is not a Christian. Bill thinks the matter over, closes his saloon and forces all the inhabitants to go to church. He is then allowed to call upon the girl. Madge, in the meantime, seeing how matters are going, takes up with Bolton out of jealousy, and the two of them proceed to plunge deeper into the mire.

Cameron proposes to Cynthia, but is rejected, and out of spite, reopens the saloon. In a few weeks things are as they were at the beginning. Then Cameron realizes that there was something in church besides the girl and decides that he really loves Madge. This decision made, he again closes his saloon, "does the right thing by Madge" and Lees Point "gets religion for keeps."

## GOLD SEAL.

THE KISS OF DISHONOR (Two Parts—Oct. 12).—The cast: Jane Novak, Frank MacQuarrie, Frank Newberg, Ronald Bradbury, Bill Cauffield, Anna Lehr.

Bonny, being left alone in the world by her mother's death, is taken up by the minister and becomes one of his household. The little waif is often melancholy and the only thing that assuages her grief is the playing of Rigo, a poor young hunchback, on his violin. As the years pass by the two become inseparable. Ray Harding, seeking a vacation from the city, pitches his tent in the village where Bonny, now a girl, lives. They eventually meet and become deeply interested in each other. Rigo sees the growing intimacy, but is powerless to avert it, and secretly pines for the girl's love himself.

The young girl is captivated by the city man and they finally elope. Ray is true to the girl and upon their arrival in the city marries her. Their first few months are happy, but soon the little country girl palls upon the cosmopolite, and he seeks other society. Rigo has come to the city and spends his time searching for Bonny, in vain. One night Bonny sees her husband kiss another woman and, upon asking him for an explanation, he flies into a fierce rage. Frightened, she determines to return to the minister's home and leaves Ray a note saying good-bye. Dore, the artist and a friend of Ray, comes to the village to paint, and unknowingly comes upon Bonny and her little baby. The picture appeals to him and finally her consent is gained for him to paint her and the baby.

He finishes the painting and returns to the city, where Ray meets him. As they are going to the artist's home. Rigo sees Ray and recognizes him. He follows the two men, and on their arrival at the house, Dore, noticing his friend's agitation, goes for a drink. In his absence Rigo attacks Harding, but they are parted when Dore returns and switches on the lights. In the flare of light Rigo and Harding stand spellbound gazing at a life-sized photo of Bonny and her baby. Explanations follow and Rigo exacts a promise from Harding that he will return to his wife and baby. But the minister refuses to see him and orders him away. Bonny rushes out and, snatching up the baby, returns. Then the old minister is unable to keep blood from blood an gives his consent and Bonny joyfully joins her husband. Rigo returns to the village, his mission completed, and although his heart is almost broken, he has been true to his trust and the now happy husband and wife listen to the plaintive notes of the violin as Rigo leaves them in their happiness.

## L-KO.

UNDER NEW MANAGEMENT (Two Parts—Oct. 13).—The cast: Gertrude Selby, Gene Rogers, Alice Howell, Ray Griffith.

The stenographer was entirely too pretty for the equilibrium of the office force, and both clerks and the boss found themselves off balance. The boss had the avantage of authority in the office, but unluckily he didn't have the same at home, and when his spouse happened in and interrupted a little conversation he was having with the stenographer, said stenographer went out by express orders of the wife.

This didn't help matters, however, as Gertie came back in boy's clothes, got her old job back, and also got wifey stuck on her. The ensuing trouble is best left untold, with the exception of a secret meeting at the cafe, an intercepted note, and an important disclosure just at the wrong time. The whole affair would have been far better if wifey had not attempted to take over the office under her management and Gertie had not imagined she could get away with the men's clothes effect.

DOES FLIRTING PAY (Oct. 17).—The cast: Harry Gribbons, May Emory.

Did flirting pay? Mr. Rawsberry apparently thought it was going to, for he established a regular flirting headquarters behind a screen door and sallied forth to prey upon the ladies who came to look in a lingerie store. He came out once too often when a 200-pound escort was there waiting for the lady Mr. Rawsberry was trying to get acquainted with, and Mr. Rawsberry made a hasty exit. His next trysting place was a cafe, where the "chickens" congregate, and he figured to grab one.

He was luckier than he anticipated, as he discovered the lady who had smitten him in the first of the story. He made eyes at her and her escort left. Mr. Rawsberry thought he left through cowardice, and he went over to the lady's table. He was just in time to get the other man's check for dinner. He demanded to see the proprietor, but the proprietor was a gentleman he had wronged in his early life, and he had been looking for Mr. Rawsberry for twenty years. An account of the meeting is best left out. Suffice to say that many edibles and soups were wasted in the ensuing excitement. Mr. Rawsberry decided that flirting does not pay.

## BISON.

THE YELLOW STAR (Three Parts—Oct. 16).—The cast: Marie Walcamp, Frank Newbery, Kingsley Benedict.

The Secret Service is baffled by a band that is smuggling in Chinese. The chief of the department has assigned Robert Wharton to take charge of the case and in spite of his utmost efforts the smugglers are still at large. William Harwood is chief clerk to the chief of the service, and on the side is connected with the smugglers. Claire Morton, one of the stenographers in the office, and Robert are sweethearts. The office is tipped off regarding the arrival of a ship from the Orient, suspected of carrying contraband Chinese, and the chief assigns Robert to the case. Robert and his men watch the ship and observe a gang unloading a cargo of big boxes. They are suspected and followed to their den, but the smugglers are too wary for them and the boxes, on being opened, contain merchandise. On making his report to the chief, Robert receives a reprimand and is told that he will be given one more chance.

The Secret Service Office receives a call that night from the night watchman, and Robert with his men hurry to the scene. Howard, one of the smugglers, is shot. Robert picks up a yellow star one of the smugglers dropped, and is again reprimanded for his failure when he returns to the office. Howard does not appear at his desk the next day and Claire, who has been assigned to do his work, finds stationery bearing an imprint of the yellow star, a code book, and concludes that he is one of the smugglers. Robert turns in his resignation and the chief tells him that if he can apprehend the smugglers, he will make a big jump up the ladder of promotion. While wandering about the warehouses, he sees a gang of linemen at work and, showing his star, climbs to the top of a house and peers in. He sees men going into a secret room and each of them shows a yellow star like the one he has found. Robert leaves unnoticed by the gang. On his arrival at the office, Claire tells him of her discoveries.

She pleads for a chance to take the letter to the smugglers on the pretext she comes from Harwood. He finally consents and she is successful in finding her way to their room. Robert and his men follow and hide nearby. When she starts to leave, one of the men insists on returning with her to Harwood to collect the money and she is powerless to resist. As soon as she and the smuggler come out, Robert conceives a plan and, calling an officer to his aid, captures the man and Claire. The smuggler escapes, however, and hurries to Harwood and tells of his experience. Harwood accompanies him back to the den. Claire tells of her experiences and Robert plans to capture the gang that night.

She again returns to the house, and says Harwood was short of money, when Harwood himself steps out. She is bound and gagged. Meanwhile, Robert and his men have surrounded the place and have a revenue cutter nearby. In the excitement the trap in the floor is opened and Claire falls through. Bob sees her in the water and, diving in, saves her. He then gives the signal and his men rush in. The gang is all run in and Robert insists that all the credit is due to Claire, but she, happy in the thought of his promotion, modestly refuses the credit and tells the chief that it is due to Robert's aggressive ability.

## JOKER.

NO BABES ALLOWED (Oct. 9).—The cast: Milburn Moranti, Gale Henry, Max Asher, William Franey.

Freddie and his wife come to the city for a change and try to get lodgings, but in vain, for they have with them a small baby, and all lodging houses have signs out "No Babies Allowed." Concluding that they must spend the night in the street, Hubby suddenly remembers that he has an uncle in the city and they make all haste to reach his home. Uncle Schultz lives in state in his bachelor quarters and is attended by a negro servant. He and two cronies are having a fine time, when Freddie, wife and baby enter. There is a joyful meeting and after Freddie tells his troubles, Uncle agrees to care for the baby until they find lodgings. Relieved of the child, the pair now find little trouble in securing lodgings.

Uncle Schultz and his cronies find much enjoyment in the baby. Meanwhile, Freddie and his wife, settled at last, begin to long for their baby. Wife smuggles the baby into the house in a basket of vegetables. The youngster begins to cry and the landlady tells the young people to either move or put the baby in a foundling home. They agree to the latter course. The infant is later adopted by Uncle Schultz. Feeling the loss of their child, Freddie and his wife decide to visit baby, but great is their astonishment to learn that it has been adopted. The clerk at the home is unable to give them the name of the person who adopted the child, as ink spilt on the register blots out the name. But Freddie and his wife, who run about the streets looking at every child they meet, come upon their beloved offspring as Uncle Schultz is taking the baby out for an airing. Explanations set everything right.

## BROADWAY UNIVERSAL FEATURE.

THE MAN OF SHAME (Five Parts—Oct. 11).—Roger and Luvesan have a quarrel over cards and arrange to fight a duel at dawn. In the duel Luvesan loses two fingers. Having been made an outcast by his brother officers he hates Roger for it and vows vengeance on him. Roger returns to Paris, where he meets Julia, an adventuress. He falls in love with her—and then Roger is called to the front. There his life is saved by one Lucien de Noirville.

On their way to Paris, Roger is invited to Lucien's home and discovers that Julia is Lucien's wife. Out of duty to Lucien, Roger severs his friendship with Julia, who becomes resentful. Roger visits his uncle's country home and falls in love with Marie, the ward of his relation. Julia hears of the coming wedding of Roger and Marie and is furious. Seven

MINA COMEDIES
One-reel Riots of Fun
RELEASED EVERY THURSDAY ON THE GENERAL FILM PROGRAM

years pass. Roger and Marie have a child, a girl of five. Roger is a devoted husband. Julia has made several attempts to win him back, but so far has failed.

Roger is a banker. He holds a large sum in trust for a rich man, Gerbier. Luvesan is constantly writing Gerbier that Roger's bank is in trouble. Luvesan and Gerbier meet. Luvesan shows Gerbier that he has drawn all his money from the bank and urges Gerbier to do likewise. Gerbier begins to think there is some truth in these rumors and goes to Roger to get his money. Just before this incident Julia has visited Roger and asks him to advance her 100,000 francs. When he refuses, she claims she will be arrested for her debts—and so, more for Lucien's sake than for her's—he gives her the loan and leaves his bank in difficulties.

When Gerbier asks for his money Roger cannot pay it. Gerbier demands it by the next day. Luvesan visits Julia and unfolds a plan to take 100,000 francs from Gerbier's safe, have Julia return them to Roger and then await results. Luvesan steals into Gerbier's home intent upon robbing. The old man makes a hard fight to save his gold, and in the struggle is killed. The child, Suzanne, sees all this from the balcony, and the wife is convinced of her husband's guilt when Roger gets money the next day. Letters found on Gerbier, asking him to wait for his money, lead to Roger's arrest. Lucien defends Roger at the trial, and dies suddenly from the shock on hearing that the money Roger received was sent to him by Julia.

The child is called upon to testify. Believing that she is helping her father, she persists in saying that she neither heard nor saw anything of the murder, and the mother is too ill to appear. Thus Roger is sentenced to life imprisonment. Marie visits Roger in jail and sees Luvesan lurking in the neighborhood of the prison. She is impressed with his striking resemblance to her husband and concludes that he is the real murderer.

Tristot, an old political friend, gets Roger out of jail at midnight and has a horse waiting to take him to an ocean steamer, where his wife is waiting with Suzanne to say farewell. She tells him of Luvesan, and Roger realizes that Luvesan, his old enemy, is the real criminal and refuses to leave the country, determined he will stay and prove his innocence. To prevent this Luvesan puts the police on his track as an escaped convict. Roger overhears a conversation between Luvesan and Julia and sends for her to visit him at his place of hiding. Julia goes there, believing that he wishes to renew his former love affair. Roger tries to get her to confess and she breaks down and tells him all.

Luvesan, who has tracked Roger, arrives ahead of the police, breaks in and covers Roger with a revolver. Julia, fearing for the man she loves, gets between, grabs at the gun. It goes off. She is shot as the police enter. She tells all, vindicates Roger and accuses Luvesan. The police, noting that Luvesan wants to run away, catch him. Julia dies, begging forgiveness. Luvesan is sent to jail, while Roger returns to his family.

## UNIVERSAL SPECIAL FEATURES.

THE BROKEN COIN (Episode No. 17, "The Castaways"—Two Parts—Oct. 10).—Count Frederick in his motor boat comes alongside the gigantic ocean liner demanding of the captain the release of Kitty Grey, whom he insists is on board. The captain denies that she is there and Count Frederick, feeling sure that she is some place on the boat, climbs aboard. After a heated argument the captain is about to force Count Frederick to leave the boat when he notices a strange expression on the faces of two of the deck hands whom he had sent to the hold of the ship when the passengers heard the strange cries. Thinking there might be some truth in what Count Frederick says, he calls the deck hands and demands that they go below to look again. Followed closely by Count Frederick and the captain, the two deck hands do their captain's bidding.

In the meantime in the hold of the ship the unconscious Roleaux comes to, just as the engineer discovers that a boiler has been tampered with.

Frederick, the captain and the two deck hands reach the hold of the boat and discover Roleaux, and after searching a while they find Kitty under a bundle of gunny-sacks. A commotion is heard on the main deck, and the captain, rushing ahead, comes face to face with the engineer, who tells him the trouble with the boiler. A moment later an explosion occurs and the ship starts to sink. Frederick and Roleaux keep hold of Kitty and try to get her into one of the lifeboats, but are forced back by the half-crazed women and other passengers.

Back in Grahaffen, Count Sachio and his king plan to get the other part of the charred paper which Sachio has found in the palace during the revolution. Seeking to gain entrance to the palace of Gretzhoffen, Sachio, relying on the weak character of King Michael, sends him a letter asking if they cannot again be friends. Kitty, Count Frederick and Roleaux succeed in grasping hold of a piece of wreckage as the ill-fated boat goes down. Other drowning passengers vainly trying to grasp the same piece of wreckage, finally force Roleaux and Count Frederick to loosen their hold on Kitty and the piece of wreckage. They try madly to swim to Kitty, but the drowning passengers prevent them from reaching her, and they helplessly flounder in the water, watching Kitty disappear from view. Grasping hold of a small piece of timber, Frederick and Roleaux keep afloat until unconsciousness overtakes them.

Frederick recovers with a terrible thirst He revives the unconscious Roleaux. By frantically waving a part of their clothing the men manage to attract the attention of the natives of a distant piece of land. Their rescuers cannot understand their language, but notwithstanding the natives take the shipwrecked men to land. In the meantime the other women that were on the same piece of wreckage all finally lose their hold, one by one, until Kitty is left alone with no one in sight but the floating bodies. She finally loses consciousness, and after what seems several hours she awakens to find herself not in midocean, but on the beach of a strange island. Kitty is about to get up when she sees rising from behind the palm trees wild-looking natives raising their spears. They crawl toward her as the episode ends.

## UNIVERSAL.

ANIMATED WEEKLY NO. 187 (Oct. 6).—Parade After Fifty Years.—30,000 G. A. R. veterans at annual reunion march down same avenue as they did in 1865—Washington, D. C. Subtitle: President reviews old soldiers.

Opening $400,000 Playground.—Poor kiddies frolic at dedication of park and swimming pool amid factories—Brooklyn, N. Y.

U. S. Submarine's Victims.—Bringing home heroes who died under sea in F-4 at Honolulu—San Francisco, Cal. Subtitles: "Taps" for identified dead—San Francisco, Cal. Funeral of 14 unidentified—Washington, D. C.

Double Balloon Ascension.—Triple parachute drop features trip of aeronauts—Spokane, Wash. Subtitle: Our biggest bull—$50,000 "Beau Perfection" wins fair's blue ribbon.

Movie Star Plays Monarch.—Contest winner and consort entering exposition grounds at film folks' carnival—San Diego, Cal.

Recruiting in England.—Newly enlisted soldiers on parade after donning uniform—London, Eng. Subtitles: Pleading for more soldiers. Presentation of statuette to bandmaster of popular recruiting band.

Crown Prince Reviews Hussars.—Kaiser's heir, now commanding on battle line, sees his old regiment.

Business Men Map City.—Rotary Club covers corners with street signs—San Jose, Cal.

New Lord Mayor.—British troops defile before Legion of Honor hero, recently inaugurated—London, Eng.

Notables at Movie City.—Ex-President Taft sees how pictures are made—Universal City, Cal. Subtitles: Mr. and Mrs. Nicholas Longworth. Madame Melba meets a bear.

Citizen "Rookies."—Volunteers put through paces by regular army officers at military training camp—Fort Sheridan, Ill.

Burning Century-Old Frigate.—"Independence," pride of Navy of 1812, destroyed for her copper—San Francisco, Cal.

Castles in the Air.—Mr. and Mrs. Vernon Castle, famous dancers, take lessons in flying hydro-aeroplane—Chicago, Ill.

President Casts Vote.—Nation's executive travels from capitol for primary—Princeton, N. J.

Cartoons by the world-famous caricaturist, Hy. Mayer.

# Mutual Film Corp.

## NOVELTY.

THE CORSICAN BROTHERS UP TO DATE (Oct. 4).—The cast: Will Browning, Edith Thornton, Joe Burke and W. G. Don.

The Corsican Brothers, Nap and Bony, both fall in love with the Count's daughter. Nap is fat and Bony is thin. Naturally, the fat brother falls the harder. The Count does not approve of his daughter's suitor, so he sends the soul of poor Nap to Elysium. The thin brother is left alone, but the fat one's spirit hovers near to guide and protect him. The Count finds it incumbent upon himself to continue his warfare on the remaining Corsican. He calls for a duel in the woods. Secretly, he instructs one of his soldiers to take a cannon behind the hill and fire at the brother while he is duelling with the Count. Thus does the cruel father mean to dispose a second time of his daughter's true love. The duel begins. It is *some* duel—for both the Count and the Corsican are fancy fencers. When, at last, the cannon goes off, the ball strikes the ground near the Corsican. Bony hurls it back at the man who shot it with such force that the soldier drops dead. The Count picks up a huge stick. But every time he tries to bring it down upon the head of the thin brother, the soul of the fat one appears, seizes the club and suspends it in mid-air. The bewildered Count cannot account for this trick. At last he gives it up. The thin brother wins the Count's daughter; while the soul of the fat brother, having saved Bony from destruction, ascends on high amidst the strains of hallelujah music.

## MUTUAL.

MUTUAL WEEKLY NO. 40 (Oct. 7).

Chicago, Ill.—600 business men beging training as soldiers at Fort Sheridan.

Mt. Hood, Wash.—Mules packing lumber to mountain top for construction of Forestry Service Fire Look-Out Tower. Subtitle—Fire Rangers will have clear view of the surrounding country for hundreds of miles.

New York City.—National Guardsmen give mimic war show. Subtitles—10,000 of city's troops turn Van Cortlandt Park into armed camp for day. Cornelius Vanderbilt. Governor Whitman.

Nassau, Bahama Islands.—Bahama's contingent leaves for the front. Governor and Lady Allardyce attend departure of troops off for the firing line.

Brooklyn, N. Y.—Miss Isla Tudor celebrates 12th birthday by having breakfast with "Baltimore," famous Bostock lion. Subtitles—Twelve years ago she was christened in a cage among 27 lions. This lion, with other Bostock animals, is now appearing in Centaur Features on the Mutual program.

Latest Paris Fashions.—(Costumes by courtesy of J. M. Gidding & Co., Fifth ave., New York.) An exquisite Callot model of purple velour, trimmed with mole, and a Beer model coat of Belgian blue chiffon velvet with gray opossum collar and cuffs. A seal-trimmed sport sweater of navy and white striped pussy willow silk. A pretty dance frock of satin d'amour and tulle white. Robert model. Wine embossed evening wrap with toupe fox fur.

Columbus, Ohio.—Annual convention of the National Association of Stationary Engineers is held here.

New York City.—The hippopotami family moves into winter quarters. Subtitle—Caliph II and Mrs. Murphy and her baby seek indoor warmth.

San Francisco, Cal.—Two victims of the submarine F-4 disaster are buried here with military honors.

## GAUMONT.

BIZZY IZZY (Two Parts—Sept. 24).—Featuring George Sidney.

Bizzy Izzy is in the cloak trade. Although Muggs, his cloak model, is not unattractive to him, she is the cause of his losing a lot of business. Being homely as mud, with a figure

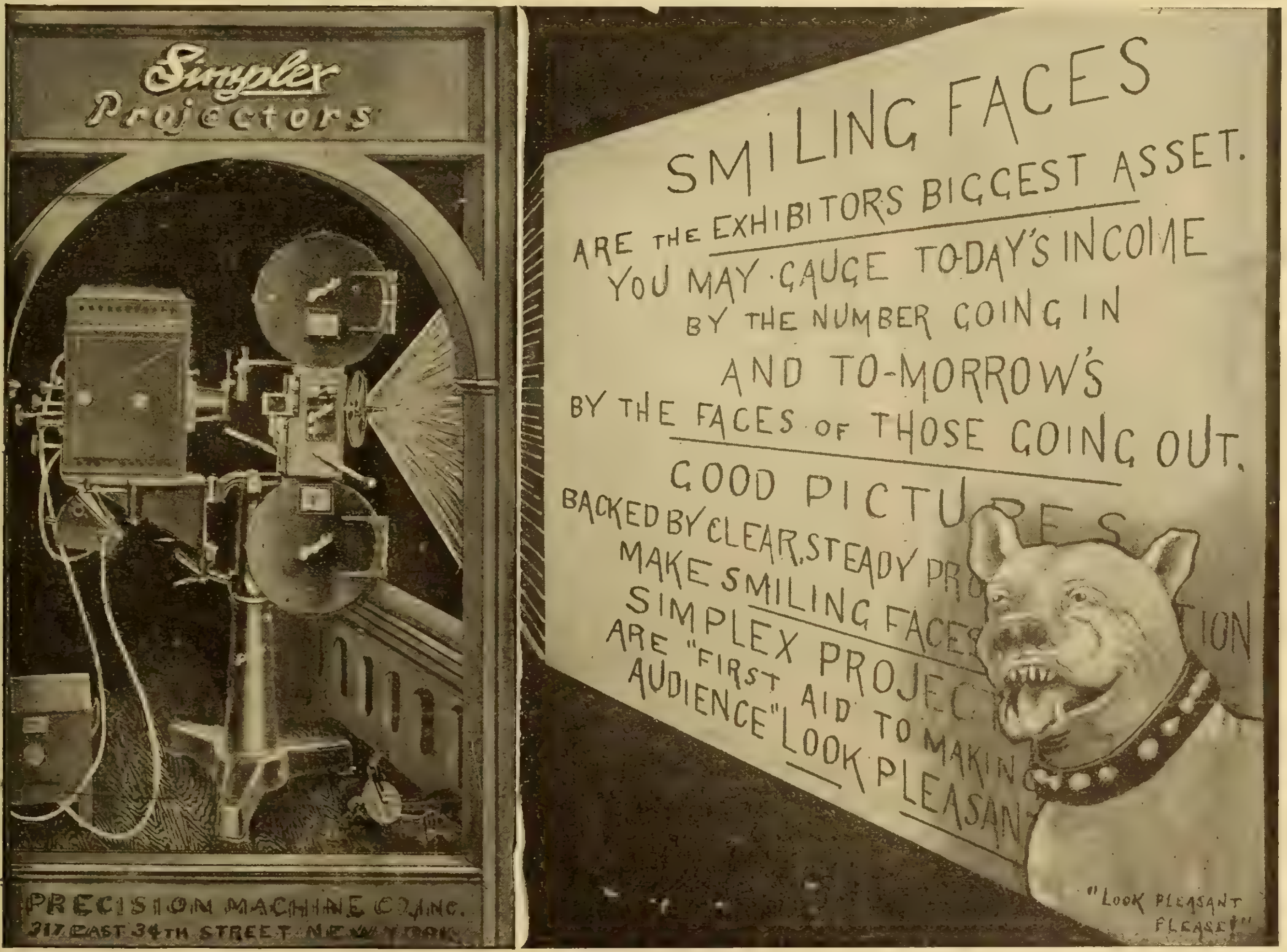
MINA COMEDIES
SEND THE AUDIENCE AWAY WITH A SMILE
RELEASED EVERY THURSDAY ON THE GENERAL FILM PROGRAM

# $MILE$

**The Exhibitor should write it!**

**For a satisfied smile when leaving the house is a promissory note for future fees.**

**TO SUCCEED YOU MUST PLEASE YOUR AUDIENCE**
**"AND WE KNOW IT":—SO ARE MAKING**


Simplex
Projectors
PRECISION MACHINE CO. INC.
317 EAST 34TH STREET NEW YORK
SMILING FACES
ARE THE EXHIBITORS BIGGEST ASSET.
YOU MAY GAUGE TO-DAY'S INCOME
BY THE NUMBER GOING IN
AND TO-MORROW'S
BY THE FACES OF THOSE GOING OUT.
GOOD PICTU
BACKED BY CLEAR, STEADY PRO TION
MAKE SMILING FACES
SIMPLEX PROJEC
ARE "FIRST AID TO MAKING
AUDIENCE" LOOK PLEASAN
"LOOK PLEASANT PLEASE!"

**SIMPLEX PROJECTORS ABSOLUTELY RIGHT, From Start to Finish.**

**Simplex**
TRADE MARK REG.

**The PROJECTOR that received the UNANIMOUS APPROVAL of the**
**U. S. GOVERNMENT WAR DEPARTMENT**
**and**
**GRAND PRIZE—PANAMA-PACIFIC INTERNATIONAL EXPOSITION**
**Send for Catalog "A"**

MADE AND GUARANTEED BY

**THE PRECISION MACHINE CO. INC.**
**317 East 34th: St— New York**

like a toothpick, she fails to display to advantage the garments in which she parades for the delectation of the buyers. At last, Izzy's office manager persuades him to advertise for a beautiful model. Maisy, fair of form and face, answers the ad. She has been having trouble with her husband, who cannot see but that her last year's hat is good enough for another season, and the rebellious young wife is delighted when Izzy selects her out of the multitude of applicants.

Frank, Maisy's husband, finds a clue in the newspaper from which she has torn the advertisement, and buying another copy, discovers Izzy's address. Rushing to the cloak maker's establishment, he demands his wife. Izzy's protestations of ignorance are of no avail, for Frank suddenly spies on the table the source of all his troubles. "Whose hat is that?" he cries. "It's yours for a dollar," rejoins Izzy, always with an eye to business. Frank leaves in disgust. On the stairs, however, he hears Maisy's voice. Rushing back to thrash Izzy, Frank finds that again his recalcitrant bride has given him the slip.

An hour later he has the pleasure of rescuing Maisy from an embarrassing position in a restaurant, where Izzy has left her to pay the bill. They are attacked on the sidewalk by Izzy, who has equipped himself with boxing-gloves, putting a horse-shoe in one of the gloves for luck. By mistake, the cloak-maker places an uppercut on Maisy's jaw instead of her husband's. Muggs and her brother happen along, bent on revenge. They have Izzy arrested. Maisy goes home with her spouse. And Izzy is compelled to give Muggs back her old job.

## FALSTAFF.

COUSIN CLARA'S COOK BOOK (Oct. 4).—The cast: William Howell, Winifred Lane and Riley Chamberlain.

Bings was a clever book agent—but he ran up against a snag in trying to dispose of "Cousin Clara's Cook Book." "It sure is a tough one," he confided to the manager of the branch office. "Perhaps it's the war. Anyway, something is wrong with the people. I don't mind the usual insults, and since I put that board in the seat of my trousers I thought I was immune. But the populace is finding all sorts of new ways to injure me. Besides, no one will buy a book." A pretty girl, who sat in the office, taking in the talk, raised to Bings a face eloquent with sympathy. Then she gazed appealingly at the manager, who promptly introduced Bings. "I am so sorry, Mr. Bings," murmured she, "so very, very sorry. You see, I wrote the book. I am Cousin Clara. Father is an invalid, and so poor. We have a tiny, tiny farm, with a big, big mortgage. I wanted to help. First, I wrote a play for Mr. Belasco, but he was too busy to reproduce it. So I decided to compose a cook book. The recipes really are excellent—at least, I have been told so." She dropped her eyes a moment, then glanced up again archly. "When our kind manager," she resumed, "said you were to handle the book, I rejoiced, for I had heard what a wonder you are. It discourages me deeply to learn that you have failed. Now I fear that nothing can keep the mortgage away from father's little farm!"

Cousin Clara wept gracefully, and the heart of Bings was touched. Also, it was a case of love at first sight. A desperate plan came to him. Calling up the editor of the local paper, and introducing himself as "Dr. Hupple," proprietor of a private sanitarium for the insane, he imparted an exciting piece of information. "One of my patients has escaped," he explained. "He is a sufferer from a disease with a long Latin name, which scarcely could be understood over the phone. The unfortunate man used to be a book agent, and I fear that his weak mind may return to his old vocation. Warn your readers that if he calls to solicit patronage, that they must immediately subscribe, no matter what the book may be. Give him money for a subscription and he is harmless. But refuse him, and I cannot answer for the consequences. He was the most dangerous patient I had, and is capable of handling with ease six strong men."

The paper printed the warning. It made a good story. All the neighborhood read it, and shuddered. The maniac book agent soon appeared. He was armed with "Cousin Clara's Cook Book"—and no one dared refuse to subscribe for a copy. After one busy day, however, he ceased to call. That night, ready to drop, Bings staggered into the office, his pockets bulging. He turned the pockets inside out. But did Cousin Clara fall into his arms, crying, "My preserver! Take your reward!" She did not. She marshalled forward a hulking youth, and thanking Bings sweetly for his exertions, explained that now she could marry Tommy Banks without waiting for him to get a raise of salary. Bings has left the book agent business forever.

DICKY'S DEMON DACHSHUND (Oct. 7).—The cast: Burnett Parker, Frances Keyes and William Carroll.

Dicky is a "Summer boy," doted upon by all the girls at Seacrest Villa. "A society man from New York," they call him—though the rumor also floats abroad that Dicky sells stockings at Macy's. This charge, however, is laid to some jealous male, and the girls are only too willing to discredit it. Three young men at the villa, who have been cut out by the newcomer, scheme to get even with Dicky. Their landlady despises dogs, and will not permit one on the premises. The conspirators send Dicky a letter, supposedly signed by a lady of rank, asking him to take care of her pet dog, Fritz, "from the imperial kennels in Berlin and valued at $20,000." The animal accompanying the missive is a baby dachshund. The landlady, however, has fallen under the spell of Dicky. She consents to let him house the dog in his room—and the schemers, for the nonce, are foiled.

Next day, one of the conspirators, who has the room next to the summer boy, with the help of one of the others, cuts out the woodwork so that he can gain access to the closet where the dog is kept. They then get a phonograph and hire a bloodhound to make a record of sleep-disturbing howls. Early the following morning the concert is turned on. Dicky picks up a golf stick and opens the closet to argue with the baby dachshund. To his dismay, a huge animal steps out. The conspirators, meanwhile, have made a substitution of pets and withdrawn the phonograph. A little later the howls are renewed, and a delegation of boarders call for explanations. Dicky lets them in and tells them that his baby dachshund howled because of growing pains—that he has grown two feet during the night. Naturally, his story is doubted.

Dicky opens the closet door to prove it. He is astounded to discover that the baby dog has returned, while the other animal has vanished. The landlady now glares upon him him and accuses him of having personally barked like a dog just for a practical joke. She invites him to leave the house in the gray dawning. At daylight poor Dicky wanders forth from Seacrest Villa, an outcast. The boarders are assembled on the porch. But no one speaks to him, save a waiter. He says, "The missus asks me to tell you, 'Don't forget the dog, sir.'" Dicky takes from the waiter's hands the baby dachshund and packs him tenderly in his satchel. All the girls go back to their respective sweethearts—while Dicky and the dog face the cold, cold world together.

## GAUMONT.

HIS LORDSHIP'S DILEMMA (Oct. 3).—The cast: W. C. Fields and Bud Ross.

Fields, a remittance man, with tears in his eyes, informs his valet, Bud, that he is broke and that they must both look for jobs. Unknown to each other, they obtain work carrying advertising signs. Fields stalks the streets under an immense restaurant placard, while Bud staggers along announcing a new brand of indigestion tablets. One day they meet. Fields, having been paid a dollar in advance for his services, invites Bud to have a drink. While Fields engages the bartender in conversation, Bud fills his pockets with free lunch. Fields manages to pour down three drinks for the price of one, and sticking a piece of chewing gum on the end of his cane, he succeeds in hooking up again the dollar with which he had paid for the Scotch.

Last, but not least, the big-hearted bartender blows them each to a good cigar. Fields and Bud, blessing their luck, retire to the park to enjoy the spoils. Finding a newspaper handy, they read that Lord Swan has won a Fifth avenue heiress, Dolla Bills, by his wonderful golf playing. Fields lies down on a bench to take his afternoon nap, and is visited by a beautiful dream. He does not win *his* heiress by golf playing, exactly, but by his skill and bravery in using one of the clubs to whack a bomb planted by two black-handers on the steps of Mr. Moneybags' palatial home. He wakes embracing Bud, who cannot control his laughter. In disappointed rage. Fields pushes his ex-valet off the bench into the lake. As the latter fails to rise to the surface, Fields wanders away, realizing that now he must fight his battles single-handed.

## MUSTANG.

"TWO SPOT" JOE (Two Parts—Oct. 15).—The cast: E. Forrest Taylor, Jack Richardson, Anna Little and Louise Lester.

Tom and Jennie, recently married, finding few chances for advancement in the East, decide to go West. Tom goes and leaves Jennie with his mother, promising to send for them. Tom is a weak character and is soon lured into the dance hall life. He squanders his money on Stella, a dance hall girl. Broke, he writes to his mother for funds, representing that he needs money to develop a valuable claim. She sends it, and wife and mother take in sewing to support themselves.

Tom immediately spends the money on Stella and boasts of it. He is overheard by "Two Spot" Joe, who sees a locket containing the pictures of Tom's wife and mother. Tom stakes the locket in gambling with "Two Spot" Joe, and loses it. "Two Spot" keeps it, supposing the pictures of Jennie to be Tom's sister. Tom leaves with Stella.

A bank in the East fails and Tom's mother loses all her money. The shock of it kills her. Jennie goes West, supposing that Tom is prospering. Tom is arrested for a hold-up and jailed. Joe gets Jennie's letter, goes to the jail, releases Tom, gives him money, and tells him to "beat it." Joe cares for Jennie on her arrival, and tells her Tom died rescuing a man in a mine. He discovers that she is a wife instead of Tom's sister, and he loves her deeply. Tom hears that Joe and Jennie are living together, and starts back to kill Joe, falls over a precipice and is killed. Joe, realizing the mistake he has made, leaves a note to Jennie explaining all. As he leaves, he finds Tom's body, buries it and rushes back to Jennie. He discovers her as she is about to read his note. He takes the note from her and confesses his love.

## CUB.

TAKING A CHANCE (Oct. 15).—The cast: George Ovey, Jefferson Osborne, Louis Fitzroy, George George, Ray Lincoln, Janet Sully, Miss Horner, Miss Callanan, Goldie Colwell, Louis Fitzroy, Arthur Mund.

With their funds entirely exhausted, Jerry and Hank are in a quandary to obtain further means of sustenance. They have tried several methods without success. Disconsolate, they wander to the town depot, arriving just as a troupe of Uncle Tom's Cabin players step from the train. Anxious to get business the company manager commissions Jerry to pass out heralds among the townspeople. The work is distasteful to Jerry, who decides that the heralds can be used to better advantage. He and Hank follow the actors to the hotel and with the heralds as credentials proclaim themselves as members of the troupe to the gullible hotel proprietor, who forthwith provides them with a meal. While Jerry and Hank are disporting themselves the manager enters, and looking at the register, inquires how Jerry and Hank's names happen to appear there as with his company. The light dawning upon him, the hotel man drags the impostors from the dining room.

As they reach the desk another commotion is on. Little Eva and the Angel of Death quit and leave. Without the pair there can be no performance and to starve off such an event the manager hires Jerry and Hank to play the parts. After a lot of adventures Jerry and Hank arrive at the theater that night and are made up for their roles. Their make-up is funny, but their performance funnier and it ends up in a riot, with the audience, such as there is of it, egging them on. The other performers, angered because the show is broken up, start after the disturbers, who by this time have reached the street.

In their queer garb they seek shelter in a house which is occupied by a spiritualistic medium and enter just as a seance is at its height. The spiritualists assume that Jerry

MINA COMEDIES
FIRST IN FUN
RELEASED EVERY THURSDAY ON THE GENERAL FILM PROGRAM

# TOM TERRISS

***Latest Release***

***Now Ready***

PRODUCTION

# PAPA'S WIFE

***Two Reels of Real Comedy*** ***A Refining Influence on Any Program***

**Here's a photoplay feature which has been made to supply the crying need of exhibitors whose patrons are tired to death of the kind of screen fun that appeals only to the eye, and not to the mind—the kind of so-called comedy that makes one wonder why he laughed.**

**"PAPA'S WIFE" makes its merriment without the aid of the slapstick and provokes its laughter because of the clean, unmistakable humor of situations which are real and true to life.**

Presented by a Cast of Players Who Have Excelled for Years in the Presentation of Real Comedy on the Legitimate Stage.

Direction, Mr. Tom Terriss

**"THE PEARL OF THE ANTILLES" and "THE FLAME OF PASSION,"**

The two Terris Dramatic Masterpieces just released, are getting big money for exhibitors throughout the country.

YOUR PATRONS ARE ANXIOUS TO SEE THEM. YOU OUGHT TO BOOK THEM

WIRE OR WRITE OUR NEAREST BRANCH OFFICE

**New York,** 382 Sixth Avenue
**Philadelphia,** 1325 Vine Street
**Cleveland,** 307 Columbia Bldg.
**Pittsburgh,** 422 Penn Avenue
**Syracuse,** 214 E. Fayette Street
**Kansas City,** 928 Main Street

## THE PICTURE PLAYHOUSE FILM Co

**Chicago,** 5 So. Wabash Avenue
**Dallas,** 1911 Commerce Street
**Montreal,** 204 St. Catherine St., W.
**Toronto,** 39 Adelaide Street W.
**Boston,** 23 Piedmont Street
**St. Louis,** 3431 Olive Street

and Hank are real spirits and bow their heads before them, while the medium stands triumphant at the head of the group. Then the illusion is spoiled, for the Uncle Tom actors have followed Jerry and Hank and enter at this moment. A merry time follows, but Jerry and Hank get out of the enemy's clutches and are last seen running full speed down the road.

## THANHOUSER.

THE LIGHT ON THE REEF (Two Parts—Oct. 5).—The cast: Morris Foster, Winifred Kingston, Samuel Niblack.

The little dancer drank of the cup of pleasure, and now realized its futility. She was the favorite at the dance hall, and one of her admirers, a man of wealth, had been very persistent in his attentions, but the girl sought a man different from those whom she has met. Some time later she was knocked down by an automobile which did not stop, and she was rescued by a stalwart young man, who carried her to the nearest hospital. He was the keeper of a lighthouse on a distant island. Ever since the death of his parents he had led a solitary existence tending the light. During the girl's illness the young man called to see her, and soon he began to feel that the lighthouse would be much more cheerful with two instead of one, while the girl realized that she had grown to love her new friend. She did not tell him of her past life, but when questioned as to what she did for a living, the young man was informed that she worked in a store. They were soon married and all went along happily for months until the wife's dance hall admirer chanced to come to the island. He recognized her and told the husband all. The wife did not deny the accusation, and pleaded with her husband to forgive, but he remained obdurate, and told her to leave his home immediately. She did and found refuge in the hut of a fishing couple on the mainland.

The husband's grief over the breaking up of his home was hard for him to bear, and one fateful morning he went to the mainland, met bad companions and took to drink. The effect of the liquor made him drowsy, and he fell asleep. When he awoke it was evening, and his wife's former admirer was standing near him. The man of the world chanced to enter the saloon, saw the sleeping man and remarked that the lighthouse is dark to-night. The lighthouse keeper realized the meaning of his words in a flash and rushed out of the saloon. As he reached the beach a remarkable thing occurred. For the great light, at first dark, suddenly became illumined and cast its rays in all directions across the sea. Some one had taken his place. The truth was learned when the lighthouse keeper reached the island. His wife, despised and cast off, had risked her life, swam to the island and kindled the light. She was asleep, exhausted from her great task, as the man entered the lighthouse, but awoke as he kneeled beside her and a reconciliation followed.

THE HAS BEEN (Oct. 10).—The cast: Wayne Aery, George M. Marlo.

For years the sheriff of Jericho county had been one of the most respected men in his community, working hard to make enough money to send his son to college so that he might be a lawyer. At the conclusion of the son's college course he came home to Roseburg, the little western town where the sheriff made his home. The son hung up his shingle and waited for clients, but somehow or other they did not come as fast as either he or his father had believed they would. To complicate matters, Eleanor, the eastern sweetheart of the sheriff's son, continually wrote for him to hurry up and make enough money to marry her, for she was tired of keeping school and wanted to come out West to live.

Suddenly things began to happen in Jericho county. One crime after another took place—banks were robbed, stages and mail trains held up, to say nothing of numbers of lesser robberies. It was up to the sheriff to "get" his robber or have his reputation suffer. Word was brought to him one day of another robbery, and it was also known which way the robber had made his escape this time. The sheriff went out after his man alone, telling them to have the posse follow.

That day was the beginning of the turning point in the sheriff's life. Nobody could tell how it was, but for the first time he didn't get his man. Broken-hearted over his failure, apparently, the sheriff returned to town, where his first action was to resign as sheriff and relinquish his cherished star of office. From bad to worse he went when he got started on the downward trail. He even came to avoid the beloved son and none ever saw him go near the little law office where things were becoming prosperous.

For a long time after the sheriff's resignation, however, nothing more was heard of the bold bandit, but one night he came back and the bank of Roseburg gave up its tribute. The posse and their new sheriff got an early start, but when they first caught sight of their quarry they discovered that the old has-been" had "come back," for he was ahead of them, riding hard on the trail of the robber who was putting forth all energy to reach the border.

They finally reached the robber and the "has-been," but it was across the border they found them. The "has-been" had his robber this time, and he intended to keep him for himself, for he was bound, and the old sheriff stood up against the lot of men with drawn rifle, telling them they could not get his prisoner. They might have the loot, though, he said, for before he settled his prisoner he had discovered the hiding place. "If you find it, let me know by building a fire on the hill," said the old man, "then I'll know what to do." A bonfire proved the robber had told the truth, but it brought no gladness to the heart of the robber, who believed death only his portion. When the sheriff unbound him, he stood up like a man for the shot, revealing to one of the men who had returned and unintentionally overheard—and saw—the face of the sheriff's respected son! It was not to kill his son, though that he had saved him, but to start away with him on a new life.

## AMERICAN.

THE BLOT ON THE SHIELD (Two Parts—Oct. 18).—The cast: Dick Le Reno, Vivian Rich, Walter Spencer.

Col. Taliaferro, a proud Kentuckian, lives on his country estate with his only daughter, Sallie. It is his ambition to preserve the family honor unsullied, as it has been for the past five hundred years. On her eighteenth birthday, he presents his daughter with a beautiful necklace, and, pointing to the family shield, impresses upon her his desire that she will always respect the family name and preserve the family honor.

William Copeland, down on his luck, tramping through the country, comes upon a band of tramps, who invite him to take part in a robbery. He resents their insult, and a fight ensues. Speed Allen and his overseer happen along and see Copeland hatless, disheveled and dusty. They also see the camp of the tramps and report the matter to the sheriff. Copeland applies to Col. Taliaferro for work. Allen objects, but Sallie persuades her father to give the young man employment. As time goes on, a strong attachment springs up between the young people and Allen is jealous.

The tramps steal chickens from Allen, and the theft is discovered by the overseer. In the fight that follows, the overseer is killed by the tramps. Copeland is suspected of the murder because Copeland has inherited estates and a title in England and foreign lawyers have advertised for information regarding him, publishing his photograph. When the sheriff comes to arrest Copeland, Sallie hides the young man in her room. In an attempt to escape from the bedroom window he is discovered and arrested.

Fearing that his daughter has been compromised, Col. Taliaferro gives her a revolver to kill herself rather than have the family honor stained. Meantime the tramp who killed the overseer is captured, Copeland is exonerated and advised of his inheritance. He and the colonel rush to Sallie's room just in time to prevent her suicide, the young people are happily reunited and blessed by the colonel.

VISITORS AND VISITEES (Oct. 22).—The cast: Winnifred Greenwood, Edward Coxen, George Field, Lizette Thorne, Frank Thorne.

Martin is a business man in Big City. Ruth is his wife. Purdy is a business man in Little City. Bess is his wife. While Purdy is at

Studio for Sale or Rent

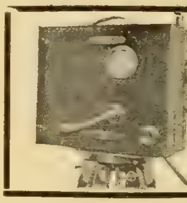
As we are consolidating our Eastern companies at our new large studio at Cliffside, N. J., we will sell or rent the most completely equipped studio in New York City, located at 251 West 19th Street.

Immediate possession given. Address:

KALEM COMPANY
235 West 23d St., New York.

THE STERLING
CAMERA & FILM CO.
Manufacturers of Feature Film Productions
Commercial, Industrial and other Camera Work a Specialty. All Work Guaranteed
145 W. 45th St., New York, N. Y.

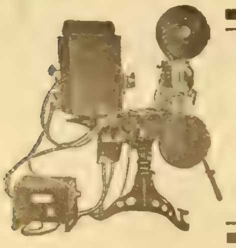
For
POSTERS
Goes Lithographing Co
Chicago



L. A. MOTION PICTURE CO.
Manufactures of high grade studio equipment
215-217 E. Washington Street
LOS ANGELES, CAL.

OUR CATALOGUE OF
BRUSH ELECTRIC LIGHTING SETS
contains more useful information about electric lighting in general than any other book ever issued. Write for it today.
THE CHAS. A. STRELINGER CO.,
Box MP-2, Detroit, Mich., U. S. A.

FULCO FULCO FULCO FULCO
Moving Picture Exhibitors
Get your supplies from FULCO the house that carries everything you need
E. E. FULTON CO., 152 W. Lake St., Chicago
FULCO FULCO FULCO FULCO



THE MASTER MODEL PROJECTOR Judge the American Standard Motion Picture Machine by its work upon the screen; by its low maintenance cost; by its ease and simplicity of operation under constant and heavy grind. Its splendid projecting qualities will hold your patrons, attract new trade. Its sturdy construction and its many original and exclusive features will win your approbation. The elimination of heavy repair bills and all worries regarding the picture machine end of the business will cause you to hold the American Standard in high esteem. For particulars, address,
AMERICAN STANDARD MOTION PICTURE MACHINE COMPANY
One Hundred Ten and Twelve West Fortieth Street, New York

# JUST OUT OF COLLEGE

## GEORGE ADE'S
SPARKLING (5 REEL) COMEDY

## HOLDING THEM OUT

**On Its Second Week's Run at THE FINE ARTS THEATRE, Chicago at 25c., 50c. and $1.00 Prices**

### Read What Chicago's Five Leading Newspapers and the Author Say About It

"Just Out of College" is one of the best film comedies ever seen. The picture is decidedly good. —CHICAGO EXAMINER.

People who are looking for a good laugh in pictureland will do well to see "Just Out of College." It is film humor of good sort, ripplingly easy, with something of a musical comedy swing, clearly photographed and well acted. —CHICAGO TRIBUNE.

"Just Out of College" is chock full of rich and boisterous humor from beginning to end. —CHICAGO EVENING AMERICAN.

It is a corking comedy, one of the best presented in some time and deserves the laughs it receives. —CHICAGO HERALD.

The action is fast, furious and funny; it possesses a wealth of humorous situations, effectively handled, and unquestionably provides good, wholesome entertainment that is bound to satisfy everybody. —CHICAGO DAILY NEWS.

I heartily approve of it. There is everything in the picture that I had in my play. —GEORGE ADE.

## THE ABOVE TESTIMONIALS CLEARLY PROVE THAT IT'S THE SEASON'S BIGGEST COMEDY HIT

**For Bookings in ILLINOIS, WISCONSIN, MICHIGAN, INDIANA and OHIO**

PHONE, WRITE OR WIRE

**F. O. NIELSEN, 611 Schiller Bldg., Chicago, Ill.**

'PHONE CENTRAL 7847

his office, Bess decides she will go to visit Mrs. Martin, and sends a note to Purdy. At the same time Purdy sends a note to Bess that he is going to the Big City on business. Each leaves without the other's knowledge.

At the same time, Ruth Martin decides to visit Bess Purdy and 'phones her husband. Martin is elated. Bess Purdy arrives at Martin's house just as Ruth was preparing to leave. They decide to remain and have a good time, not advising Martin. Purdy visits Martin at his office, and the two men go out for "a night of it," as they suppose Mrs. Martin is visiting Mrs. Purdy. The men return home at 2 a. m. quite intoxicated. The ladies have retired.

"Spider" Barlow, intent on robbing the Martin home, discovers the men having a hard time to get in, and offers to put them to bed. As he assists them into the house he cleverly robs them of their watches, rings and money. Martin gets into Mrs. Purdy's room and Purdy gets into Mrs. Martin's room. The women shriek and then recognize the men and proceed to "bawl them out." Explanations and reconciliations follow, and both men swear "Never Again."

## BEAUTY.

ALIAS JAMES—CHAUFFEUR (Oct. 19).—The cast: Neva Gerber, Frank Borzage, Jimsey Maye.

Frank Barton, apparently a wealthy bachelor, has the reputation among his neighbors of being a woman hater. Neva Stewart, a young and pretty girl who lives next door, decides to invite Frank to a dance. He receives the invitation with pleasure, but declines with regret. Neva is disappointed. She conceives the idea of masquerading as Frank's chauffeur. She bribes his chauffeur and dresses in man's clothes. The chauffeur feigns illness and sends Neva in his place. Frank at once recognizes her, but conceals the fact. They go for a ride in his auto.

He picks up his sister at her home, and, by prearrangement, does not let Neva know who she is. He kisses the sister and is seen by Neva. By this time Neva realizes that she is in love with Frank and becomes very jealous. On their return to Frank's house, Neva starts to tell Frank of her deception, but he stops her with the information that he has loved her for months, showing her a newspaper with her photograph in it. Then he shows her why he let her think he was a woman hater. He shows her a child in bed, and tells her he is a widower and must care for the little tot. Neva is delighted and tells him that she will make as good a nurse as she was chauffeur. They pledge their love, and the scene ends happily for all.

## MUTUAL MASTERPICTURES.

THE BRINK (New York Motion Picture Co.—Four Parts—Oct. 14).—The cast: Forest Winant, Rhea Mitchell, Arthur Maude, Joseph T. Dowling, Lewis Durham.

Paul Martin, dissolute son of a rich father, loses his all at the gambling table. Later, at the club, he meets Grimshaw, wealthy man-about-town, to whom he tells his troubles. The following day the youth, ordered from his home by his irate parents, again meets Grimshaw, who invites him to share his home with him. Paul consents. Several days later Grimshaw reveals to the youth that he is the leader of a gang of society thieves and implores the youth to join forces with him. Penniless, Paul consents and is given the plans of the Kirkland home, in one of the city's suburbs, which Grimshaw has planned to rob. Paul, on Grimshaw's instructions, goes to Bayville, is introduced to Kirkland and later to his young daughter, with whom he later falls in love.

Returning to the city, Paul informs Grimshaw that he is through with the gang and plans to lead a straight life. Grimshaw and "Chicago Red" attack him, bind and gag him and rush to Bayville to carry out the robbery. As they enter the dining room, they are confronted by Beth, Kirkland's daughter, whom they cover with their guns. Her cries, however, had been heard. Meanwhile, Paul, breaking loose from the bonds, engages an auto and is rushed to Bayville, entering as Beth shrieks for help. Chicago Red, leaping from a window, is shot and killed by Beth's father. Grimshaw flees, shouting back so all could hear that they should ask Paul what he knew of the contemplated robbery. Speeding his car around a sharp bend, Grimshaw loses control of the wheel and the machine leaps over a precipice, killing him. Questioned by Beth, Paul tells her everything and she forgives him.

THE MIRACLE OF LIFE (American—Four Parts—Oct. 21).—The cast: Margarita Fischer and Joseph E. Singleton.

A man and a woman who have long been sweethearts are married and are supremely happy in each other's love. Some months after the wedding husband and wife are in attendance at a ball, when suddenly the wife is seized with an intense revulsion against her husband. To him the sudden transition is inexplicable. With her, however, the case is different. She knows what her sudden revulsion means—the coming of a child! The young wife is horror-stricken as she grasps the truth of what has come about. The young wife is loath to give up society. In desperation, she goes to the home of an elderly woman friend, who has knowingly placed herself at the young wife's disposal. From the friend is obtained a deadly potion, a potion that will destroy the young life and restore the prospective mother to the condition in which she may enjoy to the fullest limit the follies which society offers. With the bottle clasped to her bosom, the young wife locks herself in her bed-chamber, intent on following the advice of her friend. Dramatically she places the bottle to her lips, and then falls in a swoon across the bed.

A doctor is standing at the bedside of this young woman. He is sadly shaking his head, while across the room sits the husband. He cannot realize the motive which prompted his wife to do as she has done. He follows the course of least resistance. A decree of divorce is obtained. The husband again establishes a home in which he is happy with a loving wife and children. For a time the young divorcee is happy and gay, enjoying to the fullest measure the life which she preferred to motherhood.

Then comes old age and loneliness. Though plentifully supplied with money, there is an emptiness which funds cannot fill. Day after day, the woman is alone in her large house surrounded by none but servants. Then come visions, visions of a stairway to heaven, up which angels are leading mothers and children. Then comes a vision of death, and the old woman sees herself refused entrance at the gates of heaven. She is turned away, and ordered to the region of everlasting punishment. The visions continue. A sprightly child takes the withered hand, and she is led about through the world. Everywhere, in the kingdoms of animals and plants, she is shown happiness which attends the rearing of young. All this happiness she sees as she is guided by the infant, and it all is denied her through the act of her younger days.

Then comes the awakening. Once more she is the bride of a few months. She is lying across her bed clasping tightly in her hands the bottle which contains the deadly potion. She has seen what the future had in store for her. With a cry she throws the bottle from her, and the hateful contents fall into a bed of flowers, withering and killing the plants it touches. Joyfully, the bride calls to her husband, and the secret is whispered into his ear. He clasps his wife in his arms, and both are happy in the joy which is to come. The little life completes its long journey and arrives at the home it is to bless. There never was a couple more joyful, more supremely happy. The nightmare of the vision has passed. The wife has learned her lesson and learned it well.

## CENTAUR.

STANLEY'S CLOSE CALL (Two Parts—Oct. 14).—The cast: Roy Watson, Edw. Roberts, J. McKernon, Mona Darkfeather, Marie Manley, Mr. Tietze, Anna DeLisle.

The wealthy orphan, Ada Payne, determines against the wishes of her guardian to go to Africa and join her lover, Jack Wilson, whom she supposes to be with Stanley's party. Meanwhile Jack and his chum, Tom Dixon, are returning to America with Nina Mannering, whom

WESTINGHOUSE OZONIZER

**Inexpensive Ventilation**

Now that cool weather is coming, the ventilating problem arises. Everyone shuns the theater that is stuffy and foul.

Keep the air in your theater fresh without an elaborate heating and ventilating system by supplying ozone to the air. Ozone refreshens the air and removes all stuffiness. It is produced cheaply by

**Westinghouse Electric Ozonizers**

One ozonizer uses only 18 watts at maximum output and is sufficient for a seating capacity of 150.

*Write for Folder 4277 for details*

**Westinghouse Electric & Mfg. Co.**

Dept. NR. East Pittsburgh, Pa.

*Sales Offices in 45 American Cities*

**We Furnish Cameramen**

ALSO DO

**PRINTING AND DEVELOPING**

OF THE HIGHEST GRADE

We guarantee all work. Give prompt delivery at lowest prices

**Standard Motion Picture Company**

1621-5 So. Wabash Ave., CHICAGO.

**BE UP TO DATE**

Install

**CORCORAN TANKS**

Get No. 6 Price List

**J. CORCORAN, Inc.** 11½ JOHN STREET NEW YORK CITY

SEND YOUR NEXT ORDER TO

EVERYTHING FOR YOUR PLAYHOUSE

**HOMMEL'S**

COMMERCIAL BUILDING

422 FIRST AVE.

PITTSBURGH, PA.

FOR SUPPLIES AND REPAIR PARTS

In answering advertisements, please mention The Moving Picture World

**MINA COMEDIES**

**SAFETY FIRST—OR YOU'LL DIE LAUGHING AT 'EM!**

RELEASED EVERY THURSDAY ON THE GENERAL FILM PROGRAM

# *Another Box Office Attraction!*

## George Ade's

# "Just Out of College"

(Produced by the Frohman Amusement Corporation)

A Photo-Comedy in 5 Acts
With EUGENE O'BRIEN, formerly with Chas. Frohman
in "The Celebrated Case," and other noted players

## For Bookings in

California
Arizona
Nevada
Washington
Oregon
Louisiana
Florida
Georgia
Alabama
South Carolina
Tennessee
Mississippi
Hawaiian Islands
and Canada

WRITE OR WIRE

# BERT LEVEY CIRCUIT

OF VAUDEVILLE THEATRES

(FEATURE FILM DEPARTMENT)

Alcazar Theatre Building, San Francisco, California

New Orleans Office
704 Title Guarantee Bldg.
V. L. Nicholson, Representative

Los Angeles Office
Republic Theatre Bldg.
Al. Watson, Representative

Canada Office
245 Yonge Street, Toronto
Jack Tripp-Phil Frease, Representatives

## "TILLIE'S PUNCTURED ROMANCE"

with MARIE DRESSLER, CHARLES CHAPLIN and MABEL NORMAND

The Greatest 6-Reel Comedy ever Produced, Breaking Box Office Records Everywhere
Playing Return Dates Everywhere. Write or Wire for Booking.

they have rescued from the Hidden City. They arrive in New York to find Ada gone and resolve to return to Africa and find her. Tom marries Nina and they start. Ada reaches the Hidden City. The guard left behind by Stanley can give her no information. It is an even chance whether he has joined Stanley or has returned to America or is dead. Ada, half distracted, resolves to push forward and join Stanley's party.

Jack, Tom and Nina land on the coast and push forward to the Hidden City with various adventures with animals and natives.

Stanley, seized with fever, is delayed weeks in an interior town. Jack, Tom and Nina reach the Hidden City and find that Ada has been there and has gone forward. Ada falls in with an eccentric old man with an elephant, known as the Jungle Rat. He becomes the companion of her wanderings. Stanley recovers and moves on up the Congo River by boat. Jack is seized with fever and lies at death's door. Ada is captured by natives. The Jungle Rat is left for dead. Stanley is attacked by natives, but beats them off and fires their town, escaping in the confusion.

THE VINDICATION (Two Parts—October 21)—The cast: John Oaker, Mabel Van Buren, C. Baker, John Brennan, W. H. Bainbridge, Capt. Jack Bonavita and Bostock animals.

Bad feeling is engendered between William Burnes and John Carter, both employed in the same office, when the latter takes Burnes to task for making improper proposals to his wife while she visited his office. Secretly Burnes appropriates the funds of the firm for his private use. One night after a session in his favorite gambling den, where he loses all his money, he resolves to visit the office and replenish his supply. The janitor for the firm is a hard but secret drinker. On this particular evening he has fallen to the floor in a stupor, from which he is just recovering in time to see Burnes rifling the cash box. With the idea of holding up Burnes and forcing him to divide he creeps toward the thieving clerk. Burnes springs at the janitor and in the fight which follows is struck and killed by a blow with a heavy ruler, wielded by the janitor. During the struggle he smears his fingers with ink from an overturned bottle. Unwittingly he leaves his finger imprint on the ruler which is tossed away and falls behind a letter file.

Remembering the quarrel between Carter and Burnes the janitor decides to divert suspicion upon the former. Taking a pair of black muslin sleeve protectors from Carter's desk he tears them into shreds and places them in the fingers of the dead man. The next morning the clerks discover Burnes' body. J. B. Prescott, the head of the firm, is called, and he summons the janitor, thinking that he may be able to shed some light on the crime of the night before. The janitor points to Carter's mutilated sleeve protectors in the dead man's hand and directs suspicion upon Carter. The police arrive and take Carter to jail.

At the trial which follows Carter's alibi is so strong that he is acquitted. Prescott, however, refuses to reinstate Carter in his old position and he wanders from place to place vainly endeavoring to obtain employment. At last, moved by desperation, he drops in at an amusement park and begs the animal trainers in charge of the caged beasts in the "Zoo" to allow him to work. One of the trainers has just quit because he was expected to clean the cage of a ferocious lion and the man in charge offers Carter this vacant place. Carter accepts it, and goes into the cage. Suddenly the lion springs upon Carter, whose shrieks bring the other men. They manage to drag the brute off, but Carter is wounded.

In the meantime, while Carter has been searching for work, his wife feels that some clue is to be found in the building and applies for the position of scrub-woman. The janitor gives her the job. During the course of her work, she discovers the ruler which has been tossed behind the file. She finds not only the blood and the hair of Burnes upon it, but the finger prints of the janitor as well. The janitor comes in with his whiskey bottle and attempts to force her to drink. Anxious to get a sample of his finger print she pretends to accept, takes the bottle from him and finds it covered with greasy finger marks. By a ruse she eludes him long enough to send a 'phone call for the police and for the head of the firm and when they arrive they find the maudlin janitor just on the point of forcing the brave woman to pay the greatest price for her temerity. The evidence is so conclusive that the drunkard breaks down and confesses. This completely vindicates Carter.

WANTED
Studio space, including Scenery, Lights and Props.
Write full particulars as to price per day and per week.
Room 300, 51 East 42d St., New York

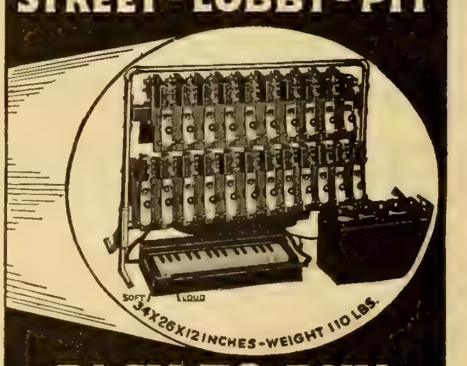
Wanted
Good One Reel Comedy Negatives
Prompt payment
Address: Box 1002, c/o M. P. World.
State Full Particulars.

J-M ASBESTOS BOOTHS AND CURTAINS
Made in styles to meet all requirements. They meet the approval of fire underwriters of every city. Write for Booklet.
H. W. JOHNS-MANVILLE CO.
New York and Every Large City

HARRY K. LUCAS
"THE SUPPLY KING"
ATLANTA, GEORGIA
EVERYTHING FOR THE THEATRE.
50-PAGE ILLUSTRATED SUPPLY CATALOGUE MAILED FREE.

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

DOUBLE YOUR RECEIPTS WITH A DEAGAN ELECTRIC UNAPHONE-CALLIOPE FOR STREET-LOBBY-PIT



EASY TO BUY
EASY TO PLAY
EASY TO CARRY
ALWAYS A HIT
WRITE FOR PARTICULARS
J. C. DEAGAN
DEAGAN BUILDING
1776 BERTEAU AVENUE CHICAGO, ILL.

## CENTAUR STAR FEATURE.

THE PROTEST (Three Parts—Sept. 29).—The cast: Crane Wilbur, P. O. Tabler, Jean Wolf, Ella Oswald, Leona Hutton, Margaret Gibson, Robert Newcombe, Mrs. Jay Hunt, Donald O'Brien, John E. Brennan and Joseph Von Meter.

Molly Fisher, an East Side factory slave, living with her parents and fourteen-year-old sister, is subjected to the taunts of her father and mother and of the neighborhood because of her aspirations to better herself. Skinny Walsh, a political ward heeler and gangster, comes to her aid, but his assistance is only a pretext to get her to live with him. By pretending that he loves Molly, he manages to hide the truth of the motives which prompt him to get Molly in his power, and he thereby gains the consent of her mother to let her daughter marry him. But Molly will not listen, and unable to tolerate the persecutions of her parents, flees with her crippled sister.

Some time later, Molly, having gained a thorough knowledge of stenography and typewriting, obtains a position, but because she refuses to receive the insidious attentions of Walsh, who has managed to locate her, Walsh sees to it that she is summarily discharged. He then forces his unwelcome attentions with renewed energy, and Molly is about to surrender to him when she is prevented by her younger sister, and she drives the gangster from her home. The next day, being unsuccessful in securing a position in a department store, Molly, in a fit of desperation, steals a pocketbook which she finds lying on the counter, and which had been left there by Blanche Armstrong, a society woman and fiancee of Roger Hackett, the district attorney and son of the proprietor of the store. She is caught and brought before Hackett, who, notwithstanding the fact that he is a wealthy married man, has an inordinate lustful longing to consort with young and beautiful women. This desire evidences itself when he lays his eyes upon Molly, and he tells her that she may have her freedom if she will condescend to cast her virtue aside. Calloused, cynical and bitter, and knowing that her past experience with men of the lower walks of life has been such that a woman can rise to their favor if she does not consider her chastity, Molly acquiesces.

Walsh, learns that Molly has yielded to Hackett, whom he knows, and he sets about to bring disgrace upon him. When Molly and Hackett have entered a private dining room in a notorious cafe, Walsh telephones Mrs. Hackett. Roger gets wind of the situation, and, in an endeavor to save his father, is inveigled into the affair himself by the gangster, who has Jerry Flynn, a political boss, and two newspapermen on the job. Roger takes the blame when his mother appears, and Hackett tries to bribe Flynn, but to no avail. The reporters "cover" the event with the district attorney as the central figure. Blanche reads the story in the paper, and forthwith severs her engagement with Rogers, who, meanwhile, is telling Molly that his fight against the corrupt political boss is complete but for the acquisition of certain documents, which are still in Flynn's posssesion.

The following day Molly puts into effect the scheme she has worked out in her mind, and is successful in getting employment in Flynn's office. She attempts to steal the documents, but is caught in the act, and faces the exposure of her double-dealing or the alternative of making her supreme sacrifice. She chooses the latter course, and goes bravely with him to his bachelor apartments. But she experiences a revulsion of feeling and resolves that she cannot submit herself to the licentious demands of Flynn just as Roger, who, having learned of Molly's connection with Flynn from her crippled sister and who, believing that the incident of the day before was a prearranged affair in order that the corrupt political boss might learn through Molly how much material he (Roger) has against him, arrives. Molly's decision crazes Flynn and he fires at her. His aim is bad, however, and he kills Walsh, who was entering through the window to warn the boss. Roger's sharp mind comprehends the situation immediately and his animosity for Molly turns to love. As the story ends, Roger wins his case, Flynn is jailed and Molly is the affianced wife of the district attorney.

FILMS
of every description for sale and for rent at remarkably low prices.
Features of Quality Our Specialty
WRITE FOR LISTS
THE FILM EXCHANGE
37 W. 39th Street, New York, N. Y.

# THE CROWDS GO WHERE "MINUSA" SCREENS ARE USED!

It is only human for people to go where they get the most for their money—and don't you forget it. THEY KNOW!

If you want crowds in your theatre seven days a week just install a "Minusa Gold Fibre Screen." They are constructed to suit the requirements of YOUR THEATRE just like a suit of clothes is built for YOU.

The "Minusa Screen" gives the picture the "true light" in which it was taken and being natural, does not "Tire the Eyes" of your patrons.

If you want to be successful, get the "Minusa," the screen that's "BUILT BY BRAINS."

Send in your specifications NOW—then watch the CROWDS COME.

*Write or wire today for prices and samples.*

MINUSA

## MINUSA CINÉ PRODUCTS COMPANY,

SAINT LOUIS
BROADWAY AT CHESTNUT
CHICAGO
SAN FRANCISCO
PITTSBURGH
CALGARY, ALBERTA
NEW YORK
19 WEST TWENTY-THIRD STREET

SCREENS "BUILT BY BRAINS"

---

# Attention!

## States Rights Buyers

## COMEDIES GET THE MONEY!

WE ARE OPEN TO BIDS ON REMAINING TERRITORY FOR
TWO OF THE FUNNIEST COMEDIES YET PRODUCED

## "DATES" *and* "ON THE GOLF LINKS"

900 FEET OF SCREAMING, UPROARIOUS COMEDY IN EACH SUBJECT

*(Fully protected by United States Copyright)*

***Write or wire at once regarding available territory***

**CASINO FEATURE FILM CO.** 2205-12 DIME BANK BLDG.
DETROIT, MICH.

**No. 6A MACHINE OFFERING OF GREATEST VALUE**

2—No. 6A complete with loop setters, 110 A. C. or D. C. motors, motor drives, speed controllers, etc., $186.00 each, same machines equipped with 220 motors A. C. or D. C., $190.00 each.
3—No. 6A complete with motor drives, motors, speed controllers, etc. 110 or 220 A. C. or D. C. (no Loop Setter), $180.00 each.
2—No. 6A with loop setters complete with lenses, $145.00 each.
2—No. 6A complete with lenses to suit, $138.00 each.
2—No. 6 complete machines ready to operate, $115.00 each.
3—No. 5 complete machines with lenses, etc., $75.00 each.

All of the above machines are slightly used, but guaranteed good as new. All machines with motors are equipped with 2-60 ampere switches and double switch box. Will ship privilege of examination on receipt of $25.00 cash, C. O. D. for balance. Will refund your money less transportation charges in full if not satisfied with purchase.

**This must surely appeal to you.**

All orders for above received subject to prior sale.

**THE STERN MANUFACTURING COMPANY, 109 N. 10th St., Philadelphia, Pa.**

## Pathe Exchange, Inc.

PATHE NEWS NO. 78 (Sept. 29).

New York City—When a second serious subsidence occurs in the subway construction in Broadway, officials are whitewashed, and the blame is laid to "shifting soil." Subtitles: 1—One woman was killed when a taxicab fell into the yawning chasm. 2—Owing to the danger of further subsidences, all traffic is forbidden for several block along Broadway, normally the busiest street in the world.

Philadelphia, Pa.—Freshmen up for the new season's classes, "become acquainted" with the sophomores, in a friendly battle.

New York City.—Even the Central Park Zoo has its "moving day," on which Mr. and Mrs. Murphy, the hippopotamus family, take up their winter quarters. Subtitle: 1—"Where's the elevator?" says Mrs. Murphy to her spouse.

Anarchy in Mexico—Special photographs by Mr. E. H. Hoag.

1—Soldiers of the so-called Constituionalist Party leave Mazatlan, on the Gulf of California, to attack the Federals who are besieging the port.

2—The Federal soldiers wreck the railroad bridge to prevent the arrival of reinforcements.

3—Immediately on alighting near the city, the attacking force start repairing the railroad track.

4—The distribution of food supplies, mostly dried fish, to the troops is done in a manner that would seem primitive in European warfields.

5—Unpleasantly primitive, too, for the animals concerned, is the method of bringing cattle ashore.

6 The civilian population awaits with intense anxiety the news of their fate.

Trinidad, Colo.—John D. Rockefeller, Jr., is welcomed by the miners on his visit to his Colorado mining properties. Subtitles: 1—J. D., Jr., visits a miner's cottage at Sopris. 2—One person, at least, was bashful in the presence of the multi-millionaire.

Pathe's Fashions—Winter Hats by American Designers. (Courtesy of A. R. Jordan, New York.)

1—The Paradise. A velvet poke trimmed with Brazilian paradise bird.
2—A Puritan hat of panne velvet with ermine tails.
3—A dress hat of gold lace and jet flowers, with fur edgings.
4—Green velvet and gray wings.
5—A creation of lace and veils.
6—A Flower Turban, trimmed with fur.
7—A Cavalier hat.

New York City—Ten thousand troops of the National Guard demonstrate their preparedness for war before 125,000 people at Van Cortlandt Park. Subtitles: 1—Covered by fire from three-inch field pieces, the infantry advance. 2—Sappers blow up a bridge.

Camp Hamilton, Pa.—In the pure fresh air of the hills, the University of Pittsburgh football squad prepare for a strenuous coming season. Subtitles: 1—Coach Warner instructs the squad how to tackle dummy. 2—A special '.plow" trainer is used for practice in center rushes. 3—A scrimmage.

---

PATHE NEWS NO. 79 (Oct. 2).—Princeton, N. J.—Notwithstanding the multitudinous duties of office, President Wilson finds time to cast his vote at the primary elections. Subtitle: (1) Students of the University, of which he was formerly Dean, accompany the President.

New York City.—No longer enemies in this land of liberty, Austrian and Italian children fraternize at a distribution of toys given by an anonymous Austrian. Subtitle: (1) Military hats, however, give the keenest delight to the children.

Washington, D. C.—The bodies of the victims of the Submarine F-4 disaster are carried to their last resting place in the Arlington National Cemetery.

Scenes of the Mexican Anarchy.—Photographed by E. H. Hoag.

(1) Three hundred prisoners captured by the Constitutionalists are taken by armed guards to witness the execution of their leaders.
(2) Along the dark walls of the prison, the bodies of fourteen men, shot for "treason," testify to the political condition of Mexico.
(3) Fortunately for the Mexicans, there are many devoted American surgeons and nurses ready to bandage their wounds and comfort their misery.
(4) Pitiful is the plight of the poorer people, who are leaving their country for strange shores, all their worldly belongings in wheat sacks.
(5) Even the nuns are leaving Mexico to seek the protection of Uncle Sam.
(6) Under the shelter of the Stars and Stripes, many are finding once more the safety that their own country has so long lacked.

Washington, D. C.—After fifty years Pennsylvania avenue once again echoes to the victorious footsteps of the Grand Army of the Republic. Subtitles: (1) Two hundred veterans carry the largest flag in the world; (2) The veterans pass before President Wilson; (3) A veteran sailor and a veteran soldier swap stories at Camp Emery; (4) At night the Capitol is illuminated by powerful searchlights.

Somerville, Mass.—Live wires endanger scores of people when Tuft's wireless tower, 305 feet-high, is blown down in a fierce gale.

Winchester, Mass.—Four thousand five hundred pounds of dynamite are used in a huge blast which blows out the side of a mountain.

Mabton, Wash.—To demonstrate the agricultural possibilities of the district, the annual fair in this town is held in an immense pavilion built entirely of baled hay. Subtitles: (1) "Bucking" 200-pound bales against time for the county championship; (2) A tiny hay baler makes souvenir bales for visitors.

Astoria, Ore.—After the Queen of the Regatta Festivities is crowned she is presented with the Key of the City. Subtitle: (1) During the regatta an aviator circles above a U. S. Warship in the bay.

Chicago, Ill.—Beauties of the windy city parade in costume at the South Shore County Fair. Subtitles: (1) Chief Healy of the Chicago Police Force is "arrested" by women police; (2) The chief himself is placed behind the bars; (3) The trial discloses what was found in his pocket.

Portland, Ore.—During his visit to this city, ex-President Taft is shown the $2,000,000 Columbia highway. Subtitle: (1) At Multnomah Falls, second highest in the United States.

---

NEAL OF THE NAVY (Episode No. 5, "A Message from the Past"—Panama Films—Two Parts—Sept. 30).—The cast: Lillian Lorraine, William Courtleigh, Jr., Ed. Brady and Henry Stanley.

Mrs. Hardin and her adopted children, Annette Ilington and Joe Welcher, all survivors of the Mt. Pelee disaster, journey to the Naval Training School at Newport to visit Mrs. Hardin's son Neal, enlisted as a sailor. While at Newport, Annette is attacked by Hernandez, who, aided by his partners Ponto and Inez Castro, and their strange brute man servant, is trying to secure the Yellow Packet in Annette's possession. This packet contains the map showing the location of Lost Isle and its treasure mine. By the timely aid of Neal and a squad of U. S. Marines, Annette escapes, still in possession of the map.

In this episode, Annette attends a dance aboard the U. S. S. Alabama, where the disguised Hernandez again attempts to secure the

**Studio for Sale or Rent**

As we are consolidating all of our Western companies at Glendale, Cal., $5,000.00 will buy our studio buildings and equipment at Hollywood, Cal., 15 minutes by trolley from Los Angeles.

New dressing rooms, stages, shops, dark rooms, 4-room bungalow, etc. Ground rent very low.

Will give possession in 30 days.

For full particulars address or wire

**KALEM COMPANY**
**235 West 23d St., New York**

**NOW**
**T S M Quality Lobby Display Frames**

The most important thing about your theatre is your Lobby Display.

Write for our catalogue. Quality BEST—Our PRICES will save you money.

**The Theatre Specialty Mfg. Co.**
**318 Long Ave., Cleveland, Ohio.**

**GUMSTICKUM**

An odorless powder paste that is clean; handy; vermin proof; usable in open or closed container, and just the thing for theatre and road manager and agent. Quart package size, 25 cents; five packages, $1, postpaid.

**MADIGAN POWDER WORKS, Clarksville, Ia.**

**MINA COMEDIES**

**"THE SIMPLE LIFE"**

**TO BE RELEASED OCTOBER 14th ON THE GENERAL FILM PROGRAM**

*"Nothing Succeeds Like Success"*

*"Comedies That Are"*

# ROLIN PHUNPHILMS

Released by **PATHE EXCHANGE, INC.**
Are Made by the

**Largest Aggregation of Talented Comic Artists to Be Had Today in One Reelers**

*HAL ROACH, Directing*

| | |
|---|---|
| HAROLD LLOYD | EARL MOHAN |
| HARRY POLLARD | GENE MARSH |
| BUD JAMISON | ARTHUR HARRISON |

and the

**DAINTY BEBE DANIELS**

## ROLIN FILM COMPANY

LOS ANGELES
D. WHITING, General Manager
907 Brockman Bldg.

---

# EVERYTHING YOU OUGHT TO KNOW

to Get Best Results in the Conduct of Your
MOTION PICTURE BUSINESS
Where Electricity Is Concerned

**Whether You Are** OPERATOR MANAGER OR MANUFACTURER

IS AT YOUR EASY COMMAND IN

# Motion Picture Electricity

### By J. H. HALLBERG

Electrical Expert with an International Reputation

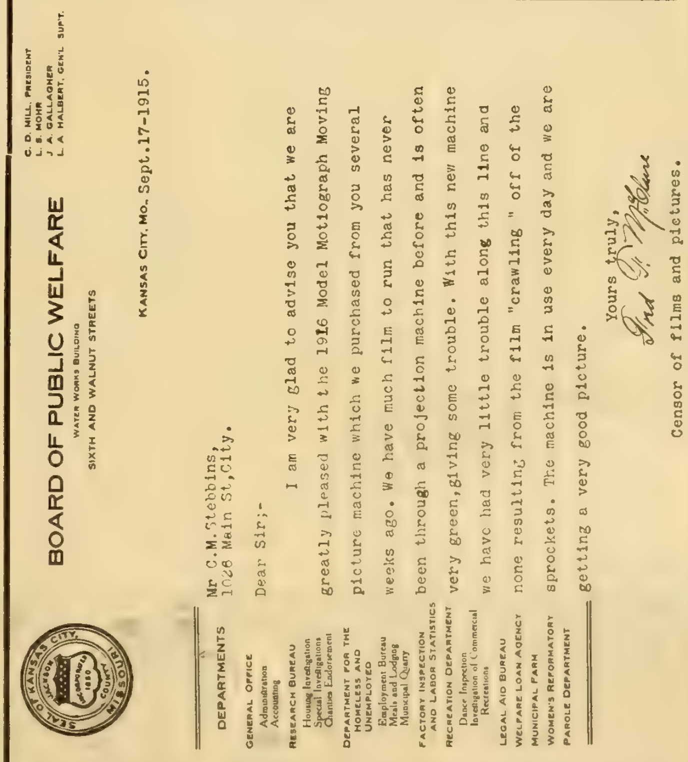
**This Splendid Work Will Pay for Itself the First Day You Have It in Your Possession**

Sent to Any Address, Charges Prepaid, on Receipt of TWO DOLLARS AND FIFTY CENTS

**Chalmers Publishing Co.**
17 Madison Avenue, New York City

---

# ACTUAL USE PROVES A PROJECTOR'S WORTH



BOARD OF PUBLIC WELFARE
WATER WORKS BUILDING
SIXTH AND WALNUT STREETS

C. D. MILL, PRESIDENT
L. S. MOHR
J. A. GALLAGHER
L. A. HALBERT, GEN'L SUPT.

DEPARTMENTS
- GENERAL OFFICE
  - Administration
  - Accounting
- RESEARCH BUREAU
  - Housing Investigation
  - Special Investigations
  - Charities Endorsement
- DEPARTMENT FOR THE HOMELESS AND UNEMPLOYED
  - Employment Bureau
  - Meals and Lodging
  - Municipal Quarry
- FACTORY INSPECTION AND LABOR STATISTICS
- RECREATION DEPARTMENT
  - Dance Inspection
  - Investigation of Commercial Recreations
- LEGAL AID BUREAU
- WELFARE LOAN AGENCY
- MUNICIPAL FARM
- WOMEN'S REFORMATORY
- PAROLE DEPARTMENT

KANSAS CITY, MO. Sept.17-1915.

Mr C.M.Stebbins,
1028 Main St,City.

Dear Sir;-

I am very glad to advise you that we are greatly pleased with the 1916 Model Motiograph Moving picture machine which we purchased from you several weeks ago. We have much film to run that has never been through a projection machine before and is often very green,giving some trouble. With this new machine we have had very little trouble along this line and none resulting from the film "crawling " off of the sprockets. The machine is in use every day and we are getting a very good picture.

Yours truly,
Fred J. McClure
Censor of films and pictures.

**THE ENTERPRISE OPTICAL MFG. CO.**
574 W. Randolph Street, Chicago, Ill.

Yellow Packet, and Annette is thrown into the sea. She is rescued, and that night, while drying out the soaked map before the fire, sees a secret inscription showing the latitude and longitude of Lost Isle. Annette and her party start for Lost Isle aboard the S. S. Coronado, on which Hernandez, Ponto, and the Brute also take passage. There is a mutiny aboard ship, and Annette is attacked by a drug-crazed sailor. The Brute, prompted by some mysterious force, takes Annette's assailant in his huge arms and climbing to the topmast flings him into the shark-infested sea. There is a thrilling and timely rescue of the Coronado's passengers by Neal and the crew of the gunboat Jackson, cruising in southern waters.

---

THE SPENDER; OR THE FORTUNES OF PETER (Gold Rooster Play—Five Parts—Oct. 1).—The cast: George Probert, James McCabe, Sam Ryan, Alma Martin and Paul Panzer.

Peter Lobert lets his reckless carelessness plunge him heavily into debt just once too often, and is sent away by his indignant father, to seek his fortune as best he may. Bagley, the faithful old family servitor, casts his lot with his young master. That night, at the Royal Arms, Peter's favorite cafe, he tells his boon companions of his misfortune. The picture of an American heiress gives him an inspiration, and he declares his intention of going to America, masquerading as a prince, and winning the hand of the Yankee newly-rich. And so they set out—Peter and Bagley.

As a prince, it doesn't take Peter long to gain entrance to the McCabe home, and as a lover it doesn't take him long to gain admission to Nellie McCabe's heart. They are married, much against the wishes of Pat McCabe, who doesn't put his faith in princes, and who orders Peter, now that he has her to take care of her. This hasn't been Peter's idea at all, but, since it has come to a showdown, he tells her of his poverty, and she, though disillusioned, sticks bravely by him.

Peter and Bagley get a job in McCabe's factory, unknown to McCabe. The latter has trouble with his help, who are incited to strike and riot by Jim Walsh, a walking delegate. Here are some tremendous scenes, in which Walsh's factory is set afire, a troop of cavalry rushed to the rescue, and old Bagley saved by Peter, who keeps the mob back by holding a lighted cigarette over a keg of dynamite. Bagley is dumbfounded when he learns the identity of his rescuer, but Peter explains it all when he says he simply couldn't let his baby's grandfather get hurt! There is a touching reconciliation at the end.

---

CONSIDERABLE MILK (Starlight—Oct. 2).—Heinie and Louie wake up under the spreading filbert tree, and consult on how best to extract from a reluctant world the living so long withheld from them. They are surprised when a dainty slipper lands at their feet, with the following message neatly inserted: "We are two sisters, one fair, the other homely. Neither of us may marry unless the other one does. If you are game, come tomorrow at noon. You will find both heavily veiled. One of you will get the fair one. Here's hoping you both win."

The boys have the true gambler's instinct, and decide to risk it, each trusting in Providence to cast his lot with the fair one. They get dolled up and meet the tremulous brides, who are dressed exactly alike, and heavily veiled. The fatal knots are tied, and Louie, raising his veil to either kiss or say howdedo to his bride, discovers he picked the winner. It's needless to say what Heinie discovers! The boys then find themselves proprietors of a milk bottling station, and take immediate charge. Louie, made ambitious by his recent luck, proceeds to take charge of the girl engaged in capping the bottles, and his fair wife, catching him at his tricks decides to make up to Heinie, and be revenged. She and Heinie, have a pretty soft time of it for a while, when the girls' cousin Reggie, a social scandalhound, spies them and gets out an extra early edition on it. Louie then pursues his old side kick, with intent to kill, and Heinie lands up in a doctor's office to have his nerves overhauled. His run has made him dry, and he tries something sweet smelling out of a convenient bottle, and is quite put out to find it poison. The doctor says that nothing but milk will save him, and Heinie starts his race for life to his milk station, where he meets up with more side-splitting complications than there is room to tell of here.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD, NO. 1 ("The Bungalow Bungle"—Pathe—Two Parts—Oct. 4).—Featuring Burr McIntosh, Max Figman, Lolita Robertson.

J. Rufus Wallingford and Blackie Daw, "con" men extraordinary, through the pleadings of Violet and Fanny Warden, whose father was ruined by the Falls clique, make an attack on the Falls millions. J. Rufus, the spokesman of the team, invests money in a portable house invented by young Falls, son of the president of the O., Q. & T. But for a long time no customers appear to take their products on their hands. Finally one does show up, a farmer—and with a big order if there were more improvements on the house. Now, Wallingford has several inventions along these lines which he will sell for $125,000 and the company is forced to take them.

However, as they are about to be shipped, Onion Jones comes on the scene with the alarming statement that the entire output of the company has been attached by him and he will sue for infringement of patents. The houses are then turned over to him. As the boys file out of the office after giving up their all to Mr. Jones, the farmer takes off his beard and is none other than Blackie Daw. Onion Jones proves to be a member of the firm of Wallingford & Co., and the two ladies, apparently, the maid and the farmer's wife, are the Warden girls. Then, with due ceremony, the name of Fall's is crossed off the list of prospective "soft ones," and they prepare to "land" another.

The next episode is called 'Three Rings and a Goat."

---

FRESH FROM THE FARM (Phunphilms—Oct. 4).—Rube Slivers leads a strenuous existence on the farm, but his father comes to the conclusion that he has not as yet cornered the brain market, and suggests that he go off to college. It is a co-ed school that he selects and the boy wastes no time in shining up to the female portion of the students, and also has several encounters with the president. Dolly Smawl leads the field in the eyes of Rube and he makes up to her continually, thus causing much jealousy on the part of his fellow students. But he should worry.

As a chemistry student, also, Rube is in a class by himself, and in the laboratory manages to mix two high-powered chemicals in such a way that the explosion resulting makes nitro-glycerine seem like a baby firecracker. Of course, the room is wrecked and the students barely escape with their lives, but Rube must be educated.

All good college students must join a fraternity, so the brothers of I Eata Pie invite our hero to become one of them. He assents, of course, and is put through his paces in grand style. One of the stunts is to pose in the place of a cigar store Indian. Rube does this, all right, but while in the midst of his posing, Dolly comes along with another fellow in tow. This is too much for Mr. Slivers and he lands of the head of the poor unsuspecting one with his tomakawk. The police are ordered on the trail of the would-be assassin, but he runs for a box of eggs of uncertain age, which are being sold at ridiculously low prices, and peppers his pursuers with them. Chlorine gas bombs are nothing compared to these and the death list is enormous.

---

PICTURESQUE ZEELAND (Photocolor—Colored—Oct. 6—One-half reel)—Holland has always been of peculiar interest to Americans. Year after year tourists have visited this dike-bound country of Europe, drawn there by the great simplicity of the country and its inhabitants. In this release all the most beautiful parts of the country are shown, and the peaceful people with their quaint garb make a beautiful picture. Then it is done in photocolor, bringing out all the wonderful natural colors of the scenery and costumes.

---

THE ALTAR OF HEAVEN (Pekin—China—Scenic—Oct. 6—On the same reel with foregoing)—The city of Pekin, capital of China, contains many relics of the Hidden Empire. The most prominent of these, probably, is the Tien-Tan, the "Altar of Heaven," which was built by the emperors of China during the Ming dynastry, in the 14th century. This is conceded to be the finest and most original example of Chinese architecture in existence. It was once the scene of many imposing rites and ceremonies, but is now silent and grass grown, with the shepherd and his flocks as the only tenants. Many other scenes in this most peculiar city of the Orient are shown.

---

NEAL OF THE NAVY (No. 6, "The Cavern of Death"—Panama Films—Balboa—Two parts—October 7)—In search of Lost Isle, her heritage, Annette Ilington and her party have reached the Island of Martinique, where the evil Hernandez, Ponto, and Inez Castro, attended by their brute man servant, follow them. Annette gets an invitation from the Governor to attend a levee on his lawn that night, and asks Neal to accompany her; but Neal is in uniform and can't act as her escort. He promises, however, to slip into the garden that night and meet her for a chat. Inez learns of Annette's invitation, and communicates with Hernandez and Ponto, who plan to kidnap Annette.

At the party, Annette and Neal are set upon in the Governor's garden, and kidnapped by Hernandez and his accomplices. They are carried off to "The Cavern of Death," a smuggler's cave, where they are bound tightly and told by Hernandez that the cave will be wrecked by dynamite in an hour. Neal and Annette finally manage to free themselves, and are shown by a sponge diver a perilous way of escape underwater. A moment after their exit, there is a terrific detonation, and the cliff sheltering "The Cavern of Death" topples into the sea. Neal and Annette are picked up by the crew of the sponge fishing boat, and saved to participate in the next episode, called "The Gun Runners."

---

CLOSING NET (Gold Rooster Play—5 parts—October 8)—Featuring Howard Estabrook, Bliss Milford and Kathryn Browne-Decker.

Trouble comes early in the career of Frank Clamart, known later in life as "The Tidewater Clam." While but a babe in arms, he is left alone when his mother, finding that the father of the child is not her legal husband, commits suicide. But before doing away with herself she places the infant in an orphan asylum. Frank spends ten years in the institution and finally, goaded to desperation by the brutality of the attendants, rebels and runs away. Burglary as a fine art is his conception for the next fifteen years and he becomes known as one of the most expert cracksmen in the business. To escape the too close vigilance of the police, he flees to Paris, where he meets Leontine, an adventuress; Chu-Chu, the shearer; Ivan, the "fence"; and Jeff the Red. Frank falls a victim to the charms of Leontine, much to the disgust of Chu-Chu.

Clamart's reputation has preceded him to the continent, and one night, on Chu-Chu's dare, he effects an entrance to the well guarded estate of his foster-brother, of whose existence he had never known. He is accompanied on the expedition by Leontine, garbed in her famous gown which is known in under-world circles as causing her to "blend with the night." The "Clam" is shot down in his endeavor to rob the place, and is recognized by his brother by a means of diamond-shaped scar on his arm. His repentance follows, but his erstwhile accomplices rob the home of his benefactor, which puts him under suspicion. However, he recovers the stolen goods in short order from Chu-Chu, who had taken them.

Chu-Chu continues the feud and, in another effort to rob the home of Clamart's brother, shoots the Clam in the shoulder. The latter, in his search for his assailant, several days later, jumps into a taxicab. He succeeds in running his enemy over a cliff and injuring him severely. Later, after Clamart seeks a truce, they come together again, but just as Chu-Chu is about to kill Frank, Rosalie, the driver of the cab, who is secretly in love with Clamart, kills Chu-Chu. Later, Frank and Rosalie, the former having broken away from his lawless companions, declare their love for each other.

---

PRETTY ROUGH ON AUNTY (Starlight—October 9)—A simple little ad in a newspaper starts this rollicking episode of Heinie and Louie. They read that Miss Bella Donna requires the services of two strong men and immediately apply for the place. Said place consists in guarding a safe which they are told contains a bunch of jewelry valued at a million dollars. They learn that the jewels are to be called for by an aunt of Bella, whom the young

MINA COMEDIES
THE FUN FILMS
RELEASED EVERY THURSDAY ON THE GENERAL FILM PROGRAM

# BEAUTIFUL NEW OFFICES TO SUBLET

The Lasky Feature Play Company announces that it will

**SUBLEASE ITS BEAUTIFUL NEW EXECUTIVE OFFICES**
**AT 120 WEST 41st STREET, NEW YORK CITY**

Though these offices are most excellent and desirable in every respect, the Lasky Feature Play Company, after occupying them only six months, MUST MOVE TO QUARTERS AT LEAST THREE TIMES LARGER.

The expansion of our business compels the change.

**OFFICE INCLUDES EXCEPTIONAL FILM VAULT OF HIGHEST GRADE**

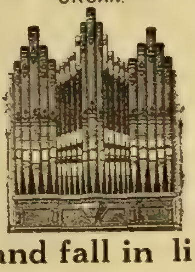
**Passed by New York Fire Department**

Address communications, or apply at once in person to

**WHITMAN BENNETT, care of Lasky Feature Play Co., 120 W. 41st Street, New York City**

---

THE "Weickhardt" ORGAN.



## INSTALL A REAL PIPE ORGAN In Your THEATRE

**and fall in line with America's foremost showhouses,**

***But Remember—***

## "a real pipe organ"

means more than an instrument with organ pipes in it. A real pipe organ can be depended upon to furnish that glorious and incomparably wonderful music which grips the hearts of the people and makes them view the pictures with tenfold greater appreciation. That is what "a real pipe organ" will absolutely do.

**PRICES AND SPECIFICATIONS**
**promptly on request**

Wangerin-Weickhardt Co.
112-124 Burrell Street
MILWAUKEE, WISCONSIN, U.S.A.

---

# ELECTRA

PINK LABEL

# CARBONS

**are a guarantee of perfect projection**

A Limited Stock of

5/8 x 12 Cored Double Pointed and 5/8 x 6 Cored
Still on Hand

To be had of all first-class dealers

SOLE IMPORTER

**HUGO REISINGER**
**11 Broadway New York**

---

Pathe No. 1

# OUR MOTTO

## THE BEST GOODS at the LOWEST PRICES

CAMERAS, PRINTERS' STUDIO LIGHTS, ETC.

*Send for Catalogue*

**Motion Picture Apparatus Co., Inc.**
810 Broadway Stuy. 822 NEW YORK CITY

MOY CAMERA

lady has never seen. This last part appeals to their sense of humor. "Why don't we try for these jewels?" they reason between themselves. Well, they do, all right. It is decided in council assembled, that Louie should dress up as they imagine an old aunt should regail herself and offer herself to the unsuspecting Miss Donna as her unseen relative.

Louie comes in with that outfit on and is given a great reception. This is rather a novel sensation for him and when he is escorted in to dine, he is just wreathed in smiles. Then an automobile ride is suggested and his joy knows no bounds. But while he is out, the real aunt arrives and Heinie is left at home to receive her. This he does, but it is a rather rough welcome that she receives, for he hits her on the head and drags her upstairs, where she is tied hand and foot. That evening, a reception is given in honor of the aunt, and Louie is the center of attraction. "So far, so good," he thinks as he looks longingly at the safe. Then the jewels are handed to him with much ceremony.

But meanwhile the real aunt is getting madder and madder at the treatment she has received and manages to free herself from her bonds. Then she rushes downstairs in full cry and lands in the middle of Louie's party. Bella is incensed at the treatment accorded her by the men she has befriended and they are both sent sailing out of the window, a wiser team than before.

## Associated Film Sales Corp.

GOOD OUT OF EVIL (Santa Barbara—Two Parts—Rel. Wk. Oct. 4).—Two little children, stepsisters, are living with their respective parents in humble surroundings. The father tenderly loves his little girl as does the mother her little girl. The skeleton in the closet is the fondness of the mother for drink and her hatred of the child of her husband's former wife. The cabin accidentally is set on fire and in rescuing his daughter the father is killed and the little one is blinded for life.

Fifteen years later the children, grown to womanhood, are discovered in sordid surroundings. The mother has become an absolute slave to drink and in her frenzies she brutally ill-treats the blind child of the dead man. A young artist and his brother meet in one of their rambles the blind girl and her sister. The young people are mutually attracted to each other, and after a romantic courtship they are happily married.

THE HIGHEST BIDDER (Empire—Two Parts—Rel. Wk. of Oct. 11).—A widowed wealthy lumber dealer dies and leaves his possessions to his only daughter, who is in charge of an unscrupulous superintendent who schemes to deprive the girl of her fortune by his crooked handling of the company's funds. He makes arrangements with a money lender to give him money on the firm's notes, and upon the failure of payment to them, to force the property into their grasp.

Seeing the superintendent and the money lender together, Jim, the sweetheart of the girl, gets suspicious, listens to their conversation, and overhears the plan of the schemers. He then goes to his friends, tells them the story, and through their contribution he is able to outbid the schemers, thereby saving the sweetheart's fortune.

MONTANA BLOUNT (Ramona—Two Parts—Rel. Wk. of Oct. 11).—Montana Blount, a cowpuncher, is in love with Alice, and is about to propose when George, a surveyor, comes into their lives. He falls in love with Alice, asks her father for her hand, and is accepted. Montana Blount, upon hearing of the engagement of Alice and George, sends George a note saying that he will harm him if he should run across him.

Months go by, and George is out surveying on the same range where Blount is herding. They meet, and Blount, whose anger has died out, is very glad to see George.

One day, George, while out in the fields, is bitten by a large snake and Blount, who sees this, shoots the snake. The boys who delivered Blount's threatening note happen to be on a nearby mountainside, see Blount shooting and misunderstand the meaning. Seeing George fall from the snake's bit, they run to the village and inform the authorities that Blount has killed George. The Vigilance Committee starts to hunt Blount, who has left George on the field while he has gone for medical aid. Blount is seen in the distance, and the Vigilance Committee commence firing. Blount, not understanding the meaning, fires back in order to protect himself, but is cornered in a stable, and when he is about to be smoked out, George, who, in the meantime has been picked up by some friendly Indians, arrives and informs the Vigilantes of their mistake.

IN WRONG (Atla—Rel. Wk. of Oct. 18).—Smith, a bookkeeper, not over fond of work, possesses a pretty wife. Boggs, his employer, catches him loafing and is about to read him the riot act when Mrs. Smith enters. Boggs, who is an old bachelor, is at once much interested. Upon her departure he asks Smith the name of the young woman. Smith, who is supposed to be single, gets confused and claims that she is his sister. Boggs at once makes him a proposition that if Smith will fix it up with his sister for him (Mr. Boggs), Smith will be promoted to general managership.

Smith goes home, talks things over with his wife, and she agrees to act as his sister until he gets his promotion. Boggs comes down to visit Smith's "sister," and much to Smith's consternation Boggs at once starts making love to Mrs. Smith. This is too much for Mr. Smith and he is almost caught smashing Boggs' head with a heavy dish. Things are straightened out when Boggs runs across another face much prettier than Smith's wife, to whom he proposes and who accepts him, thereby ridding Smith of his only stumbling block to happiness.

ALL ON ACCOUNT OF A DOUGHNUT (Alhambra—Rel. Wk. of Oct. 18).—The Newlyweds lose their cook, and wife decides to get along without one. Mr. Newlywed does not like the idea, but not wishing to make Mrs. Newlywed think that he doubts her cooking abilities, he pretends important engagements that keep him away during meal hours. But she corners him one morning at breakfast and poor hubby is made to eat wifie's cooking. One of the most important factors are the doughnuts, which are as hard as rocks, and poor hubby, pretending that he likes her cooking, rids the table of the doughnuts by putting them in his pocket, unnoticed by wifie.

Leaving home, Mr. Newlywed finds it very hard to dispose of the doughnuts. After making dozens of trials of throwing them away or leaving them somewhere and always getting them back, he throws them into the wastebasket. Wife, in the meantime, has lost her diamond ring. After a thorough investigation she realizes that it must be in one of the doughnuts hubby had eaten. Calling a doctor and a stomach pump she rushes to her husband's office, and they try to operate on him; but hubby will not be operated on without an explanation. Hubby then promises to return the ring if wifie will get a real cook. The promise is made, doughnuts are brought forth and the ring is recovered.

YOU NEVER CAN TELL (Banner—Ret. Wk. of Oct. 18).—Harold Browning, who when young was sent East to be educated, but whose parents have since died, on graduating from college receives an invitation from Chas. Canton, a rancher, his father's former partner, to come and visit him on his ranch in the West. He writes Canton that he is coming. Canton imagines that Harold is like his father, who was a rough and ready sort of a man, and tells the cowboys that a real man is coming to visit them. They are chagrined and disappointed when a dude alights from the train who claims to be Harold Browning. You can well imagine the stunts the cowboys put the angel-faced Easterner through before they remodel him into a real man.

MISTAKES WILL HAPPEN (Federal—Rel. Wk. of Oct. 18).—Hubby goes on a trip. Wifie, in the meantime, rents her home to a newly wedded couple and moves to larger quarters. She wires him the new address, but he never gets it. He returns home late one night, lets himsl into what he thinks is his home with his latchkey, and makes himself comfortable. Taking off his shoes, he steps up to what he thinks is his sleeping wife and kisses her. The night previous an announcement appeared, "Beware of an Escaped Lunatic," and the description fits hubby pretty well, so that when the newlyweds discover the intruder in their home they think he is the escaped madman, and things are getting to look mighty black for him when wifie, from her nearby house, hears the rumpus and comes to his rescue.

SAVED FROM DISGRACE (Empire—Two Parts—Rel. Wk. of Oct. 18).—A widow with two sons struggles hard to get them an education. The oldest son, upon graduating, is given a position in a bank, and is soon promoted to paying teller, after which he gets in with a fast crowd and is soon living above his means. Gambling is the next step taken and the result is meddling with the money and books, discovery, and a sentence of hard labor follows.

Soon after this he escapes from jail and goes into Western Canada. The younger son, in the meantime, has occupied a position as cashier with a mining camp. A notice to this effect appears in the papers, and is read by the police, who think it is the escaped convict, but who later find out their mistake.

In the meantime the older brother arrives in the town where his mother is now living. He is almost captured by the police, but his poor old mother saves him by paying the money he took from the bank. The son, realizing his mother's sacrifice, reforms, and in years later becomes a very prosperous citizen and builds a home for his mother.

THE MISLEADING CLUE (Santa Barbara—Two Parts—Rel. Wk. of Oct. 18).—Henry Ross, a retired banker, is discovered murdered. Detective Lindsey is called in, and after giving one of the maid servants the third degree, he finds that Robert Stanley, the fiance of Marjorie Ross, the dead man's daughter, quarreled with him the day previous, when Robert asked for Marjorie's hand in marriage. With this circumstantial evidence in hand, Lindsey places the murder on Robert's head, and is about to arrest him when the old butler, who has brought Marjorie up since the death of her mother, confesses. The butler tells that he is the only one who knew of the lover's secret marriage, and after hearing of the quarrel between Robert and his employer, he went to Mr. Ross and pleaded for his sanction to their marriage. Ross, who had been suffering from heart failure, got so overwrought that his heart failed him and he dropped dead. During his fall he cut his head and on account of that cut the butler was afraid to disclose the cause of Ross' death, fearing that he would not be believed and blamed as the murderer. The detective believes him, and everything ends happily.

## Miscellaneous Feature Films

### INDUSTRIAL M. P. COMPANY.

TRIBUNE ANIMATED WEEKLY, NO. 17 (Sept. 27).

Tribune Animated Weekly with the Adventures of Doc Yak, No. 17.

Chicago.—Aristocratic canines are displayed in sixth annual show of Associated Specialty Clubs at Bismarck Garden.

Western Springs, Ill.—Limited speeding at 60 miles an hour dashes into freight train, injuring 24 people.

Philadelphia, Pa.—U. S. gunboat Tennessee takes on supplies and 3-inch guns for use in Haiti.

Annapolis, Md.—Students at the U. S. Naval Training Academy undergo strict physical training.

Atlantic City.—Hello Bill! Fifteen thousand Elks assemble at the town of the Big Board Walk.

Near Trentino.—Field Marshal von Horak, commander of the Austro-German Army Corps and his staff.

North Sea.—On board S. S. Ardonia. Passengers are drilled in the use of the life belt while the captain and officers are on the lookout for submarines.

Boston, Mass.—Boston bathing belles hold water carnival in Charles River.

Fort Sheridan, Ill.—Chests out! Keep step! Rookies, including many prominent business and professional men, at U. S. Military Training Camp are given a rigid military training.

New York City.—Street for entire block caves in over subway, killing 6 and injuring 66. Car with 78 aboard and passing wagons drop into death pit. The victims, including many working in the subway, are penned beneath the wreckage. Mayor Mitchel and city officials assist in the rescue work. Exploding dynamite is claimed to have caused the catastrophe.

TRIBUNE ANIMATED WEEKLY NO. 18 (Oct. 4).—Chicago.—South Shore Country Club holds big Country Fair for charity. Chief of Police Healy is arrested by the fair copesses.

Springfield, Ill.—Stacey A. VanPatten of Chicago (in black suit) wins first prize in Baby Contest held at State Fair. Gov. Dunne distributed the prizes.

New York City.—Miss Tala Tudor and "Leo," the big lion in Prospect Park, celebrate their birthdays in the Zoo.

Galveston, Tex.—Off for Manila: 27th Infantry, consisting of 50 officers and 900 men, embark on transport Buford. First transport to pass through the Panama Canal for Manila.

Lake Bluff, Ill.—Students at Naval Training Academy are introduced to the mysteries of the Sailors' Knot.

Doberitz, Germany.—Types of prisoners held by the Germans.

Galicia.—When battle activities are shifted to different quarters the Red Cross Corps is rushed to the scene of action. The soldiers are instructed in the application of their "First Aid" material.

Skoplie, Serbia.—An old Turkish Harem is turned into a prison. U. S. Minister Vopicka of Chicago (in straw hat) investigates condition at the prison.

Schenectady, N. Y.—Freshmen and Sophomores at Union College in annual hazing events. They hurl 30 bushels of tomatoes and 150 pounds of salt at each other. Sophomores win for first time in five years.

New York City.—The mobilization of the National Guard of New York to demonstrate the

# *A clear picture*

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.
ROCHESTER, N. Y.

---

*A Reel Bright Spot*

BIO
CARBONS
SO-BIO
CARBONS

*Produced Only With*

# BIO CARBONS

RECOGNIZED BIO CARBONS BRAND STANDARD MIL

*ORDER FROM YOUR DEALER OR EXCHANGE OR FROM*

## *Charles L. Kiewert Co.*

*NEW YORK*
*165 Greenwich Street*

*MILWAUKEE*
*114 Huron St.*

*SAN FRANCISCO*
*143 Second St.*

---

# Gundlach Projection Lenses

You can not get the BEST results without them, so what's the use worrying along with ordinary lenses when there is absolute certainty that these lenses will make your picture as sharp and brilliant as it is possible to make it. You can not afford to have a poorer picture than your competitor and nearly every theatre in the country is using Gundlach Projection Lenses now, so if you are not you are behind the game and badly handicapped.

There is no string attached to Gundlach Projection Lenses. They are sold subject to approval and you decide with your own eyes whether they improve the picture or not. They can be obtained promptly for any operating condition.

**UNITED STATES WAR DEPARTMENT**
**SPECIFIES**
**GUNDLACH PROJECTION LENSES**

New York, May 15, 1915.

Gundlach-Manhattan Optical Co., Rochester, N. Y.

Gentlemen: Your letter of May twelfth, with reference to the advertising in connection with the Government's specifying Gundlach Lenses for the sixty-six machines, received.

There is no objection to advertising any of the facts in this matter, and in this connection we might state that both Gundlach Motion Picture and Gundlach Stere Lenses were specified, after exhaustive tests had been made.

The sixty-six machines were shipped to the Chaplains of the various army posts and were sent to China, the Philippine Islands, the Hawaiian Islands, Porto Rico, Canal Zone, and all over the United States.

Yours very truly,
THE PRECISION MACHINE CO., INC.
J. E. Graef, Act. Gen. Mgr.

JEG/MB

**Gundlach-Manhattan Optical Co.**
**808 Clinton Ave., So., Rochester, N. Y.**

IT'S ALL IN THE LENS

---

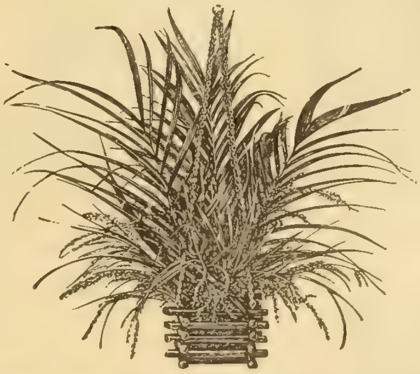
# For Artistic Lobby Display

## and Stage Decorations

*Install our line of Artificial*

| | |
|---|---|
| FLOWERS | LEAVES |
| TREES | GARLANDS |
| VINES | WREATHS |

PALMS



***Estimates made and theatres decorated under contract by our expert.***

Our Thirty-two Page Catalogue No. 10, illustrating in colors the latest Artificial Flowers for Theatre Decoration, FREE.

FRANK NETSCHERT CO., Inc.
61 Barclay Street New York City

preparedness of the army is watched by Governor Whitman and Mayor Mitchel.

Chicago.—Grace Episcopal Church, one of Chicago's landmarks, is destroyed by early Sunday morning blaze.

Doc Yak, subject: Doc, the Ham Actor.

## NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY (Chapter 22—Two Parts—Sept. 27).—Sanky, the keeper of the stable where Quabba keeps his horse, has clutched the diamond locket from the claws of the lion after La Belle, the Lady of Lions, has been slain by the maddened creature and the flashing bauble torn from her neck. He runs in terror to his stable and hides it under the hay, then cowers in the darkness as he hears Quabba and the corner policeman outside the stable talking over the horrible events which ended the circus in pandemonium. He does not respond to their call, thinking that they must know he is the possessor of the fatal jewel, and when they have gone back up the alley, he crawls out and flees to hide in another part of town, leaving the diamond from the sky under the hay.

After Arthur had been conveyed by Durand to the waiting motor, he collapsed, and on his revival demanded that Esther be brought, firm in his belief that he had seen her at the circus. Again his so-called friends persuade him that his vision had only been the result of a diseased mind. To keep his mind occupied, they plan one folly after another. But Arthur, still not convinced that he has not seen Esther, telegraphs to Blake, the Richmond lawyer, asking, "Is Esther Stanley in Los Angeles?" The reply is intercepted by Vivian and Blair at the office of the Good Hope Oil Company, and the message, "She is," is changed to "She is not."

The next day, "John Powell," as Arthur is known, starts for the races with his friends—so the papers proclaim. Esther decides that she will test Arthur. She dons her gypsy dress and goes with Quabba, walking barefoot beside him in the dust. As the shining tallyho, which Arthur is driving, approaches, Esther steps forward, and calls up at him, "Arthur!" A look of wild, glad joy came over Arthur's face, followed by a glare of horror. Vivian lashes off the horse with a whip, and a rose which Arthur is holding in his fingers, drops to the dust. Quabba stoops and picks it up, handing it to the heart-broken girl.

Down the road, race goers in other equipages, see a man clinging to the tallyho. "Whip behind," they shout. The lash flies back, and Luke Lovell, returned for blackmail and revenge, drops from the coach. Poor Arthur falls back, fainting, helpless from the effects of the drugs and the excitement. But the diamond from the sky is shoved down that night into the manger of Quabba's pony with a fork full of fragrant hay. Into whose hands will it fall next?

## V-L-S-E, INC.

THE CIRCULAR STAIRCASE (Selig—Five Parts—Sept. 20).—The cast: Eugenie Besserer, Stella Razeto, Guy Oliver, Edith Johnson, William Howard, Anna Dodge, Jane Watson, F. J. Tyler, Fred Huntly, Clyde Benson, George Hernandez, Bert Grasby.

Aunt Ray Innes leases Sunnyside House, the country home of Paul Armstrong, and invites her nephew and niece, Halsey and Gertrude Innes. En route, the young people stop at the Greenwood Club to take Jack Bailey, the intended husband of Gertrude and cashier of the Armstrong bank. Halsey appears in time to prevent a fight between Jack and Arnold Armstrong, son of the banker.

At three o'clock in the morning a pistol shot awakens Aunt Ray, who summons her servant, Liddy. They are joined by Gertrude, and the women discover that Halsey and Jack are missing. Investigations disclose the lifeless body of Arnold Armstrong lying at the foot of the circular staircase. Mr. Jarvis, who had been summoned from the club, recalls that Jack and Arnold were bitter enemies because of banking affairs. The next morning Mrs. Watson, the housekeeper, appears suffering from an injured arm, which she explains she sustained in falling down the circular staircase. Frank Jamieson, the detective, on the case cannot trace Jack, and when Halsey Innes returns he refuses to say why he left. Then the newspapers announce that the Armstrong bank has failed; that the cashier has been released under bond; that Dr. Walker, who has accompanied Paul Armstrong to the West, has wired that the banker is too ill to travel; and that securities aggregating a million and a quarter are missing.

Aunt Ray searching for Tom, the butler, comes upon Louise Armstrong, daughter of the banker, who was supposed to be out West with her father, at the Lodge. Dr. Stewart, the family physician, attends to her. Dr. Walker wires that the banker has died, and that his summer home must be vacated as the body will arrive soon. But Aunt Ray refuses to leave on such short notice. Louise is not apprised of her father's death, and as she leaves for her mother's home she tells Aunt Ray to leave Sunnyside House, as she has forebodings for its future. Mrs. Watson's injuries develop into blood poisoning, and she is taken to a hospital. As Tom, the butler, sits in the Lodge one night, he sees an apparition and drops dead of fright. Dr. Walker warns Aunt Ray to leave the house before she regrets it. Again she refuses. Several nights later as Halsey and Alex, the new gardener, are keeping watch over the circular staircase, the stable catches fire, and the men rush to give assistance. Meanwhile the women are terrorized by the movements of a strange object outside. Halsev disappears and a tramp with the missing man's watch on him is caught by Detective Jamieson. Upon being questioned, he says that he found the watch under the freight car into which had been thrown Halsey, bound and gagged.

Mr. Watson, who is dying, tells Aunt Ray that when she was called to the lodge by Tom, the butler, she found Louise Armstrong ill and that she (Mrs. Watson) was struck on the arm by a golf club by Arnold because she refused to give him the key to Sunnyside House. Mrs. Watson returned to the house and when she was ascending the circular staircase found that Arnold was creeping up behind her and shot him. Gertrude learns from Halsey, who is in a neighboring hospital, that Paul Armstrong, aided by Dr. Walker, looted his own bank, and that is why Louise left her father.

Meanwhile the casket containing Paul Armstrong's body is exhumed and when opened it is found that the corpse is not that of the banker. Aunt Ray discovers a secret room and upon investigating she is locked in by the door automatically closing upon her. Here she is found by Paul Armstrong that night. The sight of him frightens her and her cries bring the detective and Alex, the new gardener, who break open the door as Armstrong escapes by another secret passage. He slips down the circular staircase and is killed, and Dr. Walker is taken into custody. Alex removes his disguise and reveals himself as Jack Baily. A cash box containing the stolen securities is found in the secret room by Jack, and as Aunt Ray comes into Sunnyside House she finds Louise and Halsey in a loving embrace, and Jack and Gertrude in a like attitude at the bottom of the circular staircase.

THE DUST OF EGYPT (Vitagraph—Five Parts—Oct. 4).—The cast: Antonio Moreno, Edith Storey, Hughie Mack, Charles Brown, Jay Dwiggins, Edward Elkas, Jack Brawn, Cissy Fitzgerald, Naomi Childers and Ethel Corcoran.

Geoffrey Lascelles arrives home at 3 o'clock in the morning somewhat under the influence of liquor. He has been an honored guest at a banquet which announced his engagement to Violet Manning. Soon after his arrival in his apartment, Simpson, an English sillyass who is interested in archaeology and things occult, comes to his apartment with an Egyptian mummy. Lascelles is very much put out to think of Simpson bringing the mummy to his apartment and Simpson goes away, leaving it there for the night.

In a dream Geoffrey sees the mummy case yield up its body in the form of a beautiful young girl, who steps out into the room in all the pomp and splendor of an Egyptian princess of three thousand years ago. Struck dumb with amazement, Lascelles has to put her up for the night. She has great difficulty getting into his pajamas which she wears over her robes. Lascelles sleeps in the living room. Next morning he takes her to the home of his fiancee.

The adventures of the Princess in this home are very amusing and shows the various encounters with the telephone, matches, cigars and other conveniences of modern times. Angered at Simpson, she decides to poison him. The butler has prepared the poison and after Simpson is informed that he is about to die the butler tells him that the white crystals were only table salt. After a grand row, he finally gets the Princess back to his quarters where he awakens from his dream.

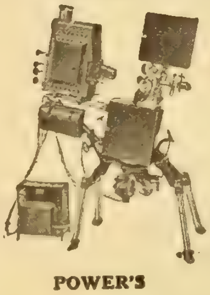
Kindly send in your renewal subscriptions promptly. A careful study of each weekly issue adds to your success.

Domestic, Per Year............$3.00
Canada, Per Year.............. 3.50
Foreign, Per Year .......... .. 4.00

All remittances to

**Moving Picture World**

17 Madison Ave., N. Y. City.



POWER'S

MOTIOGRAPH

# Various Kinds of Equipment

For the Motion Picture Theatre

## All On Display in Our Showrooms

Consisting of Up-to-the-Minute Machines, Chairs, Screens, Choppers, Vending Machines, Display Frames, Signs, Booths, Machine Parts, in Fact

Everything for the Modern Theatre

Except Films and Posters

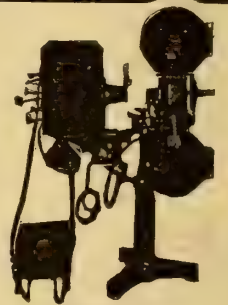
Try US WITH A MAIL ORDER

## Picture Theatre Equipment Co.

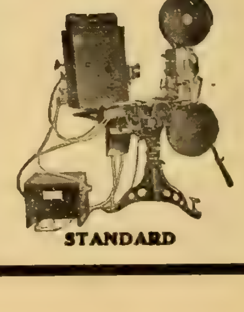
19 WEST 23rd STREET
NEW YORK CITY

158 PEARL STREET
BUFFALO, N. Y.

*The Largest Motion Picture Supply House in America*



SIMPLEX



STANDARD

# CLASSIFIED ADVERTISEMENTS

**Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.**

## SITUATIONS WANTED.

MOVING PICTURE DIRECTOR at liberty. Just returned from England. A. S. E., care M. P. World, N. Y. City.

LIVE WIRE—Expert manager, operator, booker. Nine years' vaudeville and moving picture experience. Sidney, care M. P. World, N. Y. City.

PARTY with all around experience and proven ability as manager and publicity man, now with high class picture house, open for a proposition after October 15. B. S., care M. P. World, N. Y. City.

MR. MANAGER—Do you need reliable people? If so, write or wire G. L. Palmer, manager, operator and wife, pianist and pipe organist. Seven years' experience in the business. Best of references. Deposit, N. Y.

MOVING PICTURE OPERATOR—(Licensed). At present employed in large moving picture laboratory, testing and examining films, wishes to make a change. State salary. Experienced, care M. P. World, N. Y. City.

MANAGER of moving picture theater desires permanent connection with an exhibitor, within commuting distance of New York City. Long experience and excellent references. M. L., care M. P. World, N. Y. City.

AT LIBERTY—No. 1 young, reliable operator. Six years' experience. Travel or locate. References if needed. Harry Shriner, Box 473, Liberty, Ind.

MANAGER—At liberty October 3. Executive, progressive, twelve years' experience. My original proven publicity material is a money getter. Am A-1 pianist. My wife is artist photoplay violinist of international repute, with newspaper references from coast to coast. Specializing in solo and portraying with artistic music the different scenes as they appear. Salary or salary and per cent. P. S.—Will accept music proposition without managership. Manager, 40 Bellefair Ave., Kew Beach, Toronto, Canada.

CAMERAMAN, experienced in studio, lights and laboratory. References. Moderate salary. Stradling, 114 Jersey St., Buffalo, N. Y.

RESPONSIBILE PARTY wants to lease theater, only first-class larger houses considered. State full particulars. E. C. A., 3169 18th St., N. W., Washington, D. C.

NOW AT LIBERTY—Efficient manager. One who has studied the business with keen observation for five years; original, up-to-date. Splendid record, unquestionable references. J. L., care M. P. World, N. Y. City.

AT LIBERTY—Thoroughly experienced picture or vaudeville theater manager. References. Address Chas. Kleff, 2733 W. North Ave., Baltimore, Md.

DIRECTOR of large features and comedies will be open for engagement after the eleventh. Knows the manufacturing and marketing thoroughly. Address Vita, care M. P. World, N. Y. City.

## HELP WANTED.

**FREE EMPLOYMENT EXCHANGE—We have had numerous inquiries for camera operators from all parts of the United States. Therefore, we are going to keep a register of applications for the accommodation of our patrons. Cameramen desiring a change are invited to send their names together with references and complete particulars for registration. No charge for this service. Universal Camera Co., 25 E. Washington St., Chicago, Ill.**

WANTED—Hustling man to call on motion picture trade. Monthly salary basis. Address Mirror Screen Co., Shelbyville, Ind.

## THEATERS WANTED.

**CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.**

WANTED—To rent or buy, a moving picture theater or opera house. Must stand rigid investigation. Address G., care M. P. World, N. Y. City.

WILL PURCHASE paying picture theater in a town without opposition in vicinity of New York. A. C., care M. P. World, N. Y. City.

WANTED—Picture theater. State terms, equipment, business data. Pennsylvania, New Jersey, New York State. Address Terms, care M. P. World, N. Y. City.

## THEATERS FOR SALE OR RENT.

FOR SALE—Moving picture theater, seats 315, can seat 400. Finest location in town of 6,000. No theater, only one other picture house same size, both 10 cents admission. Rent $50 month for entire building of two stories. Long lease. Small stage, scenery; other house has no stage. Seats, piano, lights, economizer, asbestos booth, newly papered, painted, inclined floor. Finest reasons for leasing, and only $675 if taken at once. Regent Theater, Wellsville, N. Y.

MOVIE WITH BUILDING—One of the best towns in Western New York. 5-10-15c admission. Expenses about $80 week. Receipts about $125 week. Fully equipped; price, $4,500. Lewis Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

MOVIE—Very desirable location. Capacity over 300. Present owner three years. Fully equipped, two motor driven machines, fireproof booth, rheostat, elegant entrance. An opportunity for a beginner. Worth $4,000; will sacrifice for $2,500. Will teach you business free. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

FOR SALE OR RENT—On account of the recent death of my only son, am going to permanently retire from the picture business. Will sell or lease with privilege buying or renewing. House established eight years. Never changed hands. Best equipped in county. 300 seats, Powers 6, extra mechanism, mirroroid screen, new piano, ventilating system, steam heat, hot and cold water, fine front. Three doors from Post Office, across street from State Armory. Six days, always 5 and 10 cents. Features more. General, Fox and V-L-S-E. Long lease. Ground rent, $500. Heat and water furnished. One other house (smaller). Write or wire quick. None but absolutely reliable people need apply. House has always made money. Get busy. No agents. Orpheum Theater, Hillsboro, Ohio.

MOVING PICTURE THEATER for rent cheap. Fully equipped. Owner kept away on account of other business. No mail answered. Call. 120 David St., South Amboy, N. J.

FOR SALE—Leading theater in city of 15,000. Modernly equipped. Clearing over $100 per week. Will stand rigid investigation. Good reason for selling. Address "Goodreason," care M. P. World, N. Y. City.

TWO HOUSES—In growing mid-west county seat town, 9,000 population. Seating 1,500. No competition, and none in sight. Money makers. $6,500 cash. Balance terms. Investigate. C. L. P., care M. P. World, N. Y. City.

## EQUIPMENT WANTED.

WANTED—300 airdome chairs; also 500 veneer opera chairs. Chairs, care M. P. World, N. Y. City.

## EQUIPMENT FOR SALE.

FOR SALE—Four Powers No. 5 machines, complete, $50 each. Double Johns-Manville asbestos booth, $75. 36-inch Kimball exhaust fan, $50. 500 chairs. Merit Film Corp., 110 West 40th St., N. Y. City.

FOR SALE—Mirror screen, 8 x 12, perfect condition. Cost, $450; will sell for $150. Photoplay Theater, Carthage, Mo.

FOR SALE—New and second hand moving picture machines, all leading makes, at reduced prices. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

3,000 USED opera chairs, some as good as new; I can save you money on new or used chairs, steel and cast patterns, standard asbestos booths at cut prices. J. P. Redington, Scranton, Pa.

WRITE OR WIRE—The Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo., the largest exclusive theater equipment concern in the West, for seats, all leading makes of moving picture machines, operating booths, curtains and all other theater accessories. Folding chairs, 40c each up. Opera chairs, 60c each up. Moving picture machines, $50 each up. Send them an exact list of your wants and see why they sell everyone.

FOR SALE—New or second hand opera chairs for moving picture theaters at a bargain. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

ATLAS SEATING CO., 501 Fifth Ave., N. Y. Largest selection theater chair bargains ever offered on new and used opera and folding chairs, booth, etc. 300 perfect red leather, $1.25 each. Slightly used veneer, 60c. up. Prompt shipment on all styles.

FOR SALE—Powers 6, $110. Edison model B, $110. Edison Exhibition and gas outfit, $110. We buy moving picture machines. What have you? Federal Film Supply Co., San Antonio, Tex.

BARGAIN—Power's 6A, elegant shape. 14" magazines, loop setter, lenses, $160. Ship immediately. C. O. D. Box 369, Canton, Ohio.

POWER'S 6A machine, 1915 model, complete, motor and compensarc, with guarantee to May. For sale or to rent to responsible party. Address H. E., care M. P. World, N. Y. City.

SIMPLEX—J. H. Hallberg, N. Y. City, offers one Simplex with A. C. or D. C. motor, mechanism just remodeled at factory, perfect condition, $237. One Power's 6A with loop setter, motor drive, like new, $263. One 6A without loop setter, motor drive, $243. One Power's 6, remodeled mechanism, $150. Two Power's No. 6, with remodeled No. 5 mechanisms, at $115 each. Other Power's No. 5 and Edison M. P. machines, $40 and up. Fort Wayne Compensarc, slightly used for 220 volt 60 cycles, $40.

BARGAIN BULLETIN NO. 45—One Power's 6A equipment, less rheostat, $125. One Power's 6 equipment, less rheostat, $85. These are both in excellent running order and fine bargains. Muncie Film & Supply Co., 202 E. Main, Muncie, Ind.

FOR SALE—A few steel film cabinets, also steel portable operator's booth. Exclusive Features, Inc., 71 West 23d St., N. Y. City.

## CAMERAS FOR SALE.

**NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.**

**LATEST professional junior and senior cameras, flexible shafts, printers, perforators winders, measurers, trays, racks, tripods, tilts, cardanopods, companion projectors, dissolvers, lenses optielectromechanical work, filming, titles, America's greatest display, reasonable prices. Pioneer Manufacturer, Patentee. Eberhard Schneider, 219 Second Ave., N. Y. City.**

MOVING PICTURE CAMERAS bought, rebuilt, sold, exchanged. Send complete description, full particulars and lowest cash price considered. If you wish to buy a second hand camera, get our list. All shipments C. O. D., subject to examination. Motion Camera Exchange, 1124 Field Annex, Chicago, Ill.

URBAN CAMERA—Four 350-foot magazines, Goerz lens, regularly $250, our price $125. Williamson camera, four 350-foot magazines, 3" Carl Zeiss lens, regularly $250, our price $125. Pathe Professional camera, two magazines, Carl Zeiss lens, metal fittings, regularly $400, our price $175. Pathe Portable camera, five magazines. Heliar lens, metal fittings, regularly $467.50, our price $265. All the foregoing cameras are second hand, but guaranteed to be in first-class working order. Motion Picture Apparatus Co., Inc., 810 Broadway, N. Y. City.

MOTION PICTURE CAMERA—Six 200-foot reel boxes, perfect working condition. Tripod with panorama and vertical top. Cost, with extras, over $300. Will sell for $150. Write for full description. Ultra Film Co., Conneaut, Ohio.

PROFESSIONAL CAMERA—Special make, four magazines, Zeiss 2" lens, focus tube, box finder, trick attachments, carrying cases, tripod tilt panorama. Worth $400; take $250 quick. Cameraman, 6314 Lexington Ave., Los Angeles, Cal.

CAMERAS—Vista $27, Jure $37, Pittman, Jr., $90; F.3.5 lens Pittman-Prestwich $150. Pittman Professional, 400-foot automatic dissolve, $200. Small printer $25. Home projector $50. Ray, 326 Fifth Ave., N. Y. City.

FOR SALE—Model B Ernemann motion picture camera, with extra lenses and tripod, practically new. Cost $476; will sell for $400 cash. Address Camera, care M. P. World, Chicago, Ill.

## FILMS WANTED.

BIBLICAL PICTURES—"Pope,," "The Vatican," "Tho' Sins Be As Scarlet," or any films pertaining to the Catholic religion. Kaufman, 407 Schiller Bldg., Chicago, Ill.

GOOD—One-reel comedy negatives wanted. Prompt payment. State full particulars. Address Box 1002, care M. P. World, N. Y. City.

## FILMS FOR SALE OR RENT.

EDUCATIONAL PICTURES—Jungle, Florida, animal scenes. Prints any length. List free. Tropical Co., 63 Boulevard, Tampa, Fla.

WALLA WALLA—"Frontier Days," new (1915), bucking, steer roping, bull riding, comical trick riding. 600 Indians, son of Sitting Bull. Three reels. State rights eight cents per foot. Lobby Display. Hauck Feature Film Co., Portland, Ore.

ROAD SHOWS, ATTENTION—Ten good three and four-reel features with plenty of paper, $75 per feature. Address 301 Highland court, Portland, Oregon.

WE HAVE four 5-reel features for sale featuring stars and noted players, $150 each. 301 Highland Court, Portland, Oregon.

(Continued on page 524.)

**The "M. P. World" carries more classified ads than all other trade papers combined—WHY?**

# INDEX

## TO CONTENTS

Advertising for Exhibitors.... 430
Advice to Small Houses.... 484
"Apaches of Paris, The" (Kalem).... 461
Arden, Edwin, in World Film.... 457
Arrangements for Ohio Convention.... 453
Association Lacks Life.... 475
At Leading Picture Theaters.... 445

Bates, Louise, Now "Falstaff Girl".... 455
"Blue Grass" (Equitable).... 462
Breese, Edmund, for Metro.... 454
British Notes.... 428

Calendar of Daily Program Releases...490, 492
Calvert, E. H., Essanay Director.... 454
"Carmen of the Films".... 420
"Carmen" Will Be "First Run" at Strand. 421
Chicago News Letter.... 443
Comments on the Films.... 439
Coombs, Guy.... 426

Decree Pro Confesso in Duping Suit.... 419
Do Local Films Pay?.... 485
Dunn, William D.... 449

"Emmy of Stork's Nest" (Metro).... 461
Equitable Directors Active.... 426
Equitable Secures Lillian Lorraine.... 452
Extraordinary Scenic Effect.... 427
Exhibitor Starts Paper.... 485

Facts and Comments.... 411
"Family Cupboard, The" (World Film)... 465
Farrington, Adele.... 455
"Fatal Card, The" (Famous Players).... 462
Fealy, Maude, in Knickerbocker.... 424
Federal Decision, The.... 413
Fitzgerald, Cissy.... 423

Flickers.... 452
Footage Presswork.... 427

Glendon, J. Frank.... 455

Holt, George.... 429
How Harry Carter Doubled.... 421

Intelligent Characterization.... 412
"In the Palace of the King" (Essanay-V-L-S-E).... 460
Irritating Censorship.... 477

"Jim West, Gambler" (Lubin).... 463
"John Glayde's Honour" (Frohman).... 463

Kann Goes to Coast.... 423
Kansas Forbids Protest.... 487
Keep On Fighting.... 413

Lester, Louise.... 424
Lexington Strand Ready.... 483
List of Current Film Release Dates.526, 528, 530
Lusk, Norbert.... 456

Manufacturers' Advance Notes.... 466
Massachusetts Meeting.... 453
"Master of the House, The" (Equitable).. 461
Modern Theater Construction.... 417
"Montana Blount's Incrimination" (Associated).... 465
Motion Picture Exhibitor, The.... 453
Motion Picture Photography.... 438
Moving Picture Educator.... 425
Municipal Advertising through Moving Pictures.... 459
Music for the Picture.... 458

"Nation" Film Barred.... 480
Neff, M. A., Dead.... 416
News of Los Angeles and Vicinity.... 446
New York Exhibitors Active and United... 453
Niederaur, Lillian.... 456
Noble, John, Finishes "One Million Dollars".... 422
Noted Author Writes for Equitable.... 457
Notes of the Trade.... 472

Ohio and Its Censors.... 481
Ohio State League Call.... 456
"Old Heidelberg" (Triangle).... 464

Photoplaywright, The.... 432
Picture Theaters Projected.... 473
Plimpton Epics to Expand.... 422
Portland Prices Rise.... 489
"Price, The" (Equitable).... 462
Projection Department.... 434

Quirk, Billy, Screeners' New Head.... 424

Reviews of Current Productions.... 460
Ridgeley, Richard.... 445

"Sin" (Fox).... 465
South African Letter.... 459
Stories of the Films.... 498
Sullivan, E. P., in Kalem Features.... 452

Thanhouser Ball Was Brilliant.... 419
"Tillie's Tomato Surprise' (Lubin).... 463
Trial of Sabbath Cases.... 482

Uncle Sam Orders Dissolution of Motion Picture Patents Co. and Others.... 414

Virginia Picture Trade.... 478

"Woman Who Lied, The" (Victor).... 460
World Film Fall Program.... 449

Zabelle, Flora, with Famous Players.... 421
"Zaza" (Famous Players).... 464

## TO ADVERTISERS

**ASBESTOS SUPPLIES.**
Johns, H. W.-Manville Co.... 514

**CARBONS AND CARBON ACCESSORIES.**
Jones & Cammack.... 533
Kiewert, Chas. L.... 521
Reisinger, Hugo.... 519
Speer Carbon Co.... 536

**CHAIR & SEATING MANUFACTURERS.**
American Seating Co.... 537
Andrews, A. H., Co.... 537
Peabody School Furniture Co.... 537
Steel Furniture Co.... 537
Wisconsin Seating Co.... 537

**ELECTRICAL & MECHANICAL EQUIPMENT.**
Amusement Supply Co.... 534
Detroit Engine Works.... 535
Electric Products Co.... 513
Fort Wayne Electric Works.... 527
Fulton, E. E.... 510
General Electric Co.... 527
Hallberg, J. H.... 502
Hommel, Ludwig, & Co.... 512
Hubbel-Moore.... 535
Lucas, Harry K.... 514
Picture Theatre Equipment Co.... 522
Porter, B. F.... 536
Speed Controller Co.... 536
Stern Mfg. Co.... 516
Strelinger, Chas. A.... 510
Swaab, Lewis M.... 536
Typhoon Fan Co.... 474
Westinghouse Electric & Mfg. Co....512, 525

**FILM EXCHANGES.**
Bradenburgh, G. W.... 535
Central Film Co.... 536
Film Exchange, The.... 514
Greater N. Y. Film Rental Co....490, 530
Levey, Bert, Circuit.... 513
Limick & Melchior.... 533
Monarch Film Service.... 535
Nielsen, F. O.... 511
Peerless Film Co.... 498
Victory Co.... 532
Wisconsin-Illinois Feature Release Co.... 536

**LENS MANUFACTURERS.**
Gundlach-Manhattan Optical Co.... 521

**MANUFACTURERS OF MOVING PICTURES.**
American Film Co., Inc....396-99
Associated Film Sales Corp....382-83
Biograph Co.... 491
Bosworth, Inc.... —
Casino Features Film Co.... 515
Centaur Star Features.... 393
Cub Comedies.... 392
Davis, J. Charles, Jr.... 533
Edison, Thos. A., Inc.... 403
Equitable Film Corp....384-85
Essanay Film Mfg. Co....363, 368-69
Famous Players Film Co....370-71
Gaumont Co....394-95
Kalem Co....401, 410
Kleine, George....404-05
Knickerbocker Star Features.... 402
Lasky, Jesse L., Feature Play Co....372-73
Lubin Mfg. Co....406, 494-95
Metro Pictures Corp....Colored Insert
Mutual Film Corp....388-91
North American Film Corp.... 400
Paramount Pictures Corp.... 379
Pathe Exchange, Inc., The....374-78
Picture Playhouse Film Co., Inc.... 509
Rolin Film Co.... 517
Selig Polyscope Co....496, 539
Sterling Camera & Film Co.... 510
Thanhouser Film Corp.... 362
Triangle Film Corp....380-81
Universal Film Mfg. Co....364-66
Vitagraph Co. of America....408-09, 493
V-L-S-E, Inc.... 497
World Film Corp....386-87

**MISCELLANEOUS.**
Advance M. P. Co.... 535
Automatic Ticket Selling & C. R. Co.... 499
Bioscope, The.... 534
Box 1,002, care M. P. World.... 514
Brilliant Film Mfg. Co.... 535
Caille Bros. Co.... 536
Circulation Coupon, M. P. World.... 537
Classified Advertisements.... 523
Corcoran, A. J.... 512
Eastman Kodak Co.... 521
Essanay Film Mfg. Co....367, 531
Evans Film Mfg. Co.... 536
Erbograph Co.... 537
Fidelity Mot. Pict. Co.... 536
Film Titles Mfg. Co.... 536
Gunby Bros.... 535
Industrial Moving Picture Co.... 501
Kalem Co....510, 516
Kinematograaf, De.... 534
Kraus Mfg. Co.... 499
Lasky, Jesse L., Feature Play Co.... 519
Lubin Mfg. Co.... 407
Madigan Powder Works.... 516
Moore, Wm. N.... 514
M. P. Directory Co.... 532
M. P. Electricity.... 517
M. P. Fire Prevention Devices Co.... 474
M. P. World Anti-Censorship Slides.... 535
Motion Picture-Scope Co.... 525
National Ticket Co.... 498
Netschert, Frank, Co.... 521
N. Y. Film Laboratories.... 534
Ridgeley, Richard.... 531
Room 300, 51 East 42d St.... 514
Standard Motion Picture Co.... 512

**MOVING PICTURE CAMERAS.**
L. A. Motion Picture Co.... 510
Mot. Pict. Apparatus Co.... 519
Universal Camera Co.... 532

**MUSICAL INSTRUMENTS.**
American Photo Player Co.... 538
Deagan, J. C.... 514
Harmo Electric Co.... 533
Seeburg, J. P., Piano Co.... 537
Sinn, Clarence E.... 537
Wangerin-Weickhardt.... 519
Wurlitzer, Rudolph.... 531

**POSTER AND FRAMES.**
Goes Lithographing Co.... 510
Menger & Ring.... 537
Newman Mfg. Co.... 500
Theater Specialty Mfg. Co.... 516

**PROJECTION MACHINE MANUFACTURERS.**
American Standard M. P. Mch. Co.... 510
Enterprise Optical Co.... 517
Power, Nicholas, Co.... 540
Precision Mch. Co.... 507

**PROJECTION SCREEN MANUFACTURERS.**
Genter, J. H., Co., Inc.... 534
Minusa Cine Products Co.... 515
Radium Gold Fibre Screen, Inc.... 503
Simpson, Alfred L.... 532

**STEREOPTICON SLIDES.**
Utility Transparency Co.... 534

**THEATRICAL ARCHITECTS.**
Decorators' Supply Co.... 535

## CLASSIFIED ADVERTISEMENTS---Continued from page 523

FOR SALE—200 reels film $1.50 per reel, 100 reels, with paper, $3 per reel. Lot features for sale. Cheap. Meyer Silverman, Pittsburgh, Pa.

FOR SALE—Three-reel feature "Driven from Home," in perfect condition, including posters, etc. For particulars write O. D. Mathison, Deer Lodge, Mont.

FOR SALE—Twenty features with ones, threes, six-sheet posters, in perfect condition, at reasonable prices. I. S. Fisher, 145 West 45th St., N. Y. City.

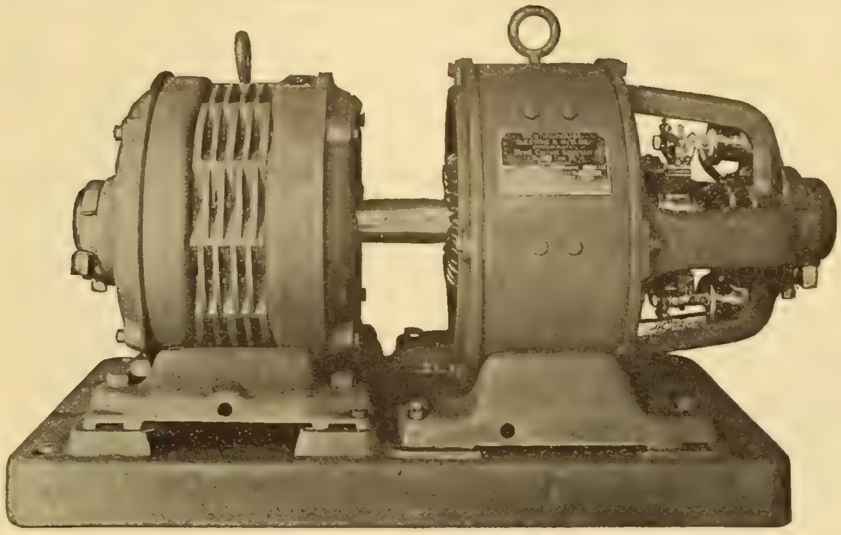
BULGARIAN WAR FILM—Showing every branch of Bulgarian Army. Tzar Ferdinand reviewing troops. Cavalry charge. Infantry firing. Artillery fording stream, new print, 500 feet, 10c foot. Portrait Italian King, fading into flag, 40 feet. Kaiser and his generals in conference. German trench scene and marching into Warsaw, 100 feet. Tzar of Russia with his bodyguard, 50 feet. Tzar and Tzarina receiving an ovation, 50 feet. Battleships of all nations, 500 feet, $20. 25,000 feet French-German-British-Belgian authentic war scenes, 8c foot. A, Stone, 145 West 45th St., N. Y. City.

100 SINGLES AND DOUBLES, American make, 12 posters with each reel. Shipped privilege screen examination. Federal, 119 East 23d St., N. Y. City.

### MISCELLANEOUS.

WE BUY and sell new and second hand moving picture machines, opera chairs and films. Crescent Film Exc., 37 So. Wabash Ave., Chicago, Ill.

# Reliable Light for Motion Pictures



Motor-Generator Set With Polyphase Alternating-Current Motor

Patrons will not continue to fill your house if you have a poor light. You are sure of having good light all the time you want it when you use Westinghouse Motor Generator Sets. Steady current, steady light, no trouble, small cost. Second machine may be warmed up while first one is still running without interfering with the light.

***Send for Full Information***

## Westinghouse Electric & Manufacturing Company

**Sales Offices in All Large American Cities**

W WESTINGHOUSE ELECTRIC

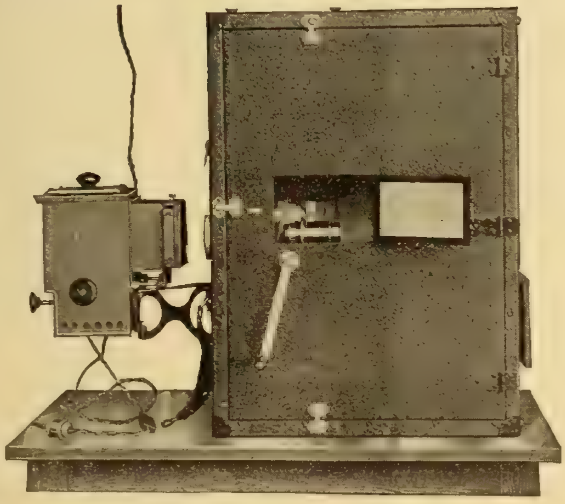
**East Pittsburgh Pennsylvania**

---

## PERFECTED AT LAST!!!

### A Practical, Really Portable Projector!

# THE PORTOSCOPE



**Price Complete, $125.00**

All the mechanism built into a fireproof carrying case no larger than a suit case.

No unpacking—no assembling of parts—merely attach lamp and handle and start operating.

***Standard In Every Detail***

Runs standard film—has standard objective and condensing lenses—standard stereopticon attachment.

The result of over two years' experimental work to develop a low-priced, small projecting machine.

### Dealers Wanted Everywhere!!

We want more dealers to sell The Portoscope. Liberal discounts to those who can qualify.

THE PORTOSCOPE is a proven success. It will do everything we claim for it. *Satisfy yourself on this point first.* We will gladly give full details to dealers who mean business and can produce results.

***Guaranteed by Responsible Company of Chicago Business Men Highly Rated***

## THE MOTION PICTURE-SCOPE CO.

**565 West Washington Street, Chicago**

Take a tip from our "EXHIBITORS' ADVERTISING" dept. It has made money for others.

# List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 490, 492.)

## Universal Film Mfg. Co.

RELEASE DAYS.

**Sunday**—Big "U," Laemmle, L-KO.
**Monday**—Broadway Universal Features, Imp, Nestor.
**Tuesday**—Gold Seal, Imp, Rex.
**Wednesday**—Animated Weekly, L-KO, Victor.
**Thursday**—Big "U," Laemmle, Powers.
**Friday**—Imp, Nestor, Victor.
**Saturday**—Big "U," Bison, Joker.

### ANIMATED WEEKLY.

Sept. 8—Number 183 (News).
Sept. 15—Number 184 (News).
Sept. 22—Number 185 (News).
Sept. 29—Number 186 (News).
Oct. 6—Number 187 (News).
Oct. 13—Number 188 (News).
Oct. 20—Number 189 (News).

### BIG U.

Sept. 16—In the Heart of the Hill (Drama).
Sept. 23—No release this day.
Sept. 30—The Sheriff of Red Rock Gulch (Two parts—Western—Drama).
Oct. 7—The $50,000 Jewel Theft (Two parts—Drama).
Oct. 14—No release this day.
Oct. 21—The Greater Courage (Two parts—West Mining—Drama).

### BISON.

Sept. 18—The Surrender (Three parts—Drama).
Sept. 25—A Message for Help (Two parts—Indian—Drama).
Oct. 2—The Ghost Wagon (Three parts—Western—Drama).
Oct. 9—The Queen of Jungle Land (Three parts—Drama).
Oct. 16—The Yellow Star (Three parts—Underworld—Drama).
Oct. 23—A Fight to a Finish (Three parts—Railroad—Drama).

### BROADWAY UNIVERSAL FEATURES.

Sept. 13—Business Is Business (Six parts—Drama).
Sept. 20—Under Southern Skies (Five parts—Drama).
Sept. 27—Judge Not; or "The Woman of Mona Diggins" (Six parts—Drama).
Oct. 4—Fatherhood (Four parts—Drama).
Oct. 11—The Man of Shame (Five parts—Dr.).
Oct. 18—The Campbells Are Coming (Four parts—Drama).

### GOLD SEAL.

Sept. 14—The Queen of Hearts (Three parts—Society—Drama).
Sept. 21—The Tenor (Three parts—Drama).
Sept. 28—Her Prey (Two parts—Drama).
Oct. 5—The Silent Battle (Three parts—Dr.).
Oct. 12—The Kiss of Dishonor (Two parts—Drama).
Oct. 19—The Fair God of Sun Island (Three parts—Sea—Drama).

### IMP.

Sept. 17—The Suburban (Four parts—Drama).
Sept. 21—His Home Coming (Comedy).
Sept. 24—When the Call Came (Two parts—Drama).
Sept. 28—Billy's College Job (Comedy).
Sept. 29—An All Around Mistake (Two parts—Comedy).
Oct. 1—The Wolf of Debt (Four parts—Dr.).
Oct. 5—The Unnecessary Sex (Comedy).
Oct. 12—Bashful Glen (Comedy).
Oct. 15—No release this day.
Oct. 19—No release this day.
Oct. 22—The Meddler (Two parts—Modern—Drama).

### JOKER.

Sept. 18—He Couldn't Fool His Mother-in-law (Comedy).
Sept. 25—He Couldn't Support His Wife (Com.).
Oct. 2—An Innocent Villain (Comedy).
Oct. 9—No Babies Allowed (Comedy).
Oct. 16—A Millionaire for a Minute (Com.).
Oct. 23—The Awful Crime (Comedy).

### LAEMMLE.

Sept. 19—No release this day.
Sept. 23—The Cry of the First Born (Three parts—Drama).
Sept. 26—No release this day.
Sept. 30—No release this week.
Oct. 3—Her Three Mothers (Three parts—Drama).
Oct. 7—No release this day.
Oct. 10—Marianna (Drama).
Oct. 14—The Girl of the Dance Hall (Three parts—Western—Drama).
Oct. 17—No release this day.
Oct. 21—No release this day.

### L-KO.

Sept. 15—No release this day.
Sept. 19—No Flirting Allowed (Comedy).
Sept. 22—Scandal in the Family (Two parts—Comedy).
Sept. 26—Avenged by a Fish (Comedy).
Sept. 29—Married on Credit (Comedy).
Oct. 3—A Mortgage on His Daughter (Com.).
Oct. 6—No release this day.
Oct. 10—A Bath House Tragedy (Two parts—Comedy).
Oct. 13—Under New Management (Two parts—Comedy).
Oct. 17—Does Flirting Pay? (Comedy).
Oct. 20—Room and Board—A Dollar and a Half (Two parts—Comedy).
Oct. 24—Poor but Dishonest (Comedy).

### NESTOR.

Sept. 17—Molly's Malady (Comedy).
Sept. 20—It Almost Happened (Comedy).
Sept. 24—When Lizzie Went to Sea (Comedy).
Sept. 27—Snatched from the Altar (Comedy).
Oct. 1—No release this day.
Oct. 4—When a Man's Fickle (Comedy).
Oct. 8—Eddie's Little Love Affair (Comedy).
Oct. 11—Some Fixer (Comedy).
Oct. 15—And the Best Man Won (Comedy).
Oct. 18—A One Cylinder Courtship (Comedy).
Oct. 22—Almost a Knockout (Comedy).

### POWERS.

Sept. 16—No release this day.
Sept. 18—No release this day.
Sept. 23—The Ham Actors (Vaudeville Act).
—Life of the Frog (Ditmars Educ.).
Sept. 30—Lady Baffles and Detective Duck in "The Ore Mystery" (Comedy).
Oct. 2—No release this day.
Oct. 7—The Acrobat's Dream (Comedy).
Hero of the Gridiron (Comedy).
Oct. 12—The Third Partner (Drama).
Oct. 14—Lady Baffles and Detective Duck in "When the West Went Dry" (Comedy).
Oct. 16—The Vengeance of Guido (Drama).
Oct. 21—The Prankful Ponies (Vaudeville Act).
—Insect Oddities (Ditmars Educational).
Oct. 23—A Pure Gold Partner (Drama).

### REX.

Sept. 21—No release this day.
Sept. 26—The Fascination of the Fleur de Lis (Three parts—Drama).
Sept. 28—No release this day.
Oct. 3—No release this day.
Oct. 5—No release this day.
Oct. 8—The House With the Drawn Shades (Two parts—Drama).
Oct. 10—Alas and Alack (Drama).
Oct. 17—A Mother's Atonement (Three parts—Human Interest—Drama).
Oct. 19—Lon of Lone Mountain (Drama).
Oct. 24—The Springtime of the Spirit (Three parts—Human Interest—Drama).

### VICTOR.

Sept. 17—No release this day.
Sept. 22—Not a Lamb Shall Stray (Human Interest—Educational).
Sept. 24—No release this day.
Oct. 1—No release this day.
Oct. 6—The Woman Who Lied (Four parts—Drama).
Oct. 8.—No release this day.
Oct. 13—No release this day.
Oct. 15—A Kentucky Idyll (Two parts—Dr.).
Oct. 20—No release this day.
Oct. 22—The Magic Bon-Bon (Comedy).

### UNIVERSAL SPECIAL FEATURE.

Sept. 19—The Broken Coin (Episode No. 14, "On the Battle Field"—Two parts—Drama).
Sept. 26—The Broken Coin (Episode No. 15, "The Deluge"—Two parts—Drama).
Oct. 3—The Broken Coin (Episode No. 16, "Kitty in Danger"—Two parts—Drama).
Oct. 10—The Broken Coin (Episode No. 17—"The Castaways"—Two parts—Dr.).
Oct. 17—The Broken Coin (Episode No. 18—Two parts—Drama).

## Mutual Film Corp.

MUTUAL FILM CORPORATION.
RELEASE DAYS.

**Sunday**—Reliance (2), Casino (1), Thanhouser (1).
**Monday**—American (2), Falstaff (1), Novelty (1).
**Tuesday**—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
**Wednesday**—Rialto, Reliance or Centaur (3), Novelty (1).
**Thursday**—Centaur (2), Falstaff (1), Mutual Weekly (1).
**Friday**—Mustang (2), American (1), Cub (1).
**Saturday**—Clipper, Than-o-play or Mustang (3), Beauty (1).

### AMERICAN.

Sept. 27—The Terror of the Twins (Two parts—Drama).
Sept. 31—Hearts in Shadow (Drama).
Oct. 4—Just as it Happened (Two parts—Dr.).
Oct. 8—The Sting of It (Drama).
Oct. 11—Let There Be Light (Two parts—Dr.).
Oct. 15—Profit from Loss (Drama).
Oct. 18—The Blot on the Shield (Two parts—Drama).
Oct. 22—Visitors and Visitees (Drama).

### AMERICAN STAR FEATURE.

Sept. 18—The Great Question (Three parts—Drama).
Oct. 9—Pardoned (Three parts—Drama).

### BEAUTY.

Oct. 2—Mixed Males (Comedy).
Oct. 5—Mother's Busy Day (Comedy—Dr.).
Oct. 9—Curing Father (Comedy—Drama).
Oct. 12—Billie—the Hill Billie (Comedy).
Oct. 16—Aided by the Movies (Comedy).
Oct. 19—Alias James, Chauffeur (Comedy).
Oct. 23—Deserted at the Auto (Comedy).

### CASINO.

Oct. 10—A Corner in Cats (Comedy).
Oct. 17—Ethel's Romeos (Comedy).
Oct. 24—The Reformer (Comedy).

### CENTAUR.

Sept. 30—Stanley's Search for the Hidden City (Two parts—Drama).
Oct. 7—Rhoda's Burglar (Drama).
Oct. 14—Stanley's Close Call (Two parts—Dr.) (Bostock Animal Picture).
Oct. 21—Vindication (Two parts—Drama) (Bostock Animal Picture).

### CUB.

Oct. 1—The Oriental Spasm (Comedy).
Oct. 8—A Change of Luck (Comedy).
Oct. 15—Taking a Chance (Comedy).
Oct. 22—The Little Detective (Comedy).

### ECLAIR.

Sept. 9—The Brand Blotters (Two parts—Dr.).
Oct. 1—A Fool's Heart (Two parts—Drama).

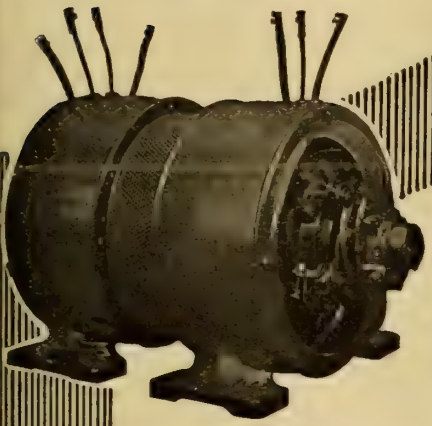
### FALSTAFF.

Sept. 23—Con, the Car Conductor (Comedy).
Sept. 27—Gustave Gebhard's Gutter Band (Comedy).
Sept. 30—A Perplexing Pickle Puzzle (Comedy)
Oct. 4—Cousin Clara's Cook Book (Com
Oct. 7—Dicky's Demon Dachshund (Comedy).
Oct. 11—Capers of College Chaps (Comedy).
Oct. 14—Bing Bang Brothers (Comedy).
Oct. 18—Busted but Benevolent (Comedy).
Oct. 21—Hattie the Hair Heiress (Comedy).

### GAUMONT.

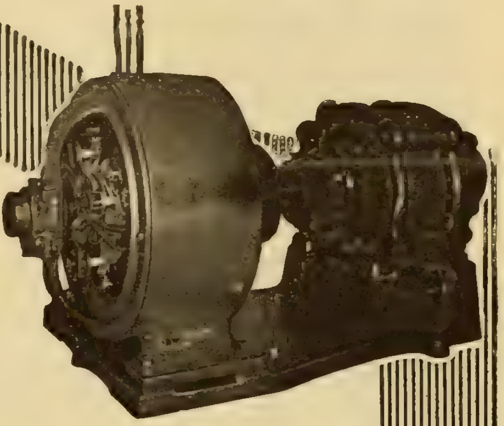
Sept. 21—Seeing America First (Scenic).
—Keeping Up With the Jones' (Car.).
Oct. 3—His Lordship's Dilemma (Comedy—All Star).
Oct. 5—Seeing America First (No. 4—Scenic).
—Keeping Up With the Joneses. (Cartoon—Comedy).
Oct. 12—Seeing America First (No. 5—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Oct. 19—See America First (No. 6—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

# BETTER LIGHT LESS CURRENT



The DC Compensarc lowers the voltage of a direct current supply to that required at the lamp without needless waste.

The AC Compensarc cuts ⅔ from your lighting bill if you use alternating current.



The AC to DC Compensarc will transform alternating into direct current and reduce the voltage at the same time without needless waste.

No matter what current you have—Alternating or Direct—or what voltage or frequency, one of the

## FORT WAYNE COMPENSARCS

will enable you to secure a light that will give those clear, bright pictures that everybody now demands.

What's the use of paying extra money for special screens, projecting machines, and first run films and then spoil the whole result with poor light? With the Fort Wayne Compensarcs you can get any kind of light you want regardless of the kind or quality of your current supply.

The Compensarcs will give you

STEADY LIGHT. No flickering, no sputtering, even when changing intensities or from one machine to another.

WHITE LIGHT. No yellow streaks, no ghosts.

BRIGHT LIGHT. Three times the light with two-thirds the current.

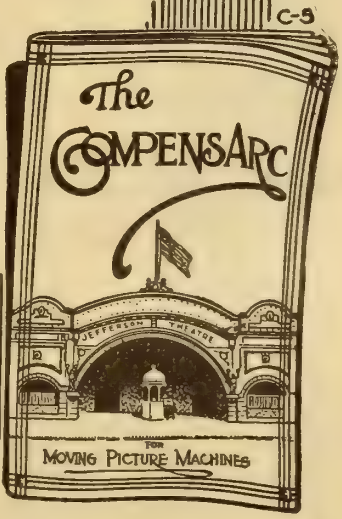
They are safe, efficient, easy to operate, fool proof and reliable.

**FORT WAYNE ELECTRIC WORKS**
OF GENERAL ELECTRIC COMPANY
1702 BROADWAY
FORT WAYNE, INDIANA

Compensarcs are so commonly found in motion picture theatres that many people now call all current saving and transforming devices by that name.

**But Remember**

*If it isn't a* FORT WAYNE
*it isn't a* "COMPENSARC"



*Send* TODAY *for this*
FREE *descriptive booklet*

# List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 490, 492.)

*(Mutual Releases continued from page* 526.)

### MUSTANG.

Oct. 8—Breezy Bill—Outcast (Two parts—Drama).
Oct. 15—Two Spot Joe (Two parts—Drama).
Oct. 22—The Sheriff of Willow Creek (Two parts—Drama).
Oct. 23—Buck's Lady Friends (Three parts—Drama).

### MUTUAL.

Sept. 29—Love's Strategy (Comedy).
Oct. 6—Just Like His Wife (Comedy).

### MUTUAL WEEKLY.

Oct. 7—Number 40, 1915 (News).
Oct. 14—Number 41, 1915 (News).
Oct. 21—Number 42, 1915 (News).

### NOVELTY.

Oct. 4—The Corsican Brothers Up to Date (Burlesque).
Oct. 11—Miss Trillie's Big Feet (Burlesque).
Oct. 13—Gold Bricking Cupid (Comedy).
Oct. 18—Rip Van Winkle Badly Ripped (Com.).
Oct. 20—You Can't Beat It (Comedy).

### RELIANCE.

Oct. 10—The Queen of the Band (Two parts—Drama).
Oct. 13—The Bread Line (Three parts—Dr.).
Oct. 17—The Ever-Living Isle (Two parts—Drama).
Oct. 24—The Penalty (Two parts—Drama).

### RIALTO.

Oct. 6—Sunshine and Tempest (Three parts—Drama).
Oct. 20—The Card Players (Three parts—Dr.).

### RODEO.

Aug. 9—Aunt Matilda Outwitted (Comedy).
Sept. 1—A Leap for Life (Two parts—Drama).

### THANHOUSER.

Oct. 3—The Mystery of Eagle's Cliff Dr.).
Oct. 5—The Light on the Reef (Two parts—Drama).
Oct. 10—The Has Been (Drama).
Oct. 12—The Scoop at Belville (Two parts—Comedy).
—Down on the Phoney Farm (Cartoon—Comedy).
Oct. 17—John T. Rocks and the Flivver (Dr.).
Oct. 19—The Spirit of Audubon (Two parts—Drama).
Oct. 24—At the Patricians' Club (Drama).

### THAN-O-PLAY.

Sept. 25—A Disciple of Nietszche (Three parts—Drama).
Oct. 15—The Long Arm of the Secret Service (Three parts—Drama).

### MUTUAL MASTERPICTURE.

Sept. 30—The Price of Her Silence (Thanhouser—Four parts—Drama) No. 40.
Oct. 7—Bred in the Bone (Reliance—Four parts—Drama) (No. 41).
Oct. 14—The Brink (American—Four parts—Drama (No. 42).
Oct. 21—The Miracle of Life (American—Four parts—Drama) (No. 43).

### NORTH AMERICAN FILM CORP.

Sept. 13—The Diamond from the Sky (Chapter No. 20, "The Soul Stranglers"—Two parts—Drama).
Sept. 20—The Diamond from the Sky (Chapter No. 21, "The Lion's Bride"—Two parts—Drama).
Sept. 27—The Diamond from the Sky (Chapter No. 22, "The Rose in the Dust"—Two parts—Drama).
Oct. 4—The Diamond from the Sky (Chapter 23—"The Double Cross"—Two parts—Drama).

## Associated Film Sales Corp.

Releases for week of October 4.
Good Out of Evil (Santa Barbara—Two parts—Drama).
Piercing the Veil (Alhambra—Two parts—Drama).
The Wolf's Den (Navajo—Two parts—Dr.).
Woman's Past (Federal—Drama).
Getting the Goods on Father (Empire—Comedy).
An Innocent Kidnapper (Banner—Com.)
Releases for week of October 11:
The Blind Music Master (Santa Barbara—Two parts—Drama).
Love's Old Sweet Song (Ramona—Two parts Drama).
Highest Bidder (Empire—Two parts—Dr.).
The Movie Nut (Banner—Two parts—Comedy).
Nolan's Wooing (Liberty—Comedy).
Meshes of Fate (Federal—Drama).
Too Much Elixir of Life (Alhambra—Comedy).
Joe's Devotion (Navajo—Drama).

## Pathe Exchange, Inc.

**RELEASE DAYS.**
**Monday**—Balboa, Globe Phunphilms.
**Wednesday**—Pathe News.
**Thursday**—Panama Films.
**Friday**—Gold Rooster Plays.
**Saturday**—Pathe News, Starlight.

### BALBOA.

Sept. 27—The Lost Secret (Two parts—Drama).
Oct. 18—Counsel for the Defense (Three parts—Drama).

### GLOBE.

Sept. 25—Strange Occupations (French Soudan—Industry).
Oct. 9—Altar of Heaven, Pekin, China (Scenic).
Oct. 23—How Winter Flowers Bloom (Educational).

### GOLD ROOSTER PLAYS.

Oct. 8—The Closing Net (Five parts—Dr.),
Oct. 15—John Glayde's Honor (Five parts—Drama).
Oct. 22—An affair of Three Nations (Five parts—Drama).

### PANAMA FILMS.

Sept. 30—Neal of the Navy No. 5, "A Message from the Past" (Two parts—Dr.).
Oct. 7—Neal of the Navy, No. 6, "The Cavern of Death" (Two parts—Drama).
Oct. 14—Neal of the Navy, No. 7 (Two parts—Drama).
Oct. 21—Neal of the Navy, No. 8, "The Sun Worshippers" (Two parts—Dr.).

### PATHE.

Oct. 4—New Adventures of Wallingford, No. 1 (Two parts—Comedy).
Oct. 11—New Adventures of Wallingford, No. 2 (Two parts—Comedy).
Oct. 11—When Mice Make Merry (Cartoon—Comedy).
—An Intimate Study of Birds, No. 9 (Educational).
Oct. 18—New Adventures of Wallingford No. 3, "A Rheumatic Joint" (Two parts—Comedy).

### PATHE NEWS.

Oct. 2—Number 79, 1915 (News).
Oct. 6—Number 80, 1915 (News).
Oct. 9—Number 81, 1915 (News).
Oct. 13—Number 82, 1915 (News)
Oct. 16—Number 83, 1915 (News).

### PHOTOCOLOR.

Oct. 9—Picturesque Zealand, Holland (Scenic).
Oct. 23—Geithorn, the Rustic Venice (Colored—Scenic).

### PHUNPHILMS.

Sept. 20—Some Baby (Comedy).
Oct. 4—Fresh from the Farm (Comedy).

### STARLIGHT.

Oct. 2—Considerable Milk (Comedy).
Oct. 9—Pretty Rough on Aunty (Comedy).
Oct. 16—Wilful Wallops for Wealth (Comedy).
Oct. 23—Fatty's Fatal Fun (Comedy).

### VICTORY.

Aug. 28—The Silent Chord (Three parts—Dr.).

## Miscellaneous Feature Releases.

### CONTINENTAL PHOTOPLAY CORP.

Sept. 6—A Continental Girl (Five parts—Dr.).

### CROSSETTE FILMS.

Oct.—The Man on the Crib (Two parts—Dr.).

### FOX FILM CORPORATION.

Sept. 27—The Wonderful Adventure (Drama).
Oct. 4—Sin (Drama).
Oct. 11—The Little Gypsy (Drama).
Oct. 18—The Family Stain (Drama).

### FROHMAN AMUSEMENT CO.

August—Just Out of College (Comedy).
Sept.—Body and Soul (Drama).

### LIBERTY MOTION PICTURE CORPORATION.

Sept. 15—An American Gentleman (Five parts—Drama).
Oct. 6—For Five Thousand Dollars a Year (Five parts—Drama).

### METRO PICTURES CORPORATION.

Oct. 4—Song of the Wage Slave (Popular Plays and Players—Five parts—Drama).
Oct. 11—The Stork's Nest (Columbia—Five parts—Drama).
Oct. 18—The Final Judgment (Rolfe—Five parts—Drama).
Oct. 25—My Madonna (Popular Plays & Players—Five parts—Drama).

### PARAMOUNT PICTURES CORPORATION.

Oct. 4—Zaza (Famous Players—Drama).
Oct. 7—A Girl of Yesterday (Famous Players—Drama).
Oct. 11—The White Pearl (Famous Players—Drama).
Oct. 14—Blackbirds (Lasky—Drama).
Oct. 18—The Chorus Lady (Lasky—Drama).
Oct. 21—The Secret Sin (Lasky—Drama).
Oct. 25—The Yankee Girl (Morosco—Comedy-Drama).

### THE PICTURE PLAYHOUSE FILM COMPANY.

Oct.—The Pearl of the Antilles (Five parts—Drama).
Oct.—The Flame of Passion (Five parts—Dr.).

### PARAMOUNT TRAVEL SERIES.

**Water Sports at the Equator.**
**Capitol of S. A., At Washington.**
**The Snow Capped Andes Mountains.**
**Santiago's Famous Fire Department.**

### UNITED PHOTO PLAYS COMPANY.

Sept. 20—The Victory of Virtue (Five parts—Drama).

### TRIANGLE FILM CORPORATION.

Oct. 27—The Lamb (Fine Arts—Five parts—Drama).
Oct. 27—The Iron Strain (Kay-Bee—Five parts—Drama).
Oct. 27—My Valet (Keystone—Four parts—Dr.).

### WORLD FILM CORPORATION.

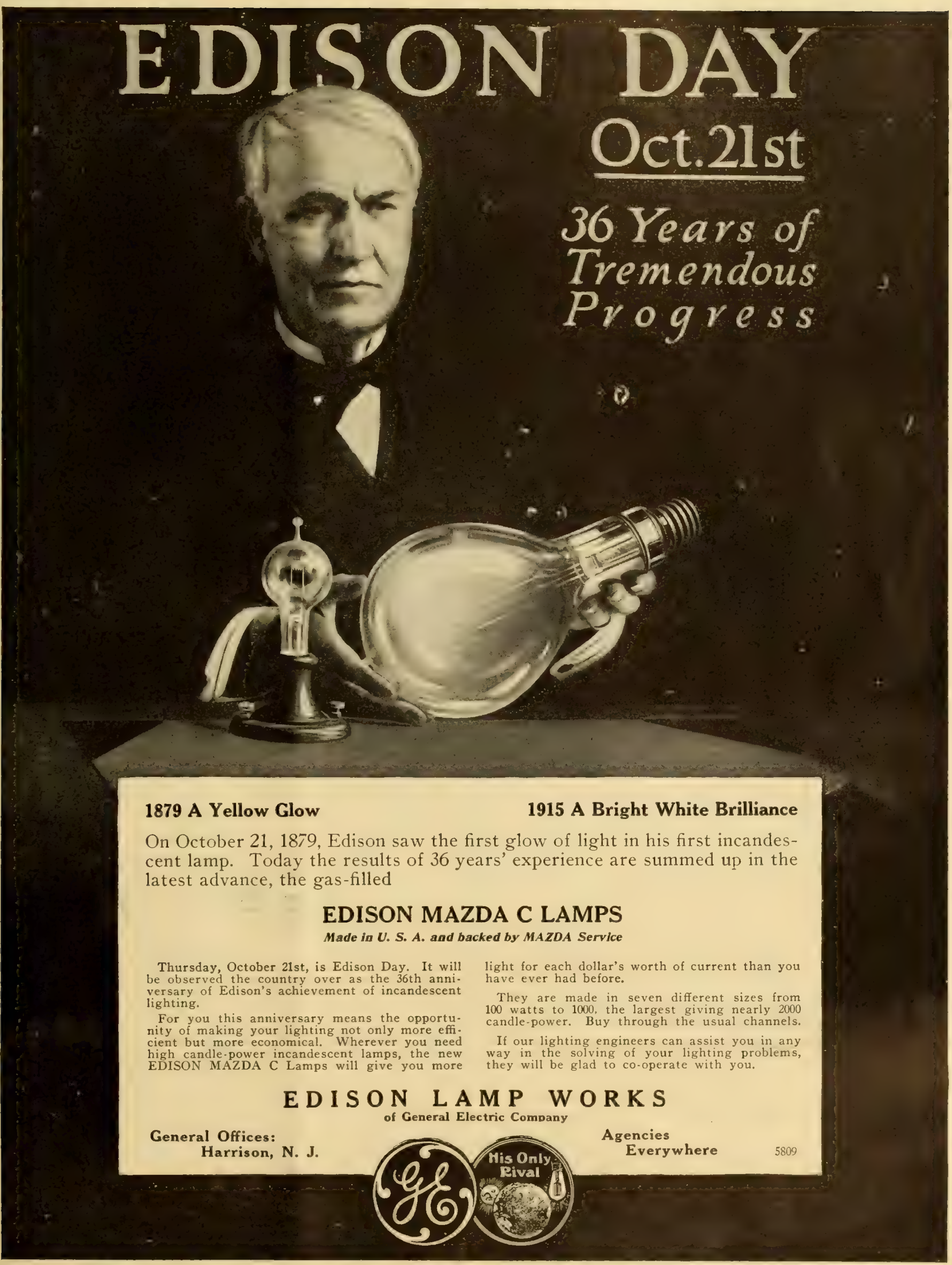
Sept. 27—The Flash of an Emerald (Shubert—Drama).
Sept. 27—The Master of the House (Equitable Triumph—Drama).
Oct. 3—The Lure of Woman (Armstrong—Drama).
Oct. 3—Little Mademoiselle (Shubert—Dr.).
Oct. 4—The Price (Equitable Triumph—Dr.).
Oct. 10—The Family Cupboard (Brady—Dr.).
Oct. 11—Blue Grass (Equitable—Drama).
Oct. 17—The Code of the Mountains (Shubert—Drama).
Oct. 18—The Bludgeon (Equitable—Drama).
Oct. 24—Salvation Nell (Calif—M. P. Corp.—Drama).
Oct. 25—The Cowardly Way (Equitable—Dr.).

### V-L-S-E, INC.

Oct. 4—Dust of Egypt (Vitagraph—Five parts—Drama).
Oct 11—The Valley of Lost Hope (Lubin—Five parts—Drama).
Oct. 18—The Man Who Couldn't Beat God (Vitagraph—Drama).
Oct. 25—The Rights of Man (Lubin—Five parts—Drama).
Nov. 1—The Turn of the Road (Vitagraph—Drama).
Nov. 8—The Raven (Essanay—Six parts Drama).
Nov. 15—Sweet Alyssum (Selig—Five parts—Drama).

### KLEINE—EDISON FEATURE SERVICE.

Oct. 6—Vanity Fair (Edison—Seven parts—Drama).
Oct. 13—The Magic Skin (Edison—Five parts—Drama).
Oct. 20—The Green Cloak (Kleine-Five parts—Drama).
Nov. 3—The Sentimental Lady (Kleine—Five parts—Drama).
Nov. 10—The Children of Eve (Edison—Five parts—Drama).
Nov. 17—The Politicians (Kleine—Drama).



**1879 A Yellow Glow** **1915 A Bright White Brilliance**

On October 21, 1879, Edison saw the first glow of light in his first incandescent lamp. Today the results of 36 years' experience are summed up in the latest advance, the gas-filled

## EDISON MAZDA C LAMPS

***Made in U. S. A. and backed by MAZDA Service***

Thursday, October 21st, is Edison Day. It will be observed the country over as the 36th anniversary of Edison's achievement of incandescent lighting.

For you this anniversary means the opportunity of making your lighting not only more efficient but more economical. Wherever you need high candle-power incandescent lamps, the new EDISON MAZDA C Lamps will give you more light for each dollar's worth of current than you have ever had before.

They are made in seven different sizes from 100 watts to 1000, the largest giving nearly 2000 candle-power. Buy through the usual channels.

If our lighting engineers can assist you in any way in the solving of your lighting problems, they will be glad to co-operate with you.

## EDISON LAMP WORKS

**of General Electric Company**

**General Offices:**
**Harrison, N. J.**

**Agencies**
**Everywhere**

5809

# List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 490, 492.)

## General Film Company

**RELEASE DAYS.**

**Monday**—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

**Tuesday**—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

**Wednesday**—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

**Thursday**—Biograph, Essanay, Lubin, MinA, Selig, Vitagraph.

**Friday**—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

**Saturday**—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

### BIOGRAPH.

Oct. 5—The Worth of a Woman (Special—Two parts—Drama).

Oct. 7—Her Soul Revealed (Drama).

Oct. 8—Billy's Stratagem (Drama) (Biograph Reissue No. 18).

Oct. 9—Bob's Love Affairs (Comedy—Dr.).

Oct. 11—Jealousy's Fools (Drama).

Oct. 12—Blow for Blow (Special—Two parts—Drama).

Oct. 13—Serge Panine (Special—Three parts—Drama).

Oct. 14—The Dawn of Courage (Drama).

Oct. 15—Pippa Passes (Drama—Biograph Reissue No. 19).

Oct. 16—The Inevitable (Drama).

Oct. 18—Bad Money (Drama).

Oct. 19—His Hand and Seal (Special—Two parts—Drama).

Oct. 21—The Vulture (Drama).

Oct. 22—Brute Force (Special—Two parts——Drama—Biograph Reissue No. 20).

Oct. 23—The Banker and the Thief (Drama).

### EDISON.

Oct. 2—The Butler (Drama).

Oct. 6—Black Eyes (Comedy).

Oct. 8—An Unwilling Thief (Special—Three Parts—Drama).

Oct. 9—The Manufacture of Coin (Edu.)

Oct. 13—The Widow's Breezy Suit (Comedy).

Oct. 15—Gladiola (Special—Four parts—Dr.).

Oct. 16—The Little Saleslady (Drama).

Oct. 20—Cartoons in the Country (Cartoon—Comedy).

Oct. 22—The Land of Adventure (Special—Three parts—Drama).

Oct. 23—The Broken Word (Drama).

### ESSANAY.

Oct. 6—The Fable of "The Statesman Who Didn't Make Good" (Comedy).

Oct. 7—Snakeville's Weak Women (Comedy).

Oct. 8—Broncho Billy, Sheepman (Western Drama).

Oct. 9—Suppressed Evidence (Special—Two parts—Drama.

Oct. 11—The Village Homestead (Special—Three parts—Drama).

Oct. 12—The Great Deceit (Special—Two parts—Drama).

Oct. 13—The Canimated Nooz Pictorial (Cartoon Comedy).
—A Scenic Subject on the same reel.

Oct. 14—All Stucky Up (Comedy).

Oct. 15—Broncho Billy's Parents (Western——Drama).

Oct. 16—The Reaping (Special—Three parts—Drama).

Oct. 18—Inheritance (Special—Three parts——Drama).

Oct. 19—The Outer Edge (Special—Three parts—Drama).

Oct. 20—The Fable of the Sorrows of the Unemployed and the Danger of Changing From Bill to Harold (Comedy).

Oct. 21—Fun at a Ball Game (Comedy).

Oct. 22—Broncho Billy Evens Matters (Western—Drama).

Oct. 23—The Spider (Special—Two parts—Drama).

### GEORGE KLEINE.

Sept. 13—The Social Law (Special—Two parts—Drama).

Sept. 20—A Woman's Mistake (Special—Two parts—Drama).

Sept. 27—The Mysterious Visitor (Special—Two parts—Drama).

Oct. 4—The Fashion Shop (Special—Two parts—Drama).

Oct. 11—Wilful Peggy (Special—Two parts—Drama).

Oct. 18—The Village Outcast (Special—Two parts—Drama).

### KALEM.

Oct. 1—The Curious Case of Meredith Stanhope (Special—Two parts—Dr.).

Oct. 2—The Runaway Boxcar (Episode No. 47 of the "Hazards of Helen" Railroad Series—Drama).

Oct. 4—The Pretenders ("Broadway Favorites"—Special—Four parts—Comedy—Drama).

Oct. 5—Whitewashing William (Comedy).

Oct. 6—The Man in Irons (Episode No. 12 of the "Mysteries of the Grand Hotel"—Special—Two parts—Drama).

Oct. 8—The Finger of Suspicion (Drama) (Alice Joyce Reissue).

Oct. 9—The Water Tank Plot (Episode No. 48 of the "Hazards of Helen" Railroad Series—Drama).

Oct. 11—The Dancing Doll ("Broadway Favorites" Special—Three parts—Drama).

Oct. 12—Queering Cupid (Comedy).

Oct. 13—Voices in the Dark (Special—Two parts—Drama).

Oct. 15—The Law At Silver Camp (Special—Two parts—Drama).

Oct. 16—A Test of Courage (Episode No. 49 of the "Hazards of Helen" Railroad—Series—Drama).

Oct. 18—The Apaches of Paris (Special—Four parts — "Broadway Favorites"—Drama).

Oct. 19—Adam's Ancestors (Burlesque Comedy).

Oct. 20—The Man in Hiding (Special—Two parts—Drama).

Oct. 23—A Mile a Minute (Episode No. 50 of the "Hazards of Helen" Railroad Series—Drama).

### LUBIN.

Oct. 2—The Cello Champion (Comedy).

Oct. 4—Think Mothers (Drama).

Oct. 5—Love and Swords (Comedy).

Oct. 6—Jim West—Gambler (Special—Three parts—Drama).

Oct. 7—The Telegrapher's Peril (Special—Two parts—Drama).

Oct. 8—The Son (Drama).

Oct. 9—Think of the Money (Comedy).

Oct. 11—The Emerald God (Drama).

Oct. 12—Romance of a Beanery (Comedy).

Oct. 13—The Steadfast (Special—Two parts—Drama).

Oct. 14—Nan o' the Backwoods (Special—Three parts—Drama).

Oct. 15—Belle of Barnegat (Drama).

Oct. 16—The Price of Pies (Comedy).

Oct. 18—The Lonely Fisherman (Drama).

Oct. 19—Cutting Down Expenses (Comedy).

Oct. 20—Nell of the Dance Hall (Special—Three parts—Drama).

Oct. 21—When Youth is Ambitious (Special—Two parts—Drama).

Oct. 22—A Woman Reclaimed (Drama).

Oct. 23—Playing Horse (Comedy).

### MINA.

**Aug. 19—A Case of Limburger (Comedy).**

**Aug. 26—Some Monkey Business (Com.).**
**—How Wifey Won Out (Com.).**

**Sept. 30—Why the Boarders Left (Comedy).**

**Sept. 2—Squeals on Wheels (Com.)**

**Sept. 9—Lost in the Swim (Comedy).**

**Sept. 16—Booming Trixie (Comedy).**

**Sept. 23—When Husband's Go to War (Com.).**

**Oct. 7—The Honeymoon Roll (Comedy).**

Oct. 14—The Simple Life (Comedy).

### SELIG.

Oct. 5—The Girl and the Mail Bag (Drama).

Oct. 7—The Bridge of Time (Special—Three parts—Drama).

Oct. 7—Hearst-Selig News Pictorial No. 80, 1915 (News).

Oct. 9—The Tiger Slayer (Jungle-Zoo—Dr.).

Oct. 11—The Sculptor's Model (Special—Two parts—Drama).

Oct. 11—Hearst-Selig News Pictorial No. 81, 1915 (News).

Oct. 12—The Foreman's Choice (Drama).

Oct. 14—Hearst-Selig News Pictorial No. 82, 1915 (News).

Oct. 16—In the Midst of African Wilds (Jungle—Zoo—Drama).

Oct. 18—The Brave Deserve the Fair (Special—Two parts—Drama).

Oct. 18—Hearst-Selig News Pictorial No. 83, 1915 (News).

Oct. 19—The Stagecoach Guard (Drama).

Oct. 21—The Chronicles of Bloom Center Series No. 1, "The Landing of the Hose Reel" (Special — Three parts—Comedy).

Oct. 21—Hearst-Selig News Pictorial No. 84, 1915 (News).

Oct. 23—In Leopard Land (Jungle-Zoo—Wild Animal—Drama).

### VITAGRAPH.

Oct. 4—The Reward (Drama).

Oct. 5—Barriers of Prejudice (Special—Two parts—Drama).

Oct. 6—Fits and Chills (Comedy).

Oct. 7—Old Good for Nuthin' (Comedy-Dr.).

Oct. 8—Miss Sticky-Moufle-Kiss (Comedy).

Oct. 9—Youth (Special—Broadway Star Feature—Three parts—Drama).

Oct. 11—The Lure of a Widow (Comedy).

Oct. 12—Lillian's Husbands (Broadway Star Feature — Special — Three parts—Comedy).

Oct. 13—On With the Dance (Comedy).

Oct. 14—The Third Party (Drama).

Oct. 15—How John Came Home (Comedy).

Oct. 16—The Ruling Power (Broadway Star Features—Special—Three parts—Dr.).

Oct. 18—Quits (Comedy).

Oct. 19—The Gods Redeem (Special—Two parts—Drama).

Oct. 20—Brown's Summer Boarders (Comedy).

Oct. 21—On the Turn of a Card (Drama).

Oct. 22—A Safe Investment (Comedy).

Oct. 23—The Woman in the Box (Two parts—Drama).

## General Film Company Features

### BROADWAY STAR FEATURES.

Sept. 14—West Wind (Special—Three parts—Military Drama).

Sept. 25—From Out of the Big Snows (Special—Three parts—Drama.)

Sept. 28—Through Troubled Waters (Special—Three parts—Drama).

Oct. 9—Youth (Special—Three parts—Dr.).

Oct. 12—Lillian's Husbands (Special — Three parts—Comedy).

Oct. 16—The Ruling Power (Special—Three parts—Drama).

### KNICKERBOCKER STAR FEATURE.

**July 21—The Cup of Chance (Special Feature—Three parts—Drama).**

**Aug. 4—The Tides of Time—Special Feature—Three parts—Drama).**

**Aug. 18—Capital Punishment (Special—Feature—Three parts—Drama).**

**Sept. 1—Nancy of Stony Isle (Three parts—Special Feature—Drama).**

**Sept. 15—The Purple Night (Three parts—Special Feature—Drama).**

Sept. 29—The Girl from Tim's Place (Special—Feature—Three parts—Drama).

Oct. 13—The Dragon's Claw (Special Feature—Three parts—Drama).

Choose your own service of SELIG. LUBIN, BIOGRAPH. VITAGRAPH.
ESSANAY, KALEM and EDISON. Regular releases of One, Two, Three
and Four Reel productions at our Exchange nearest you.
**GREATER NEW YORK FILM RENTAL CO., 126-132 West 46th Street, New York**

# The Greatest Expense of Any Theatre is EMPTY SEATS

Money that you lose every day in empty seats proves that the pulling power of your theatre is not strong enough. To pull people 5, 10 and 15 blocks away, with other theatres nearer, requires an EXTRA attraction.

## WURLITZER *One Man Orchestra*

***is the strongest EXTRA attraction known***

***Plays Pipe Organ Orchestra and every Motion Picture Effect, by hand or automatically***

Installed in Keith's, Proctor's, Vitagraph and 2,000 other theatres. Makes money. Solves the music problem and provides the music that gives realism to the pictures.

Write for interesting literature.

**THE RUDOLPH WURLITZER CO.**

**New York: 118 West 41st St., Bet. Broadway and 6th Ave.**
Cincinnati: 121 East 4th St.
Philadelphia: 912 Chestnut St.
Chicago: 329-331 So. Wabash Ave.
San Francisco: 985 Market St.

---

# FAKE FILMS

Our Warning with reference to "Fake Chaplins," which has been published from Coast to Coast for the last month, has been the means of helping many an Exhibitor to give a square deal to his customers.

The Essanay Film Manufacturing Company wishes to announce that it intends to enforce to the full letter of the law "picture honesty" in reference to Essanay-Chaplin films.

This means vigorous prosecution of all offenders.

Kindly notify us at once of any violations that come to your attention.

**Essanay**

1333 ARGYLE STREET
CHICAGO
George K. Spoor, President

Trademark Reg.
U. S. Pat. 1907

---

Mr.
Richard
Ridgely

Director, Thos. A. Edison, Inc.

Desires to Call
Particular Attention to

## "The Magic Skin"

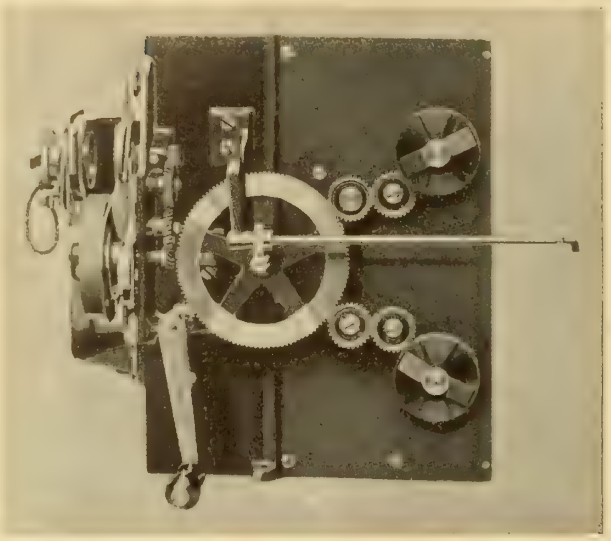
A Photoplay Feature of the Higher Type Based Upon Honore Balzac's Story, "The Wild Ass's Skin."

Kleine-Edison Release
Wednesday, October 13

# The Universal Camera

**For Motion Photography**

A ONE PIECE MACHINE



The Universal Camera is so constructed that every moving part is directly connected to one main casting, which insures perfect operating mechanism and protection against disarrangement through rough handling or climatic change.

*Demonstrational Catalogue on request*

The Universal Camera Company
25 E. Washington St., Chicago, U. S. A.
1207 Times Bldg., New York
Represented by Atlas Educational Film Company
821 Market Street, San Francisco, Cal.

---

# SIMPSON SOLAR SCREEN

**The Original Daylight Screen**

SEAMLESS SEAMLESS

## THE PERFECT PROJECTION SURFACE

Write us for particulars.

**ALFRED L. SIMPSON**
**113 West 132nd Street, N. Y. City**

***Patented June, 1908***

---

# A Dependable Mailing List Service

Saves you from 30 to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features, Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.

W30

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York — Phone 3227 Chelsea
425 Ashland Block, Chicago — Phone 2003 Randolph

*Addressing Multigraphing Printing Typewriting*

---

# ONE HUNDRED REELS

**of 1, 2, 3, 4, 5 and 6 reel subjects to be**

## CLOSED OUT AT BARGAIN PRICES

**Among these subjects are such photoplay masterpieces as "VICTORY," which is a picture that satisfies the public craze for war stuff.**

| | |
|---|---|
| **"MEXICO"** | **4 Reels** |
| **"GARDEN OF ALLAH"** | **3 Reels** |
| **"BURIAL OF THE MAINE"** | **2 Reels** |

And numerous other features equally well known. A complete line of advertising matter, posters, slides, heralds, etc. We are disposing of the paper at three cents a sheet. Other advertising matter in proportion.

**We are closing out our entire stock in the next**

## THIRTY DAYS

**Write for FREE LIST of other attractions at once**

# VICTORY CO.

**Longacre Building**
**42nd Street and Broadway**
**New York City**

A PERFECT POWERFUL CATHEDRAL PIPE ORGAN
PLAYED FROM THE PIANO KEY BOARD

# "THE HARMO"

***Three in One—***

**Organ Alone—Piano Alone—or Both Together**

Fills the needs of the modern theatre. Has the refined orchestral effects, such as Drums, Cymbals, Chimes, etc. 5 models—to fit any size house with capacity of 300 to 5,000.

**PRICE—WELL. WE CAN ASTONISH YOU**

**The Harmo Electric Co., 1423 McCormick Bldg., Chicago, Ill.**
**126 W. 46th St., New York**

---

# REFLEX

## *The Quality Carbons of the World.*

**Specially constructed negative with copper coated core.**

This letter comes from an operator a member of Local 280 I. A. T. S. E.

"I have this date tried the REFLEX Carbons. Used them in one machine and tried three other brands in another. Please understand, both machines were in the same house. The REFLEX gave a **much whiter light** than the other brands even when the other brands had double the amperage. **They also burn as long again as other brands.** I have followed this line of work nine years and have used all makes of carbons, but never found any to equal the REFLEX."

Have **you** tried REFLEX carbons? Remember we are basing our claims to your attention on the actual experience of users.

| | | | |
|---|---|---|---|
| ¾ x 12, | plain cored, | $10.00 | per hundred carbons |
| ⅝ x 12, | plain cored, | 7.50 | per hundred carbons |
| ⅝ x 6, | copper coated cored, | $3.75 | per hundred carbons |
| ½ x 6, | copper coated cored, | 2.75 | per hundred carbons |

If your dealer cannot supply you, send us his name and we will fill sample orders in lots of fifty each in all the above sizes, providing cash accompanies the order in full.

**Jones & Cammack**
Sole Distributors for the United States
**Corner of Bridge and Whitehall Streets**
**NEW YORK**

---

**The Momus Producing Company**

Announces that it has secured all rights to

# "A Model Frame Up"

A three-reel COMEDY produced by

**The Magneto Film Corporation**

For ludicrous situations, farcical entanglements and original conception of story this three reel comedy will bear favorable comparison with the best Feature Comedies produced.

**1-3-6 Sheets—Heralds—Slides**
**Released October 14th**

STATES RIGHTS BUYERS BOOK NOW.
WIRE WRITE CALL

**J. CHARLES DAVIS, Jr.**
**122 East 23rd Street, New York**
'Phone GRAMERCY 4387

---

L&M

STATE RIGHTS FOR SALE

# "WAS SHE TO BLAME?"

***A five-part drama of modern society about a man, who bought a son-in-law for a careless daughter***

**A FEATURE PLAY which will draw the crowds**

**Linick & Melchior—ELM FEATURES—412 Mallers Bldg., Chicago**

## USE THE BRAINS GOD GAVE YOU

***Two More Unsolicited Mirroroid Testimonials. Read the Following:***

Manchester, N. H., Sept. 18, 1915.
J. H. Genter Co., Inc., Newburgh, N. Y.
Gentlemen: We have been using a Mirroroid screen since December, 1913, and HAVE BEEN PERFECTLY SATISFIED, etc.
Yours very truly,
THOMPSON & SMITH,
Empire Theatre.

Palestine, Texas, Sept. 19, 1915.
J. H. Genter Co., Inc., Newburgh, N. Y.
Gentlemen: About three years ago I bought one of your Mirroroid screens for the Gem Theatre. IT HAS BEEN IN CONSTANT USE EVERY DAY SINCE IT WAS INSTALLED, AND HAS GIVEN US THE BEST OF SATISFACTION, etc. I remain,
Yours truly, B. C. BELL, Gem Theatre.

Do you find any other manufacturer publishing testimonials received from **the exhibitor who has to foot the bills?** If their goods produced results don't you suppose they would hear of it from the users, and isn't it natural to suppose that these letters would be published?

**Think this matter over. Don't take the manufacturer's word for it, but ask the user.**

We will send any exhibitor large free samples of Mirroroid, the Perfect Screen, for tests and comparison with any curtain manufactured.

We give you a 5-year guarantee which protects you, and our patents issued June 9, 1908, and Feb. 16, 1915, protect you from any suits for infringement.

Mirroroid made in three colors, Silver White, Silver Flesh, Pale Gold and two finishes, rough or matte, and sold at the low price of 36 1-9c per sq. foot. Yours for projection contentment,

**J. H. GENTER CO., Inc., Newburgh, N. Y.**

## COMPETITION IS KEENER

every day among motion picture theatres. The house offering the clearest, steadiest, strongest pictures is winning the patronage.

**Wotton**
**Rexolux**

converts alternating current into direct, producing the strongest possible light.

For further information, address

**Electric Products Company**
CLEVELAND, OHIO

## MAKE'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips of assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

**UTILITY TRANSPARENCY CO.**
173 West 9th Street Brooklyn, N. Y.

DUTCH EAST INDIES

Netherlands

**DE KINEMATOGRAAF**
Leading Organ of the Cinematograph Trade. With Correspondents all over the World.

**AMSTERDAM** **HOLLAND**

| | |
|---|---|
| Annual Subscription | fl. Dutch 7.50 |
| Sample Copies | fl. Dutch 0.20 |
| Advertisements, each line | fl. Dutch 0.20 |

Belgium

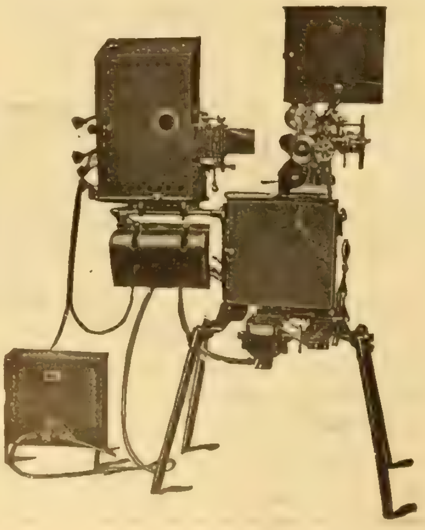
DUTCH WEST INDIES

**EXPERT PRINTING and DEVELOPING**

Fireproof throughout. Your negatives are safe here. Lowest prices
Most convenient location in the city. 23d St. cars pass our doors.
Prompt deliveries
**NEW YORK FILM LABORATORIES**
521-523 West 23d St., N. Y.

## THE BIOSCOPE

IS THE ENGLISH TRADE JOURNAL
OF THE MOVING PICTURE INDUSTRY
Annual Subscription (post free) 14s. (Dollars, 3.50)
**85 SHAFTESBURY AVENUE, LONDON, W.**



## We Sell You What You Want
### Not What Will Pay a Bigger Profit

We carry a large stock of POWER'S, NEW MODEL 1916 MOTIOGRAPHS, and SIMPLEX MACHINES at all times and can fill your requirements immediately.

Would you be interested in a new machine, if you could buy it on the instalment plan at less than **$1.00 PER DAY?** Write us today and we will tell you all about our plan.

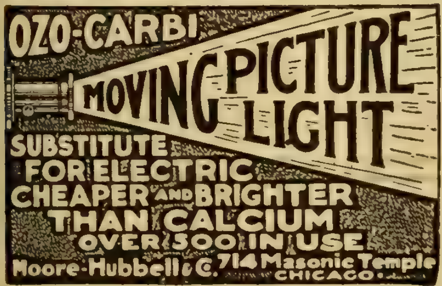
We carry a full line of the best grade of Moving Picture Theatre Supplies and can equip your Theatre complete with the exception of the films and the posters. Catalog free for the asking.

**AMUSEMENT SUPPLY COMPANY**
**6th Floor Cambridge Bldg., N. W. Cor. 5th and Randolph**
**CHICAGO, ILLINOIS**
**Distributors of the Power's, Motiograph, Edison and Simplex Machines and Genuine Parts**

**FILM TITLES**
CARDS FREE
Per Foot **5c** Tinting Free
**DEVELOPING & PRINTING**
5c Per Foot—Any Length
ON EASTMAN STOCK
**Perfect Printing Work Guaranteed**
*Can Furnish Expert Camera Men for Features, Industrial and Commercial Work*
**BRILLIANT FILM MFG. CO.**
247 N. Eleventh St., PHILADELPHIA, Pa.

**QUALITY FIRST!!**
**YOUR NEGATIVE DEVELOPED, PRINTED, TITLED and SHIPPED within 12 hours.**
**5c.** per foot complete
Local work given preference over all other.
**6c.** TITLES per foot
**GUNBY BROS., Inc.**
145 West 45th Street, New York City

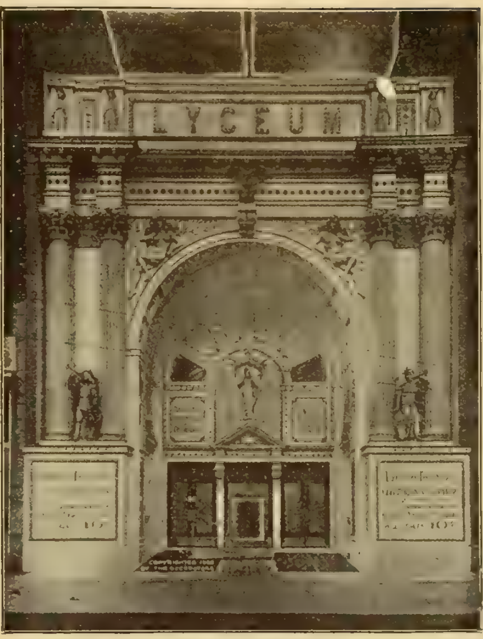
**—FEATURE FILMS—**
Three, four and five reel subjects, with paper,
**$10.00 per reel**
Two reel subjects, with paper,
**$7.50 per reel**
Single subjects, with paper
**$5.00 per reel**
Splendid comedies, all makes
**G. W. Bradenburgh**
802 Vine Street Philadelphia


OZO-CARBI
MOVING PICTURE LIGHT
SUBSTITUTE FOR ELECTRIC
CHEAPER AND BRIGHTER THAN CALCIUM
OVER 500 IN USE
Moore-Hubbell & Co. 714 Masonic Temple CHICAGO

**WE BUY, SELL AND EXCHANGE**
*SECOND-HAND MOVING PICTURE MACHINES AND FILMS*
Write for Bargains
MONARCH FILM SERVICE
Department T. Memphis, Tennessee

**Developing and Printing**
References: Chicago Speedway Pictures, Sarah Bernhardt at Home, etc. Prompt guaranteed work. Expert camera men furnished. Best tinting and toning.
ADVANCE MOTION PICTURE COMPANY
People's Gas Building, Chicago

In answering advertisements please mention The Moving Picture World



**Ornamental Theatres**
**PLASTER RELIEF DECORATIONS**
**Theatres Designed Everywhere**
Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs.
THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St., CHICAGO, ILL.

**MOVING PICTURE ELECTRIC LIGHT PLANT**
Used and highly endorsed by the United States Army. Biggest Sensation in the Moving Picture World. Can be operated by a boy 10 years old. One customer writes:
"Plant running like a top and delivering the 'juice' right along every day for our moving picture house. Costs us about one-tenth as much as public service. Also pumps water to all our buildings, 2,000 gallons per day."
Write today for Bulletin 101. It is a mighty interesting booklet.
(163) DETROIT ENGINE WORKS, Dept. 102, DETROIT, MICH., U. S. A.

**Anti-Censorship Slides**
Four Slides............. 50c.
Six Slides.............. 75c.
Twelve Slides All Different $1.50

**Moving Picture Exhibitors and Theatre Managers.** The fight against Legalized Censorship of Moving Pictures is your fight. Show these slides on your screen for the next few months and help create a strong public sentiment against this unnecessary and un-American form of legislation. See page 1743 of our issue of March 20th for text matter. All slides neatly colored, carefully packed and postage paid.

**"Keeping Everlastingly at It Brings Success"**
Send your slide orders and remittances at once to
**Moving Picture World, 17 Madison Ave., N. Y.**

SPEER CARBONS SATISFY ALL

NET CASH PRICES

½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)
1x12, cored, pointed one end, $150.00 per M. (500 in a case)

*We Fill Sample Orders for 100 Carbons at the Above Pro Rata Prices*

SPEER CARBON
FOR PROJECTORS
MADE IN U.S.A.
SPEER LIGHT
TRADE MARK

OUR SPEER CARBONS are guaranteed to give satisfaction or MONEY BACK

**SPEER CARBON CO., Dept. "W," SAINT MARYS, PA.**
(Makers of carbon for electrical purposes during the past 25 years)
J. H. Hallberg, 36 East 23rd St., New York City, Eastern Distributor

Motion Picture Machines
FROM
The Largest Supply House in the East
We are Distributors for
Minusa Gold Fibre Screens
The Acme of Screen Perfection.
Power, Simplex and Baird machines and all supplies
Catalogs for the asking
LEWIS M. SWAAB
1327 Vine Street, PHILADELPHIA

The Arc Controller

IS THE REASON THE——

STRAND
VITAGRAPH
BROADWAY
NEW YORK
CIRCLE
ORPHEUM
AVENUE B
MURRAY HILL
WEST END
AUDUBON
ACADEMY OF MUSIC
KNICKERBOCKER
FORTY-FOURTH ST.
KEITH'S
PROCTOR'S
EIGHTY-FIRST ST.
SCHUYLER
OLYMPIA
CLAREMONT
ODEON
BROADWAY PHOTO PLAY
HARLEM OPERA HOUSE
AND OTHERS OF NEW YORK

——SHOW PERFECT PICTURES

Let Us Send You Booklet "A"

SPEED CONTROLLER CO., Inc. 257-259 William Street NEW YORK

CAILLE
Ticket Office Equipments
Embody Ticket Sellers, Ticket Choppers, Change Makers, Theatre Record Ledgers and Theatre Tickets. Catalog on request.
CAILLE BROS. COMPANY, 1001 Amsterdam Ave., Detroit, Mich

First Class Features
Being booked in
IOWA, INDIANA, ILLINOIS, WISCONSIN, MICHIGAN and MISSOURI
Apply
Central Film Company
110 South State St. CHICAGO

FOR SALE
3 and 4 Reel Features
Original Lobby
$25.00 and up
Wisconsin-Illinois Feature Release Co.
314 Mallers Bldg., Chicago

DIRECTOR WANTED

Must be thoroughly competent and experienced. To direct large outdoor feature. Fine opportunity and a chance to make a reputation. Big subject. We must be shown as to competency. Write quick.

Fidelity Motion Picture Company, Inc. 406-7-8 Hammond Building Detroit, Mich.

*Spanish* TITLES *English*
DEVELOPING---PRINTING
Film Titles Mfg. Company
Room No. 407, 110-112 W. 40th St., New York City

Quality means EVANS means Perfection
We do PARTICULAR Work for PARTICULAR People
Developing and Printing ONLY
EVANS FILM MANUFACTURING COMPANY
Telephone 6881 Audubon
416-418-420-422 West 216th Street, New York City

PORTER EQUIPS THEATRES COMPLETE

Solves all projection problems, furnishes and installs the very BEST MOTION PICTURE MACHINES and ACCESSORIES THAT MONEY CAN BUY. Perfect Projection Guaranteed. EVERYTHING OF FIRST QUALITY FOR MOTION PICTURE THEATRES.

B. F. PORTER, 1482 BROADWAY, Bet. 42nd and 43rd Sts., NEW YORK

**Non-Breakable and Sanitary STEEL and CAST IRON**

**HIGH Quality**

**LOW Price**

## Opera Chairs

immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

**STEEL FURNITURE CO.**
Grand Rapids, Mich.; New York, 150 Fifth Ave.

---

**When you want Opera Chairs remember we have**

## 50,000 CHAIRS ALWAYS IN STOCK

in 6 different designs in Antique Mahogany and Circassian Walnut finishes, assuring you of a satisfactory selection and

**IMMEDIATE SERVICE**

Other designs of unupholstered and **Upholstered Chairs** in unlimited numbers furnished in 25 to 50 days after receipt of specifications, depending on character of chair selected. We will be pleased to forward you illustrated literature on Veneer (plain) Chairs, or Upholstered; kindly state in which you are interested.

Our consultation service, specializing in designing economical arrangements for theatre seating, is tendered to you without any charge whatever.

**AMERICAN SEATING COMPANY**
General Offices: 1010 Lytton Bldg., Chicago
Sales offices in all principal cities.

---

**THE PEABODY SCHOOL FURNITURE CO.**
North Manchester, Ind.

Opera Chairs
Folding Chairs
Complete Line
Prompt Shipments
Write for Catalogue
With Direct Factory Prices

---

# OPERA CHAIRS

FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. NO. 31

**The A. H. Andrews Co.**
115-117 So. Wabash Ave.
Chicago, Ill.
Branches in all Leading Cities
New York Office
1472 Broadway, Long Acre Bldg.
Seattle Office
508-10-12 First Ave., So.
San Francisco Office
728 Mission Street

---

## Are You Tired

of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The

## Orpheum Collection

contains the best music of this kind published. **Issued in Three Series:**

**No. 1, No. 2 and No. 3**

Piano (24 pages each), 58 cts. for each series; $1.15 for any two; $1.70 for all three. Violin, 40 cts. each; 75 cts. for any two; $1.05 for all three. Cornet, 35 cts. each; 65 cts. any two; 95 cts. all three. First and second series have parts for Cello, Flute, Clarinet, Trombone and Drums. Practical for piano alone or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. **Note new address.**

CLARENCE E. SINN
1942 West 21st St. Chicago, Ill.

---

## See the New "1915" Models.

"UNLIKE THE ORDINARY CHAIRS"

ADDRESS:
THEATRE CHAIR SALES DEPT.
NEW LONDON
U. S. A. WISC.

**CASTEEL THEATRE CHAIRS**

MADE ONLY BY
**WISCONSIN SEATING FACTORIES**

FACTORIES IN
NEW LONDON
PT. WASHINGTON
SHEBOYGAN
U. S. A. GRAFTON

---

FOR the best music obtainable for motion pictures find out about the new

**SEEBURG-MOTION-PICTURE-PLAYER**

Manufactured by
**J. P. SEEBURG PIANO CO.**
Republic Bldg., 209 S. State St., CHICAGO

---

**MENGER & RING, Inc.**
MANUFACTURERS OF
**Poster and Lobby Display Frames**
304-6 W. 42d St., NEW YORK
Phone Bryant 6621-22

---

Get acquainted with the
**ERBOGRAPH WAY**
of Developing and Printing
**ERBOGRAPH COMPANY**
203-11 West 146th St., New York City

---

# KNOWLEDGE BRINGS SUCCESS

**Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs less.**

ONE YEAR........................$3.00
SIX MONTHS ....................$1.50
See title page for rates Canada and Foreign

**MOVING PICTURE WORLD**
17 Madison Avenue, New York.

..........................................................................

..........................................................................

..........................................................................

Cut out and mail today.

Theatre..........................................

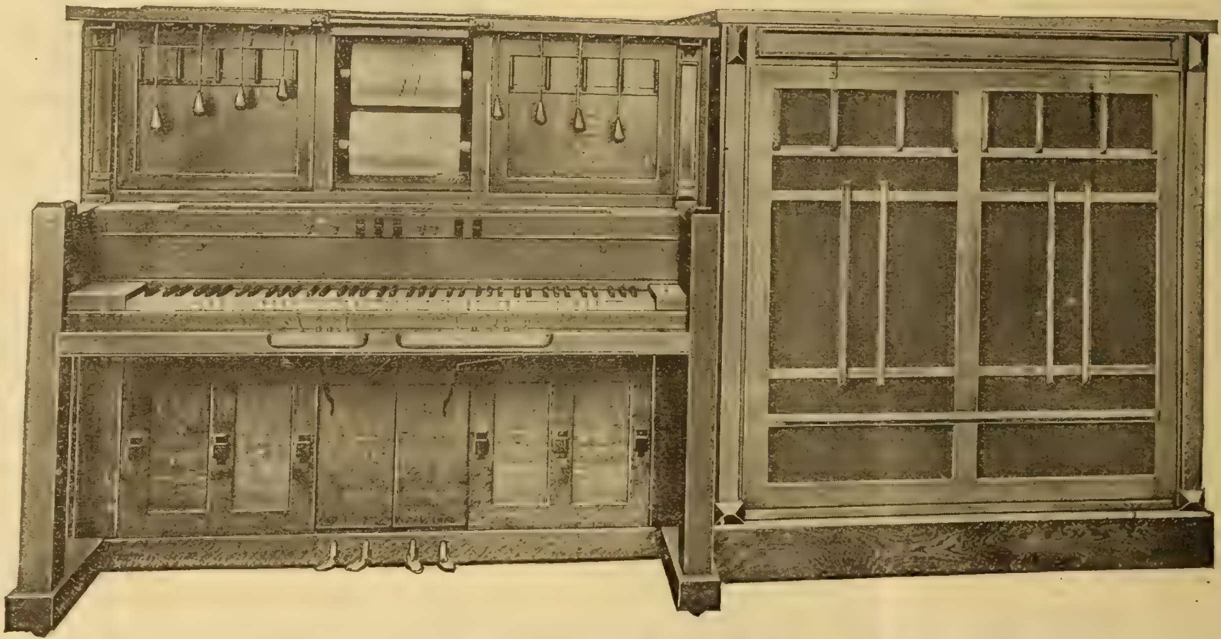
# Orchestral and Organ Tones

in our latest and newest

## STYLE 20 X

## "Fotoplayer"

***The All But Human Orchestra***



### A COMBINED ORCHESTRA AND PIPE ORGAN

Built expressly for the smaller houses and sold at a moderate and reasonable price. Met with instant success.

This Fotoplayer will fit any pit and consists of two units containing piano, organ pipes and traps, and has every effect that you need.

May be played manually or with ordinary rolls. Equipped with our wonderful double roll device, which permits instant change of selections.

A WONDERFUL INSTRUMENT OF QUALITY.

Write for Prices and Terms, and our nearest agent will call.

**AMERICAN PHOTO PLAYER CO., Inc.**

**Live Dealers Principal Cities**

**62 West 45th Street, New York**

***"From East To West"***

**Live Agents Everywhere**

Selig offers

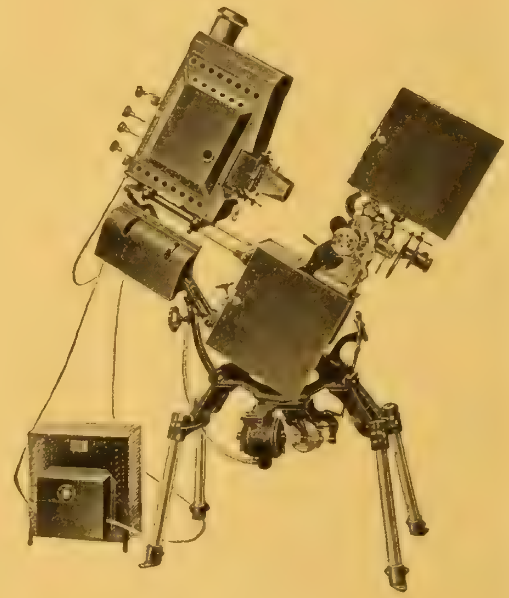
The Chronicles of Bloom Center

A New Style of Comedy

"Landing the Hose Reel"

Unreeling Three Reels of Real Revelry in Regular Service on Thursday, October 14TH

Following the Initial Release "The Chronicles of Bloom Center" Series Will Be Presented in Two Part Photoplays Every Other Monday Beginning With Monday, October 25TH



N.P.Co.

The Many Thousands

who use Power's motion picture projecting machines are the best indication of the superior qualities of Power's product.

AWARDS

American Museum of Safety, - - Gold Medal, 1913
American Museum of Safety, - - Grand Prize, 1914
Panama-Pacific International Exposition, Grand Prize, 1915

HELD BY

NICHOLAS POWER COMPANY
NINETY GOLD STREET, NEW YORK CITY

ol. 26, No. 4 October 23, 1915 Price 10 Cents

LIBRARY
THE MUSEUM
OF MODERN ART

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Magic Skin" (Kleine-Edison).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

MUTUAL PROGRAM

# THANHOUSER FILMS

EDWIN THANHOUSER
PRESENTS

## THE SPIRIT OF AUDUBON

AN UNUSUAL SUBJECT, IN WHICH THE AUDUBON CLUBS THROUGHOUT THE COUNTRY WILL TAKE AN INTEREST THAT MEANS INCREASED RECEIPTS.

TWO REELS —— TUESDAY, OCT. 19TH

## AT THE PATRICIAN CLUB

MIGNON ANDERSON, BOYD MARSHALL AND ERNEST HOWARD IN A STORY WHICH GIVES THE KIND OF OPPORTUNITIES THAT ACTORS LOVE!

ONE REEL —— SUNDAY, OCT. 24TH

SAID MR. JACK BOLAND, OWNER OF THE EMPRESS THEATRE (OKLAHOMA CITY) TO MR. CARL GREGG, AN EXHIBITOR OF TULSA:

"MR. GREGG, WHEN YOU CAN SHOW PICTURES OF THIS CLASS, YOU CAN GO HOME AT NIGHT AND SLEEP!"

THIS MEANT THANHOUSER

HERE YOU HAVE THE LESSON OF CONSISTENCY

NEVER WORRY ABOUT YOUR NEXT SHOW. JUST SEE THAT THANHOUSERS AND FALSTAFFS ARE IN IT

WORRY? *There's ~~a~~ no reason!*

# FALSTAFF COMEDIES

THE MIRTH OF A NATION

FALSTAFF FILMS

EDWIN THANHOUSER
PRESENTS

## BUSTED BUT BENEVOLENT

THE PICTURE IS FUNNIER THAN THE TITLE
*DON'T LET IT SLIP BY*

ONE REEL
MONDAY, OCT 18TH

## HATTIE, THE HAIR HEIRESS

CUNNINGHAM COOPER AND FRANCES KEYES
ALSO WHISKERS AND POMPADOURS

ONE REEL
THURSDAY, OCT. 21ST

## THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL FILM CORP.—SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO AND CANADA.

# POE REINCARNATED

appears in the person of

## Henry B. Walthall

The Living Image of America's Greatest Poet,

in

# "THE RAVEN"

**In 6 acts**

**A ROMANCE OF**

## EDGAR ALLAN POE

By George C. Hazelton

(founded upon Mr. Hazelton's widely known novel and play)

Directed by Charles J. Brabin

## WARDA HOWARD

the great emotional actress, appears with Mr. Walthall in this, the most ethereally artistic, intensely fascinating and soul-stirring photodrama of the year.

**Essanay**

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago, Ill.

**George K. Spoor, President**

Trademark Reg.
U. S. Pat. 1907.

## The Universal Presents

# *The Play With a Punch*

*Featuring*

The Famous Broadway Star

# George Fawcett

In an Original Political
Drama by Otis Turner

# "The Frame-Up"

The Story of a Mayor who
drank Buttermilk and who
was not afraid of the Boss

ADAPTED FOR THE SCREEN BY..........OTIS TURNER
SCENARIO BY ..............................OTIS TURNER
DIRECTED BY ..............................OTIS TURNER
LOCATIONS BY ............................ROBERT ROSS
TECHNICAL DIRECTING BY ..........JOHN COAKLEY
PROPERTIES BY .......................DALLAS MACLISH
COSTUMES BY ............................Mme. COULTER
MUSICAL PROGRAM ARRANGED BY......M. WINKLER
PHOTOGRAPHED BY ................ ....STEVE ROUNDS

**UNIVERSAL FILM MANUFACTURING CO.**
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
**1600 Broadway** **New York**

**BROADWAY**
**UNIVERSAL**
**FEATURES**

# *Weekly Review of Features*
## *on the regular Universal Program*
# *The Greatest Program on Earth*

## That Distinguished American Character Actor, Frank Keenan in *"The Long Chance"*

**Seventeenth Prize Release**
**Broadway Universal Features**
**Released Nov. 1.**

**Story by Peter B. Kyne. Directed by E. J. Le Saint.**

A Western story without a "cowboy chase?" Quit yer kiddin! But you see, George, in the days of '49 cowboys were as scarce as hen's teeth, and besides, the Universal's eleven hundred dare-devil riders were working in another picture. And also, Frank Keenan as an old time man-eater in a boiled shirt and a plug hat with a machine gun handy, can and does furnish more excitement than a regiment of "Rough Riders." Does he get the girl? No. Does he anything like any other actor would do? Again, no. Does he stalk through the picture like an avenging god, taking little bad men's guns away from them and throwing the guys into the alley? He does, and in that inimitable way that has made Frank Keenan one of the most notable actors of our times. You never saw a Western play like this one because it wasn't written according to the rules. It was written by Peter B. Kyne, whose red-blooded stories have made the Satevepost almost as famous as he is himself. It starts with a punch and it keeps going for five fast rounds. It leaves you gasping, and when you finally come to, you know that you have seen one of the biggest actors and the biggest Western play ever shown on the screen. Then you begin writing the Universal that you want more pictures like "The Long Chance." Don't crowd or push. Bookings are made in the order of their receipt. Better send for your booking date NOW.

## Hobart Henley in *"The Measure of Leon Dubray"* With Louella Maxim

**Prize Heart Interest Drama**
**Gold Seal—3 Reels**
**Released Nov. 2.**

**Directed by Henry Otto.**

If you were as handsome as Hobart Henley, the chances are you wouldn't care whether school kept or not. But if you could act like Hobart, then you'd want a salary larger than the President's and we'd have to consider it. Henley has those wonderful assets, youth and manliness, and the ability to hold any audience in any picture he appears in. So, when the audience is comfortably seated and the slow music begins as "The Measure of Leon Dubray" is flashed on the screen, you can go back and count up, knowing that every mother's son and daughter of them will come back next time you bill Hobart Henley.

## *"The Idle Rich"* With Harry Gribbon and May Emory

**Prize Funny Comedy**
**L-Ko—2 Reels**
**Released Nov. 3.**

Whadda ya laffin' at? Huh? Didn't ya ever hear of a "funny" comedy? My gosh! Where you been at? Why, I think that's perfickly scanalous. Well, all I got to say is, that you'd better take a slant at "The Idle Rich," then you'll have reason to laff without thinkin'. It's a cure for the blues, and good for wat ails you, laffin' gas, and an antidote for too much mother-in-law, and about the surest cure for slim attendance you ever booked.

## *"A White Feather Volunteer"* With Rupert Julian

**Prize Patriotic Drama**
**Big U—2 Reels**
**Released Nov. 4.**

**Directed by Rupert Julian**

Once upon a screen there was a war. Everybody was all filled up with patriotism and fussed up with emotions. Mothers and sweethearts urged their male darlings to go to war, forgetting what Sherman said about it. Also there was a man 45 years old, with hair grayed at the temples who was rejected when he went to enlist just because of these marks of age. Of course, there was a girl and she loved him, but he was true to the wife at home and side-stepped her amorous advances. So for revenge she sent him a white feather—at the time a popular method of calling one who did not hurry to get shot, a "Coward." Well, he went to war, and he saved the wicked girl's brother's life and—oh shucks, this big play is too good to spoil by telling its story. Get it, and you'll be glad that Rupert Julian is playing Universal leads and directing his own pictures, and so will all your fan friends. Yep, this is Rupert's first as a Universal Director, but watch.

## King Baggot in *"The Reward"*

**Prize "He-Won-the-Girl" Drama**
**Imp—3 Reels**
**Released Nov. 5.**

**Directed by Henry MacRae Webster.**

Huh, didn't think the girl could resist King Baggot, did you? Not on your life; nor the old man, either. And your audiences won't be able to resist him, either. See if they can. King has a director that just suits him now. He's just as particular as King is about having his sets and scenes realistic, and the way they spend money for pictures is only equalled by the way the fans appreciate them. Good strong stuff, this. A drama of the underworld and of the upper crust as well, and there with the punch that you like.

## *"The Mettle of Jerry McGuire"* With Helen Holmes and J. J. McGowan

**Prize Railroad Drama**
**101-Bison—2 Reels**
**Released Nov. 6.**

**Directed by J. J. McGowan.**

Well, by gosh! How do they do it? Didja see Helen jump from that automobile onto that runaway freight train, with the little kid alone on the engineer's seat, crying and scared stiff? Gee, but that train was goin' some, too, and the automobile was out for the speed record, too! An' it was just what was needed to make Helen and the little kid's father remember that they loved each other after all. But that train and that automobile and the other train coming head on forty miles an hour. Say, that was a thrill that will last me for some time. A great big beautiful story with the wonderful Helen doing stunts that call for courage, the kind that can't be faked. Don't overlook this. If you got this from a "soak-em" feature concern they'd charge you more money than you could get back in 11 performances. But it is released on the regular Universal Program.

## *"Such a Princess"* With Elsie Alberts

**Prize Fairy Tale Drama**
**Rex—3 Reels**
**Released Nov. 7.**

**Directed by H. C. Matthews.**

All the court ladies loved the Prince, and all the court ladies happened to be either old or homely. So the Prince yawned and dodged them up to within an hour of the time the law said he had to be married or lose his snap as Prince. So he went hunting, and married the wild woodland girl, and if they didn't live happily ever after it isn't the fault of the picture, because it says they did right on the screen. And the kiddies will eat it up. It's a whale, and for a kid night or matinee it will pack 'em in.

# THE INDIAN'S AIM IS TRUE

The Indian Head brand of photoplays always hits the mark.

Ask the exhibitor who has booked these great Essanay feature plays:

## "IN THE PALACE OF THE KING"

(in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

**Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH AND THOMAS COMMERFORD.**

## "THE MAN TRAIL" (in 6 acts)

By Henry Oyen. Directed by E. H. Calvert

**Featuring RICHARD C. TRAVERS**

## "A BUNCH OF KEYS" (in 5 acts)

By Charles Hoyt. Directed by Richard Foster Baker

**Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS**

## "THE BLINDNESS OF VIRTUE" (in 6 acts)

By Cosmo Hamilton. Directed by Joseph Byron Totten

**Featuring EDNA MAYO and BRYANT WASHBURN**

## "THE WHITE SISTER" (in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

**Featuring VIOLA ALLEN and RICHARD C. TRAVERS**

## "THE SLIM PRINCESS" (in 4 acts)

By George Ade. Directed by E. H. Calvert

**Featuring RUTH STONEHOUSE**

## "GRAUSTARK" (in 6 acts)

By George Barr McCutcheon. Directed by Fred E. Wright

**Essanay**

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

George K. Spoor, President

# ESSANAY'S BEACON GUIDES YOU CLEAR OF BREAKERS

It is not safe to sail in uncharted seas. Rocks loom where no mariner knoweth. Essanay makes its photoplays of standard worth. It has provided you with a light to guide you safely into the harbor of success.

## "SHANGHAIED"

In 2 acts
is the latest great

**ESSANAY-CHAPLIN**

See Charles Chaplin at his funniest.

Watch for

## G. M. ANDERSON

and Marguerite Clayton in their great one and two act western dramas.

### "THE DESTROYER"

3-Act Drama—Oct. 25
By Edward T. Lowe, Jr.
Featuring Nell Craig and John Lorenz.
Directed by Lawrence Windom

### "DREAMY DUD"

"Up in the Air"
Cartoon—Oct. 27
By Wallace A. Carlson

### "BRONCHO BILLY'S COWARDLY BROTHER"

Drama—Oct. 29
Featuring G. M. ANDERSON

### "MISS FRECKLES"

2-Act Drama—Oct. 26
By H. Tipton Steck
Featuring Ruth Stonehouse
Directed by Charles E. Ashley

### "FUN AT A BALL GAME"

Comedy—Oct. 28
A breezy western photoplay

### "THE LIGHTHOUSE BY THE SEA"

3-Act Drama—Oct. 30
Featuring Darwin Karr
Written and directed by Joseph Byron Totten

***Released through the General Film Co.***

A 50-foot scene strip of "In the Palace of the King," "The Man Trail," "A Bunch of Keys," "The Blindness of Virtue," "The White Sister," "The Slim Princess," or "Graustark" is the best way to advertise these photoplays in your theatre. V. L. S. E. branch offices.

Special 6-sheet muslin Chaplin posters.............................. $1.75 { Essanay
25-foot strips of Essanay stars .............................. 1.50 { Publicity Dept.

Life-sized Chaplin cut-outs for lobby stands. $2.50 at the General Film Co. offices.

Trademark Reg.
U. S. Pat. 1907.

# Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

**George K. Spoor, President**

# WARNNG

Several so-called film exchanges are offering to the Public the following:

**CHARLES CHAPLIN in "THE MIXUP"**
**(4 Reels)**

**"AMBITION" and "THE REVIEW"**
**(4 Reels) (3 Reels)**

Charles Chaplin has asked us to announce that he never appeared in any of the above pictures, and in fact that he has never appeared in a four-reel motion picture.

From what we can learn, never having seen these films, we believe that some one who realizes the great demand of the public for Chaplin films, has taken the pains and liberty of getting together scraps of some of his earlier plays and assembling them, and now is trying to foist them on an unsuspecting public.

Mr. Exhibitor, we notify you of this so you may not be misled, and so your patrons are not misled. If we had not advised you we might be blamed. Now that we have told you, if you show the above named as the product of Chaplin's brain and art, you are fooling your customers, but through no fault of ours.

You know Charles Chaplin is producing exclusively for ESSANAY.

We know you do not want to mislead the public.

**Trademark Reg.**
**U. S. Pat. 1907**

**Essanay**
**"FIRST TO STANDARDIZE PHOTOPLAYS"**

**1333 Argyle Street, Chicago**
**George K. Spoor, President**

## A RECORD THAT SPEAKS FOR ITSELF

Since the inauguration of KNICKERBOCKER STAR FEATURES, subjects and casts which could easily command fancy prices have been given the Exhibitor on a regular program at no extra charge.

We would respectfully call your attention to such favorites as Lenore Ulrich, "Bird of Paradise" star; J. Forbes Robertson, the eminent tragedian; Alice Brady, the popular Broadway favorite; Florence Rockwell, of "Fine Feathers" fame; Walter Hampden, star of "The Servant in the House;" and other names equally as impressive—all offered in REGULAR SERVICE.

We have established an enviable record for KNICKERBOCKER STAR FEATURES. The high quality of our pictures has gained us the confidence of every exhibitor.

**RELEASED EVERY OTHER WEDNESDAY**
**on the REGULAR PROGRAM**
**of the**
**GENERAL FILM COMPANY**

**Knickerbocker Star Features**
NEW YORK

PARAMOUNT

DANIEL FROHMAN
PRESENTS
THE CHARMING

# HAZEL DAWN

IN
A PICTURIZATION OF
HENRY ARTHUR JONES'
FAMOUS DRAMATIC SUCCESS

# "THE MASQUERADERS"

IN
FIVE PARTS

RELEASED OCT. 28TH.

"YOU BELONG TO ME"!

PRODUCED BY THE

# FAMOUS PLAYERS

**ADOLPH ZUKOR**, President
**DANIEL FROHMAN**, Managing Director
**EDWIN · S · PORTER**. Treasurer and General Manager

**Canadian Distributors—Famous Players**

36 FAMOUS FEATURES A YEAR

PROGRAM

# Another Famous Players-Mary Pickford Success!

Another screen triumph has been added to Mary Pickford's amazing repertoire of successes by her latest characterization, "A Girl of Yesterday." The first reviews that have appeared relative to this novel subject are from the foremost newspapers of New York and Chicago—great dailies that represent the highest standards of American journalism, which describe Miss Pickford's brilliant portrayal in this unique production in the following manner:

**"It's a charming little theme, this 'Girl of Yesterday.' Little Mary in this picture is just the same little winsome, bewitching, amusing, etc., etc., clever little actress. To try to describe her efforts in her latest vehicle is like trying to paint a picture of a beautiful landscape. It can be done, but it's an old subject with which you are only too familiar."**

**—Chicago Evening Post.**

**"The photoplay represents what Mary likes to do best. It allows her to develop a quaint character quaintly, a thing that the little lady has done so many times. It is a good picture."**

**—Chicago Examiner.**

**"Mary Pickford in a play that gives her appealing quaintness a new outlet. The story is more like a poem of Swinburne, with settings that are, however, adroitly connected. The theme that is carried through them all is her gentle, charming old-fashionedness. Nearly all of Mary Pickford's versatility is given a chance in 'A Girl of Yesterday.'"**

**—N. Y. Evening Mail.**

**We release forty-eight reasons a year for booking the PARAMOUNT PROGRAM. Our current productions, Marie Doro in "The White Pearl," and Mary Pickford in "A Girl of Yesterday" are not only reasons, but incentives!**

# FILM COMPANY

Executive Offices
507 FIFTH AVENUE
NEW YORK

**Film Service, Ltd., Calgary—Montreal—Toronto**

36
FAMOUS
FEATURES
A YEAR

**PARAMOUNT**

## JESSE L. LASKY
PRESENTS

# "THE CHORUS LADY"

A PICTURIZATION OF
JAMES FORBES' PLAY

THE MOST HUMAN
PLAY OF STAGE LIFE
EVER WRITTEN —
A GLIMPSE INTO THE
WORLD OF TEMPTATION
AND TRIUMPH
BEHIND THE
SCENES

RELEASED EXCLUSIVELY THROUGH
PARAMOUNT PICTURES CORP.
OCT. 18th

LASKY

## JESSE L. LASKY

120 WEST 41 ST STREET

JESSE L. LASKY Pres. SAMUEL GOLDFISH

PROGRAM

## WITH AN ALL STAR CAST

OF NOTED LASKY PLAYERS INCLUDING CLEO RIDGELEY, MARJORIE DAW, MRS. LEWIS McCORD AND WALLACE REID

BEST KNOWN
AMERICAN PLAY
OF A GENERATION

CANADIAN DISTRIBUTORS,
FAMOUS PLAYERS FILM SERVICE L'T'D
TORONTO, MONTREAL. CALGARY

## FEATURE PLAY CO.

NEW YORK CITY

Treas. **CECIL B. DE MILLE** Dir. Gen.

LASKY

# ASSOCIATED SERVICE

# At Your Service

# NOW

## available in all territories

**If your exchange cannot supply you, apply direct**

**New Addition**

How would
you like
to have

**One
Five Reel
Feature**

every week?

All territories
open on this

### *A method has been devised to set aside*

# *$100,000.00*

to assist Exchangemen who may be desirous of handling the Associated Service and need additional finances to carry out our plan in accordance with the Associated principles. If your territory is not yet taken we advise you to get in touch with us at once and we will show you how to earn from $10,000 to $25,000 annually out of Associated Service providing you are a capable Exchangeman and understand the merits of a service.

***This Applies to Exhibitors Also***

**New Addition**

How would
you like
to have

**Six
One Reel
Comedies**

every week?

All territories
open on this

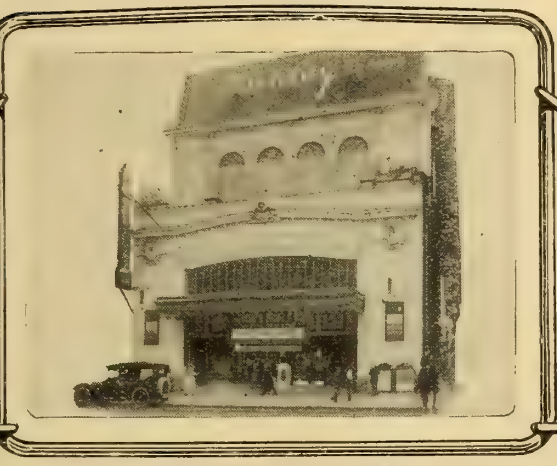
### ASSOCIATED RELEASES FOR OCTOBER 25TH.

| | | | | | |
|---|---|---|---|---|---|
| The Reckoning | Ramona | 3 Reels | Love's Old Sweet Song | Deer | 2 Reels |
| Ohara of the Mounted | Federal | 2 Reels | Shot at Sunrise | Monte | 1 Reel |
| When Stubs Leaves the Bowery | Santa Barbara | 1 Reel | The Plaid Coat | Banner | 1 Reel |
| The Paradoxical Burglar | Alhambra | 1 Reel | Safety First | Empire | 1 Reel |

# Associated Film Sales Corporation

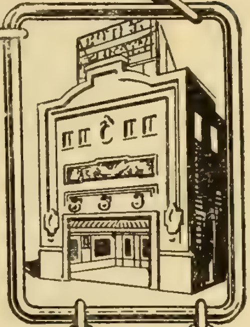
ARTHUR BARD, General Manager

110-112 West Fortieth Street, New York City



THE STANLEY

***A Link in the Paramount Chain***



# SUCCESS

attends the exhibitor who uses

# Paramount Service

So says Stanley V. Mastbaum who owns a chain of

## 19 of the leading picture theatres

in Philadelphia, headed by the Magnificent Stanley. Mr. Mastbaum writes as follows:—

Paramount Pictures Corporation,
110 West 40th Street, New York City.

Philadelphia, September 15, 1915.

Gentlemen:—

Having a few moments of spare time, I thought I would drop you a line relative to the Paramount Program, thinking perhaps the information contained in this communication might find its way to some of the Motion Picture Exhibitors throughout the United States, as I believe the facts stated herein worth a few moments of their time and consideration.

I have found the Paramount Program an excellent asset to the theatres under my direction which are exhibiting same. I am sure that other Exhibitors will have a similar experience provided they exploit fully to the people of their respective vicinities. It is needless to say that the proper care of your patrons, as well as many other incidentals in connection with the theater, are also necessary.

The Exhibitor who is charging an admission of 10 cents and upward and does not try to succeed under the program of the Franchise Plan, is not only losing valuable time but he is not supporting the Motion Picture industry for bigger, better and greater productions. All other statements to the contrary plans are, in my opinion, an error.

The Paramount Pictures Corporation took the first step of correct distribution of the Paramount Program Franchise Plan, which is of inestimable value to any Exhibitor.

THE PARAMOUNT PROGRAM FRANCHISE PLAN.

1st. A dependable program.
2nd. Great plays with famous stars.
3rd. Price of service made with consideration of possibilities.

I don't see what more any exhibitor could expect or hope for. Give it a full, fair trial and I am positive you will be pleased with the results.

Yours very truly,

THE STANLEY COMPANY,
(Signed) Stanley V. Mastbaum.

---

**PARAMOUNT SERVICE will bring success to any exhibitor. Try it.**

*Paramount Pictures Corporation*
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

# MUTUAL PROGRAM

Mutual Film Corporation *Announces*

THE SECOND OF EIGHT GREAT THREE REEL MUSTANG STAR FEATURES

*Interpreting*

*Charles E. Van Loan's famous Saturday Evening Post Stories*

# Buck Parvin and the Movies

# BUCK'S LADY FRIEND

*featuring*

**MR. ARTHUR ACORD**

*Released Oct. 23rd*

ON THE REGULAR
MUTUAL PROGRAM
(All-Stars All-Features)
— NO EXTRA CHARGE

Produced by American Film Co., Inc.

# MUTUAL PROGRAM

Mutual Film Corporation *Announces*
IN ITS $8,000,000 ALL-STAR, ALL-FEATURE PROGRAM

## A Centaur Star Feature

IN THREE REELS
*Featuring the popular*
**Mr. Crane Wilbur**
in

# The BLOOD of our BROTHERS

*An Intensely Human Drama*
*An Argument Against War*

RELEASED OCT. 27th
ON THE REGULAR
MUTUAL PROGRAM
(ALL-STARS + ALL-FEATURES)
—NO EXTRA CHARGE

A David Horsley Production

MUTUAL PROGRAM

# ANNOUNCEMENT EXTRAORDINARY

for his second three-reel release on the Mutual program David Horsley offers the eminent screen star

## CRANE WILBUR

supported by an all-star cast in the most remarkable and stupendous war drama ever produced,

## THE BLOOD OF OUR BROTHERS

No story more intense or of greater depth has ever been picturized. Based on a topic of the day—peace—it is unequivocally proclaimed the greatest argument against war ever advanced. It is treated allegorically and in this way not only retains its intensity and power but is given an added charm as well.

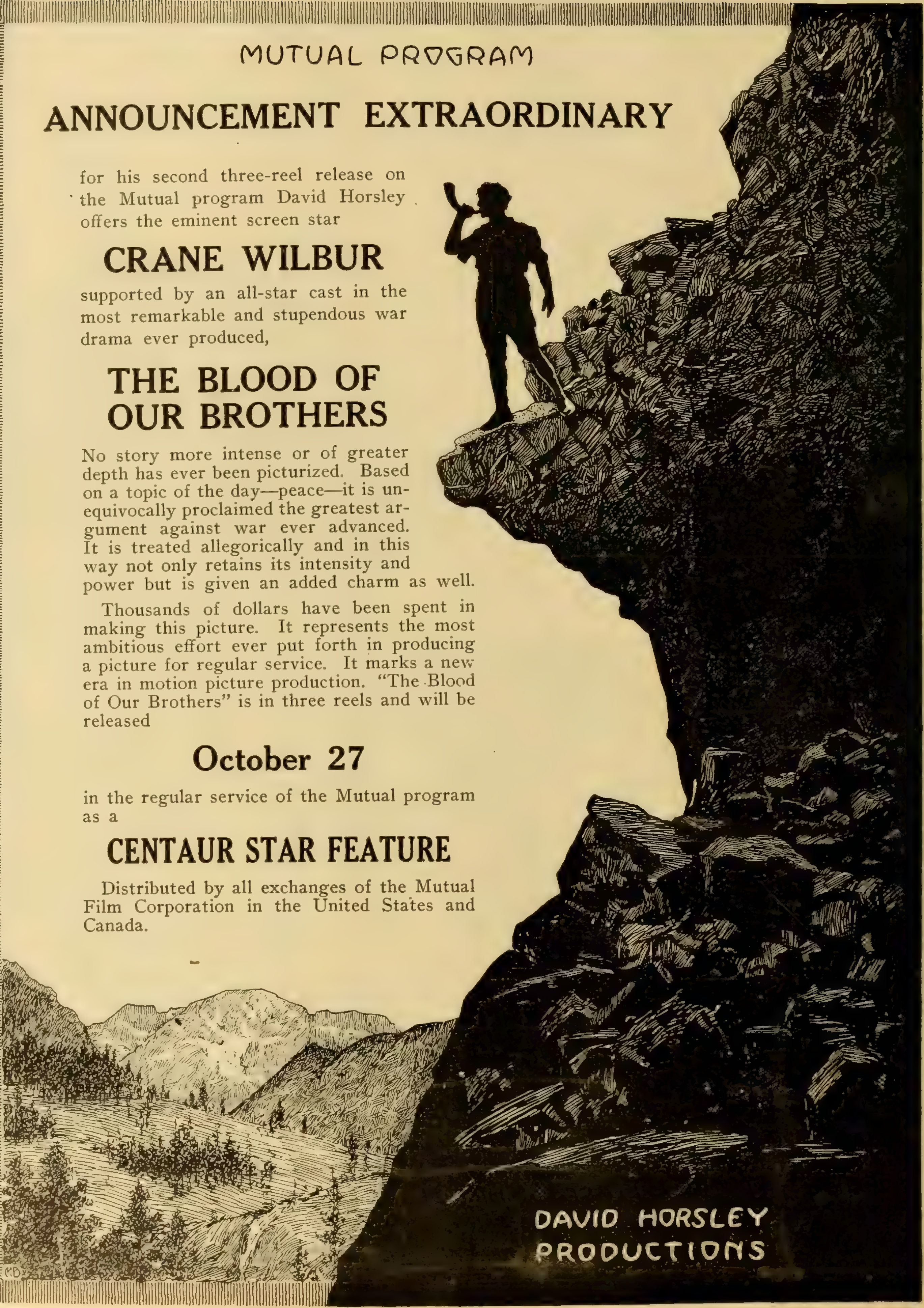
Thousands of dollars have been spent in making this picture. It represents the most ambitious effort ever put forth in producing a picture for regular service. It marks a new era in motion picture production. "The Blood of Our Brothers" is in three reels and will be released

## October 27

in the regular service of the Mutual program as a

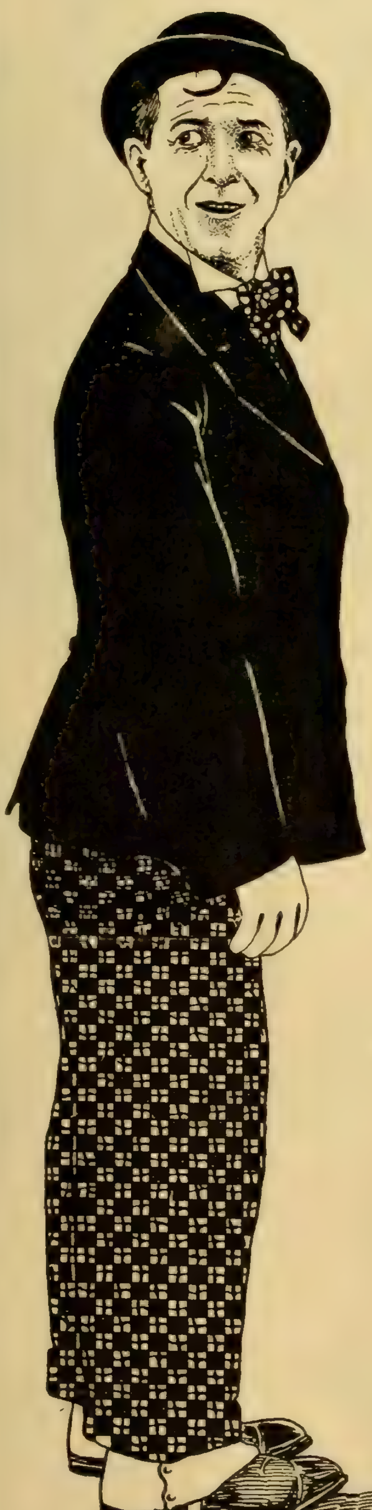
## CENTAUR STAR FEATURE

Distributed by all exchanges of the Mutual Film Corporation in the United States and Canada.



DAVID HORSLEY
PRODUCTIONS

MUTUAL PROGRAM



## *No Photoplays*

are more popular with any theatre's patrons than good comedies. With the public demanding such pictures it behooves every exhibitor to obtain the best in that line the market affords. The new.

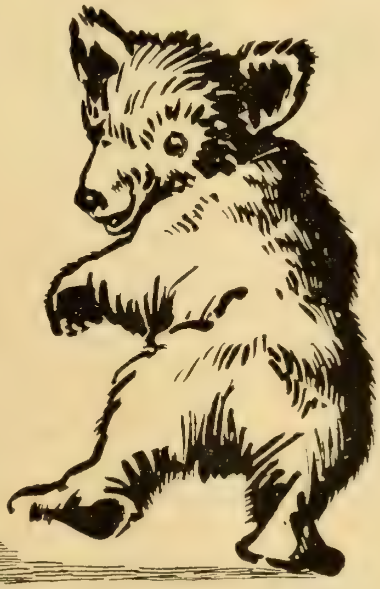
## CUB COMEDIES

well answer this purpose. Each release is an amusing one-reel subject, which will set any audience in laughter. The stories are based on really funny situations and are played by casts of merrymakers, headed by

## GEORGE OVEY

***the Funniest Man in America***

A Cub Comedy is released every Friday and may be booked at the branches of the Mutual Film Corporation throughout the United States and Canada.



DAVID HORSLEY PRODUCTIONS

## MUTUAL PROGRAM

# OUT OF THE ASHES

Two Reels

A "Flying A" drama of dreams and astonishing realities. A surgeon's knife slips. A life is sacrificed and the threads of a beautiful plot are interwoven.

***Featuring:*** Winifred Greenwood ***and*** Edward Coxen

*Director—CHARLES BARTLETT*

Date of Release—October 25th

## THE SMUGGLER'S CAVE

*A Single Reel "Flying A" Drama with*

Vivian Rich — Jack Richardson — Walter Spencer

*Director—REAVES EASON*

Date of Release—October 29th

***American "Beauty" Releases***

## TOURING WITH TILLIE

*A sure-fire comedy, with that clever trio*

Neva Gerber — Lucille Warde — Frank Borzage

*Director—ARCHER MacMACKIN*

Date of Release—October 26th

## AN AUTO-BUNGALOW FRACAS

*It's bound to make your audience scream with laughter*

***Featuring:*** Carol Holloway ***and*** John Sheehan

*Director—JAMES DOUGLASS*

Date of Release—October 30th

**American plots are always good! American photography is perfect!**

*Distributed throughout the United States and Canada exclusively by Mutual Film Corporation*

AMERICAN FILM COMPANY, Inc.
SAMUEL S. HUTCHINSON, President
CHICAGO, ILL.

A

## MUTUAL PROGRAM

# THE IDOL

## American "Clipper" Feature

In Three Strong Parts

A brilliant heart-throb story of the stage and of the slums. The love of a sweet and pretty actress regenerates a fallen man

THE STARS

**Helene Rosson**
**E. Forrest Taylor**

*Director—William Bertram*

**Released Oct. 30th**

Newest "Mustang" Film

## Playing for High Stakes

A snappy two-reel Western drama brimful of vigorous, logical action

*The Stars:*

**Anna Little — Jack Richardson**

*Director—Donald MacDonald*

Released Oct. 29th

---

**Book American Films—Watch YOUR Profits Grow**

---

*Distributed throughout the United States exclusively by Mutual Film Corporation*

**American Film Company, Inc.**
SAMUEL S. HUTCHINSON, President CHICAGO, ILL.

## MUTUAL SPECIAL FEATURE

# THE DIAMOND FROM THE SKY

***A Picturized Romantic Novel***

By Roy L. McCardell Directed by W. D. Taylor

# $10,000 FOR A SUGGESTION!

The Motion Picture Public has actually gone wild over this gigantic offer for an idea for a sequel. You, Mr. Exhibitor, can cash in big on the tremendous popularity of "The Diamond From The Sky." Feed the fire of your patrons' excitement. ***Tell them to keep these things in mind:***

What Becomes of the Diamond?
What Becomes of the Child?
What Is the Fate of Blair Stanley?
What Happens to Vivian Marston?

$10,000 will be given to the man, woman or child suggesting the most suitable idea for a sequel to "The Diamond From The Sky." We want only ***an idea! 1,000 words or less.***

You exhibitors who haven't booked "The Diamond From The Sky"—Great Scott! Why wait longer? A stupendous success has been scored! Twenty-five chapters are now appearing. A new, two-act chapter is released each week.

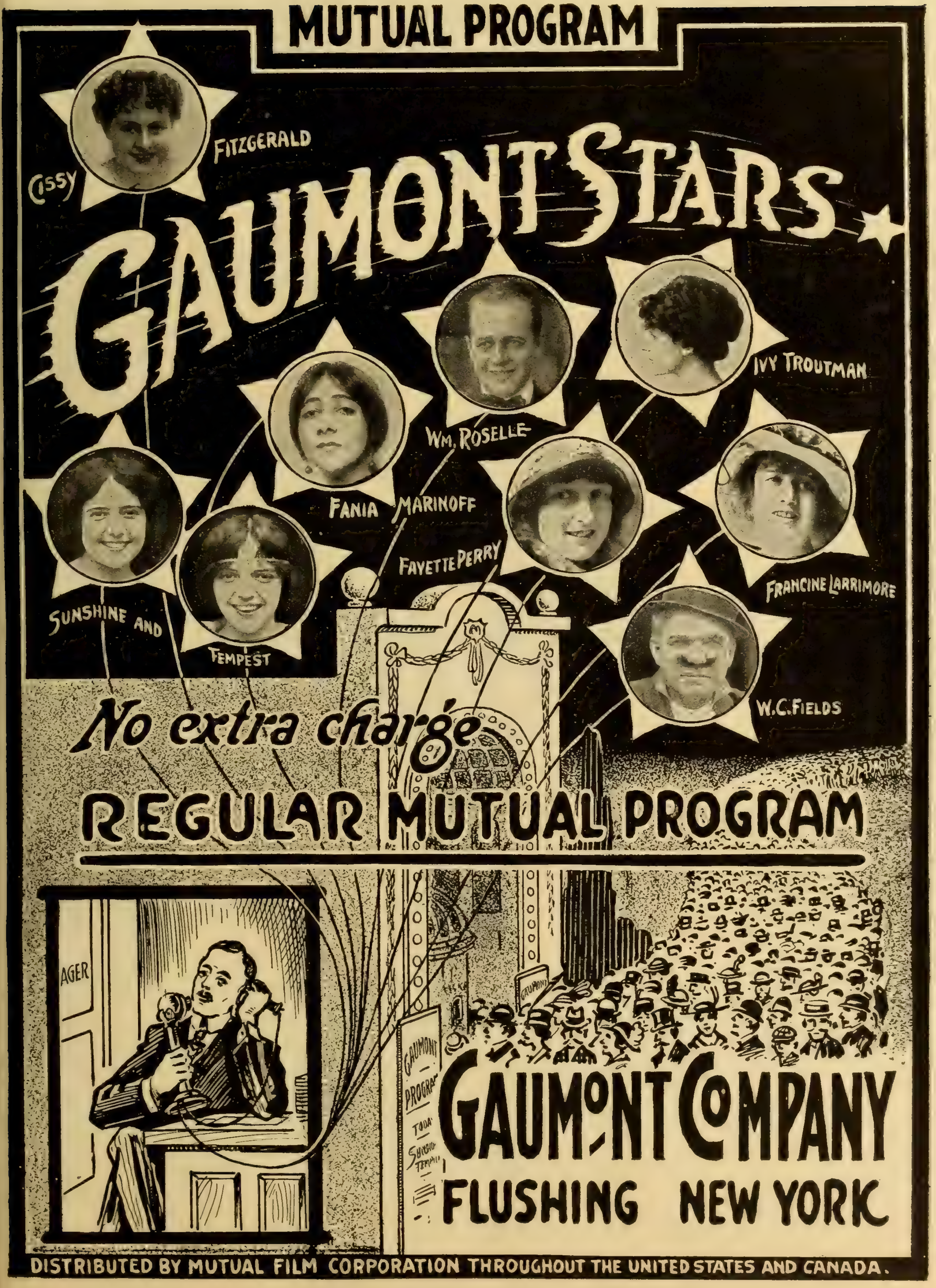
For booking information wire, write or see at once, the North American Film Corporation representative at your nearest Mutual exchange or write or wire us.

## North American Film Corporation

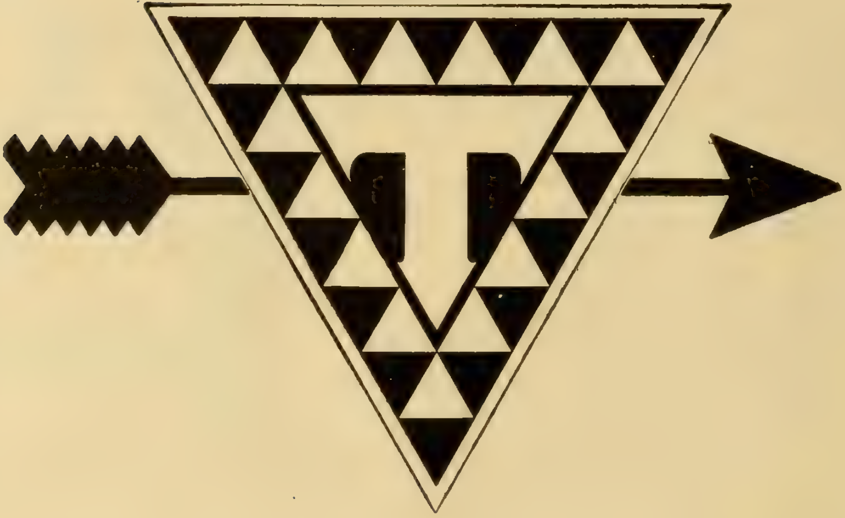
John R. Freuler, President

71 W. 23rd Street New York City

*Our Representative, at*
*Every Mutual Exchange*
*in America*


MUTUAL PROGRAM
GAUMONT STARS
CISSY FITZGERALD
WM. ROSELLE
IVY TROUTMAN
FANIA MARINOFF
FAYETTE PERRY
FRANCINE LARRIMORE
SUNSHINE AND TEMPEST
W. C. FIELDS
No extra charge
REGULAR MUTUAL PROGRAM
AGER
GAUMONT
GAUMONT PROGRA
GAUMONT COMPANY
FLUSHING NEW YORK
DISTRIBUTED BY MUTUAL FILM CORPORATION THROUGHOUT THE UNITED STATES AND CANADA.

# Inspiration!



# Brooklyn Pays $750,000 for Triangle Plays

Kemble is a big man who knows big ideas when he sees them—which is the reason the Crescent Theatre is due to make money in a big way.

But—

You can't tie a Kemble with big ideas down to little ideas; they don't fit together; so when Kemble looked around for the biggest film idea to make more money, he saw that Triangle blocked everything else out of sight.

Therefore—

Kemble connected with the TRIANGLE in the biggest way he could—in a bigger way than any exhibitor ever tried before. On October 8th, he crossed the Brooklyn Bridge to New York and signed for the exclusive rights to Brooklyn for two years, binding himself to pay in that time nearly Three Quarters of a Million Dollars for the privilege.

$750,000.

Kemble of Brooklyn will go on making big money, but his profits will be greater than ever. He will have the goods that produce the profits.

No doubt there are other Kembles in other cities; men too big for the little ideas. Perhaps YOU are one of them.

**TRIANGLE FILM CORPORATION**
**71 WEST 23rd ST. NEW YORK**

# CLARA KI L YOUNG

in

# The Heart of the Blue Ridge

Every Exhibitor in the country knows the effect in his box-office when he announces that he is showing a World Film, featuring Clara Kimball Young. The effect is felt in good hard dollars. There is, perhaps, no other name known to the motion picture trade with so great a "pulling" power. The Exhibitor who has at heart the interest of his patrons and who wishes to be assured of their approval and of their attendance will book this popular film star in this stirring drama, set and produced in the heart of the beautiful Kentucky mountains.

## A SHUBERT FEATURE

Adapted from the novel
by Waldron
Baily.

# WORLD FILM

LEWIS J. SELZNICK
130 WEST 46TH ST.

# YOUR BOX $ OFFICE

IS

## The Heart of Your Business

WORLD FILM SERVICE will keep it pumping the steady stream of dollars that means business life, because—WORLD FILM SERVICE offers the best producers and writers: WILLIAM A. BRADY, THE SHUBERTS, CHAS. K. HARRIS, PAUL ARMSTRONG, OWEN DAVIS, etc. WORLD FILM SERVICE offers the best plays: "THE DOLLAR MARK," "ALIAS JIMMY VALENTINE," "HEARTS IN EXILE," "THE PIT," "OLD DUTCH," "THE BOSS," etc. WORLD FILM SERVICE offers famous stars: CLARA KIMBALL YOUNG, ROBERT WARWICK, HOLBROOK BLINN, ALICE BRADY, etc. WORLD FILM SERVICE offers the best directors: CHAUTARD, TOURNEUR, YOUNG, O'NEILL, CAPELLANI, etc. WORLD FILM SERVICE offers the best advertising assistance. WORLD FILM ORGANIZATION offers first, last and all the time, co-operative service that puts real money in the Exhibitor's box-office.

CORPORATION
VICE-PRES. & GEN'L MGR.
NEW YORK CITY—*BRANCHES EVERYWHERE*

# EQUITABLE

*From the pen of our mightiest author*

# THE BLUDGEON

By the late
**PAUL ARMSTRONG**
with
The impressive dramatic actress

## KATHRYN OSTERMAN

Represents the true type of Film Play that creates word of mouth advertising and leaves an enduring impression on your mind.

It is the story of a woman, the strange antics of her heart play the effect on a universe of people the disaster that follows--and a series of typical Paul Armstrong punches.

Released October 18th

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

# EQUITABLE

# FIRST QUARTER

## NOW PLAYING

**CLARA KIMBALL YOUNG and WILTON LACKAYE in - - - - - "TRILBY"**
**HELEN WARE in - - - - - - "THE PRICE"**
**JULIUS STEGER in - "THE MASTER OF THE HOUSE"**
**THOMAS A. WISE in - - - - "BLUE GRASS"**

## COMING

**Oct. 18—Kathryn Osterman in - "The Bludgeon"**
**Oct. 25—Hilda Spong in - - "Divorced"**
**Nov. 1—Lenore Ulrich in - "The Better Woman"**
**Nov. 8—Lillian Lorraine in "Should a Wife Forgive"**
**Nov. 15—Florence Reed in - "The Cowardly Way"**

## FOLLOWED BY

**Cyril Scott in - "Justice"**
**Gail Kane in "The Labyrinth"**
**Muriel Ostriche in "The Fisher Girl"**
**Marguerite Leslie in "The Green Eyed God"**
**Marguerita Fischer in "The Dragon"**
**Katharine Kaelred in - "Idols"**
**William Courtenay in "The Silence of Dean Maitland"**
**etc., etc., etc.**

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

# PATHÉ *Presents*

# J·RUFUS

A series of extraordinary merit based upon America's best known fiction character, created and made famous by GEORGE RANDOLPH CHESTER

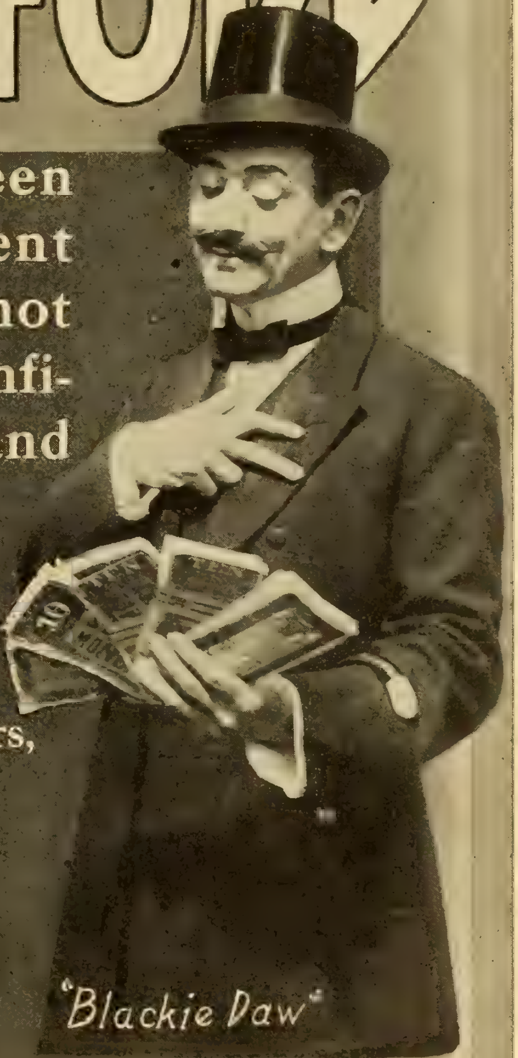
*"A Little Flyer in skunks"*

*The* PATHÉ
**EXECUTIVE**
**25 WEST 45th ST.**

# The New Adventures of

# WALLINGFORD

Wide spread interest has been aroused by the announcement of this series, for who has not read of the world's greatest confidence men, "WALLINGFORD" and "BLACKIE DAW?"



"Blackie Daw"

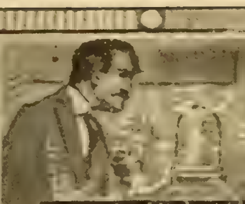
The stories upon which these pictures are based are absolutely new, and are being presented to the public by the great Hearst newspapers and many others, simultaneously with the release of the pictures. Each picture complete in two parts, and each features

MAX FIGMAN
LOLITA ROBERTSON
and BURR McINTOSH

Produced by Wharton Inc.

**BOOK THIS BEST OF SERIES NOW!**

**EXCHANGE inc.**
**OFFICES**
**NEW YORK**



# THE FROHMAN AMUSE

ANNOUNCE THEIR FIRST GOLD

# JOHN GLAY

MARY LAWTON
as
"MURIEL GLAYDE"

FROM THE FAMOUS DRAMA OF THE SAME NAME BY

## ALFRED SUTRO

A wonderfully powerful story of modern life which enjoyed a most successful run upon the stage now made into one of the greatest photoplays of the year.

**The PATHÉ EXECUTIVE OFFICES**

MENT CORPORATION

ROOSTER PLAY RELEASE

# DE'S HONOUR

PRESENTING THE BRILLIANT ACTOR

**Mr. C. AUBREY SMITH**

ASSISTED BY

**MARY LAWTON**

AND A GREAT SUPPORTING CAST

FIVE PARTS

RELEASED OCTOBER 15th

A thoroughly meritorious production judged from every standpoint

**BOOK IT NOW!**

AUBREY SMITH as "JOHN GLAYDE"

EXCHANGE, INC.

25 W 45th ST., NEW YORK

# An Ad that other People Wrote

*And here is what they say:*

**The Indianapolis Star:** "'Neal of the Navy' is the sensation of present day fiction"

**The Atlanta Constitution:** "'Neal of the Navy' is a PATHÉ triumph."

**The Brooklyn Eagle:** "A film production of unusual interest."

**The Des Moines Tribune:** "'Neal of the Navy' makes a fine drama."

**The Buffalo Times:** "The pepperiest creation ever built by fiction king and photoplay master."

**The Chicago Herald:** "Don't miss 'Neal of the Navy.'"

**The Atlanta Journal:** "The spice of the great outdoors — the charm of the wanderlust."

**The Salt Lake Telegram:** "The most absorbing and fascinating story ever filmed."

**The New York Telegraph:** "Will prove more popular than any of the other serials."

## BOOK IT TODAY!

# NEAL of the NAVY

PRODUCED BY BALBOA

## The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

# COMING METRO EVENTS

Metro Pictures lead the world in power and in artistic quality. We invite exhibitors to make us prove it.

METRO PICTURES CORPORATION.

Popular Plays and Players
present
WONDERFUL

# MME. PETROVA

*in*

# MY MADONNA

*Adapted from the poem*
*by Robert W. Service*
*by Mme. Alice Blache*

A DRAMA in five supreme acts telling the story of a woman's sacrifice and triumph.

MY MADONNA is to be counted among the sensations of the present season.

## RELEASED ON THE METRO PROGRAM OCTOBER 25*th*

# LUBIN

**MONDAY**
OCTOBER 25

ONE ACT DRAMA
"THE
INEVITABLE
PENALTY"
WITH
OCTAVIA HANDWORTH

**TUESDAY**
OCTOBER 26

D. L. DON
IN
"PLAYING IN
TOUGH LUCK"
ONE ACT LAUGH

**WEDNESDAY**
OCTOBER 27

"THE
MAN OF GOD"
TWO ACT DRAMA
WITH
ORMI HAWLEY
AND
EARL METCALFE

**THURSDAY**
OCTOBER 28

THREE ACT DRAMA
"THE
STRANGE
UNKNOWN"
WITH
L.C. SHUMWAY
AND
HELEN EDDY

**FRIDAY**
OCTOBER 29

ONE ACT DRAMA
"THE
WONDER CLOTH"
WITH
L.C. SHUMWAY

**SATURDAY**
OCTOBER 30

BILLIE REEVES
IN
"HIS
BODY GUARD"
ONE ACT COMEDY

GENERAL FILM
LUBIN
RELEASES

Sigmund Lubin

# *On the "G. F." Program Every Monday*

THOSE CORKING GOOD STORIES
OF LOVE, MYSTERY AND
ADVENTURE

***Featuring***

# Ethel Grandin

THAT BONNIE "CHIC" BEAUTY
WHOSE THOUSANDS OF FRIENDS
WATCH FOR HER

# On Your Program

GO TO YOUR "G. F." EXCHANGE NOW—TODAY—
WHILE THE MATTER'S IN MIND—
AND ASK FOR

# The Price of Ambition

THE KLEINE TWO-REEL FOR

## October 25th

THEN INSIST UPON THAT
KLEINE TWO-REEL EVERY MONDAY
AND YOUR BOX-OFFICE
WILL SOON SHOW
THE WISDOM
OF YOUR INSISTENCE

***That Kleine Two-Reel Through***
***The General Film Company***
***Every Monday***

# George Kleine

**11 East 14th Street, New York, N. Y.**

## The Kleine-Edison Feature Service

# *He Bargains With the Devil*

**SELLS HIS SOUL TO SATAN FOR A FEW YEARS MORE OF EPHEMERAL, EARTHLY PLEASURES—FOR A WORTHLESS WOMAN'S LOVE—FOR POSSESSION OF THAT MAGIC TALISMAN,**

# The Magic Skin

Which gratifies each wish and shrinks with each wish gratified!

A tale that fairly throbs with life and vim and snap—five delightfully surprising, intensely interesting, novel, vivid and spectacular reels of genuine sensation!

Thomas A Edison

# The Magic Skin

FEATURING

## EVERETT BUTTERFIELD

AND

## MABEL TRUNNELLE

is founded on Honoré de Balzac's celebrated French novel.

You never saw its like before in film. The Bacchanalian dances—the midnight revelries—the glimpse of Hades—startling backgrounds for one of the weirdest stories ever written.

***For Release Through the Kleine-Edison Feature Service***

## *October 13th!*

# GEORGE KLEINE

**General Offices: 11 East 14th Street, New York**

NEW YORK
226 W. 42nd Street

DALLAS
238 Saner Bldg.

KANSAS CITY
209 Ozark Bldg.

MINNEAPOLIS
708 First Ave., N.

SEATTLE
405 Orpheum Theatre Bldg.

CHICAGO
166 N. State St.

DENVER
405 Railroad Bldg.

NEW ORLEANS
103 Nola Bldg.

PHILADELPHIA
1309 Vine Street

SAN FRANCISCO
234 Eddy Street

CINCINNATI
138 West Seventh St.

ATLANTA
71 Walton Street

BOSTON
14 Piedmont Street

LOS ANGELES
514 W. 8th Street

PITTSBURGH
123 Fourth Avenue

TORONTO
96 Bay Street

Star of Stars

**MARC MacDERMOTT**

Supported by

**Lillian Hurbert**

*In the 4-act feature*

# "THE MYSTERY OF ROOM 13"

Marc MacDermott's brilliant impersonations need but the damning charge of "murderer," or the haunting fear of an innocent man going to the gibbet, to bring them to vivid life. Lee Arthur, noted dramatist, wove the web. Four acts of tense interest. Direction, George Ridgwell. Friday, Oct. 29.

Thomas A. Edison
Inc.

**GENERAL
FILM
COMPANY'S
REGULAR
SERVICE**

Paramount Pictures

The Oliver Morosco Photoplay Co.

PRESENTS

# BLANCHE RING

AMERICA'S FAVORITE
IN
HER GREATEST STAGE SUCCESS

# "The YANKEE GIRL"

by GEO. V. HOBART

A Glass of Champagne Too Much, Settles a Copper Feud in the Tropics
REALEASED OCT. 25th ON THE
PARAMOUNT PROGRAM

The Oliver Morosco Photoplay Co.

PUBLICITY OFFICE
222 WEST 42ND STREET
NEW YORK, N.Y.

STUDIOS
201 NORTH OCCIDENTAL B'V'D
LOS ANGELES, CALIF.

CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE LTD. MONTREAL, TORONTO, CALGARY.

If a picture production
Meets with success
On Broadway----
If a picture production
Receives Favorable comment
From all the leading papers---
If a picture production
Sparkles and snaps
With sensationalism---
And
If a Broadway audience
Is unanimous in its praise---
This is the type of picture
To show to your patrons

**After gambling with a customer's stock and losing, Poole, Crane and Bream are completely ruined. They draw lots to see who shall commit suicide. All are insured for amounts sufficient to cover their losses. Bream is secretly in love with Crane's wife, Helen, and he and Poole trick Crane so that he draws the fatal slip. After Bream assures Crane that his wife and child will be taken care of, Crane promises to end his life at 12 o'clock that night.**

**Instead, he stumbles over the body of a suicide and exchanges identities with the dead man. Helen, cheated out of her insurance money, for the sake of her child, marries Bream. One night, under the glare of a street lamp, Crane comes face to face with Bream and Poole. He follows them and some thrilling adventures take place. Bream and Poole once more try to "frame" Crane, but a burglar's dying confession clears him. Bream kills himself and Poole is "sent up", reuniting Crane and his wife.**

## "TO CHERISH AND PROTECT"

Released Saturday, October 11th
Through the General Film Company
Accomplished all these things
At our Broadway Vitagraph Theatre

# SINGLES

When you run features, you need single reelers to back them up.

Use the kind the public wants.

***Vitagraph***

### "QUITS"

**Comedy ..........................MONDAY, OCT. 18**

Billy Delano's father sends him to a farm to "make good." He does and the townspeople elect him Mayor. Dad objects to the girl Billy wants to marry, is arrested for speeding and brought before Billy. Dad is glad to call it "Quits." WALLY VAN, CHARLES ELDRIDGE and NITRA FRAZER.

### "THE GODS REDEEM"

**Two-Part Drama ..............TUESDAY, OCT. 19**

Tired of life, girl pickpocket leaps from high bridge. "Slippery Tom" dives from the bridge after her, rescues her and the two start life anew in the country. Tom leaves Nell, and after five weary years, he comes back as a rising young physician and marries her. MAURICE COSTELLO supported by an all-star cast.

### "BROWN'S SUMMER BOARDERS"

**Comedy ..................WEDNESDAY, OCT. 20**

Sam Brown takes in boarders to help pay for the modern improvements installed by his school-teacher bride. He learns a lesson and has a good joke played on him, then the boarders are dismissed. Presenting an all-star cast.

### "ON THE TURN OF A CARD"

**Drama ........................THURSDAY, OCT. 21**

He wins his bride on the turn of a card, but he cannot win her heart the same way. He is about to give up in despair when, in a startlingly dramatic manner, she saves his life and confesses she has learned to love him. HARRY MOREY, CAROLYN BIRCH, GARRY McGARRY and LOUISE BEAUDET are the cast.

### "A SAFE INVESTMENT"

**Comedy ..........................FRIDAY, OCT. 22**

Charley Sharp starts a fake mining scheme and makes a barrel of money. He gives it to his wife to keep and she invests it—unknowingly—in HIS company. The police get after him, confiscate everything and Charley is now a sadder and wiser man. Featuring MR. and MRS. SIDNEY DREW.

### "THE WOMAN IN THE BOX"

**Two-Part Drama ............SATURDAY, OCT. 23**

United States Secret Service man secures valuable information of daring plot against the United States from wife of foreign official. A powerful drama of the Secret Service with a happy ending. HARRY MOREY and L. ROGERS LYTTON are the principals.

**SIX A WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE**

"THE PRINCE IN DISGUISE"
**Comedy ................................Monday, Oct. 25**

"TO CHERISH AND PROTECT"
**Three-Part Drama. Broadway Star Feature**
**Tuesday, Oct. 26**

"ITSKY, THE INVENTOR"
**Comedy ...........................Wednesday, Oct. 27**

"THE UNFORGIVEN"
**Drama ..............................Thursday, Oct. 28**

"A CASE OF EUGENICS"
**Comedy ...............................Friday, Oct. 29**

"THE SHABBIES
**Two-Part Comedy-Drama...........Saturday, Oct. 30**

**VITAGRAPH ONE, THREE AND SIX SHEET POSTERS**

**THE VITAGRAPH COMPANY OF AMERICA**
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N. Y.
NEW YORK CHICAGO LONDON PARIS

# THE COQUETTE

## A Four-Act Modern Drama Featuring Rea Martin

"The best child artiste on the stage," is what Alan Dale, the famous critic, had to say of Miss Martin after he had seen her in "Pomander Walk" at Wallack's Theatre. Later, Oliver Morosco engaged her to appear in "Peg-O'-My-Heart." "The Coquette" shows Miss Martin in the most dramatic role she has yet portrayed.

**Released Monday, November 1st. Unusually attractive 1, 3 and 6-sheet, 4-color lithographs.**

## DIANA OF THE FARM

### A COMEDY BURLESQUE

So strong is the love which Bud and his pal bear for sweet Diana that they even consent to work for her fair sake—for a short time. A laugh a minute in this comedy!

**Released Tuesday, November 2d. 1 and 3-sheet, 4-color lithographs for this comedy.**

## DANGER AHEAD!

An Episode of the

### Hazards of Helen Railroad Series

How Helen boards the speeding train in her effort to catch the jewel thieves will give your patrons the thrill of their lives.

**Released Saturday, November 6th. Striking 1 and 3-sheet, 4-color lithographs.**

## THE SIGN OF THE BROKEN SHACKLES

**Alice Hollister and Harry Millarde in a**

### A TWO-ACT MODERN DRAMA

Compelled by her oath to the secret organization to assist in bringing about the death of the man she loves, Irene is saved from the awful crime by events which occur in the startling climax.

**Released Wednesday, November 3d. 1, 3, and 6-sheet, 4-color lithographs for this headliner.**

*HAVE YOU ARRANGED FOR*

### "The Ventures of Marguerite"

If you haven't, you'd better see your nearest exchange NOW.

### "When Appearances Deceive"

is the first of the weekly episodes and indications point to a tremendous demand for it.

**Released Friday, October 29th.**

**1, 3 & 6-sheet, 4-color lithographs, for every episode.**

***These pictures obtainable at all General Film Company branch offices and Greater New York Film Rental Company***

# KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

**J. P. Chalmers, Founder.**
**Published Weekly by the**

CHALMERS PUBLISHING COMPANY
**17 MADISON AVENUE, NEW YORK CITY.**
**(Telephone, 3510 Madison Square)**

**J. P. Chalmers, Sr.................................President**
**J. F. Chalmers.................................Vice-President**
**E. J. Chalmers.....................Secretary and Treasurer**
**John Wylie.................................General Manager**

The office of the company is the address of the officers.

Chicago Office—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.
Pacific Coast Office—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands ..........................$3.00 per year
Canada .......................................... 3.50 per year
Foreign Countries (Postpaid)................. 4.00 per year

All changes of address should give both old and new addresses in full and be clearly written; two weeks may be required.

ADVERTISING RATES.

Classified Advertising—no display—three cents per word; minimum charge, fifty cents.
Display Advertising Rates made known on application.

Note—Address all correspondence, remittances and subscriptions to Moving Picture World, P. O. Box 226, Madison Square Station, New York, and not to individuals.

*(The Index for this issue will be found on page 696)*

**Entered at the General Post Office, New York City, as Second Class Matter**

Saturday, October 23, 1915

# Facts and Comments

EXHIBITORS in this state owe it to themselves to co-operate with the Moving Picture World in its campaign against the adoption of the new constitution. The framers of this new constitution had it in their power to extend the freedom of the press to the screen and to make censorship impossible in this state for a period of at least twenty years. A committee of film men appeared before these men, asking that the status of the motion picture in the eyes of the law be properly defined. The film men represented the entire industry, but they met with scant consideration, and the proposed amendment for the freedom of the screen was smothered in the committee on the Bill of Rights. We only escaped censorship in this state by a very narrow margin. It is sure to reappear in the legislature of 1916. The campaign proposed and outlined by the Moving Picture World will create a sentiment against censorship. Slides and speakers are at your disposal, Mr. New York Exhibitor. LET US HEAR FROM YOU AT ONCE.

* * *

THE question has been raised in motion picture circles whether the leasing of films will in any way be affected by the decision against the Motion Picture Patents Company and others. We are in a position to declare that leasing films instead of selling them is perfectly legal and there is nothing in Judge Dickinson's decision to affect this aspect of the case. Leasing is only condemned when it is used as a subterfuge in order to establish an illegal monopoly.

* * *

THE Moving Picture World is in receipt of many little publications printed by enterprising exhibitors and offered to the patrons for their pleasure and information. Without exception these "house organs" are cleverly put together and intelligently edited. There can be no doubt whatever that these publications serve a useful purpose. They attract people and make a permanent patron out of many a casual visitor. They add to the dignity of the house and increase its prestige. Typographically they are far above the average of publications of this kind. As it is easy to obtain local advertising the cost of publication and distribution is generally covered in part at least by a sure source of revenue.

* * *

DUPLICATION of titles is an old complaint. Such confusion is a source of frequent annoyance to exhibitors no less than to the general motion picture patron. In many instances the duplication is the result of ignorance or carelessness, in but very few cases is the duplication deliberate and wilfully misleading. To avoid such duplication hereafter we propose a simple and practical remedy. The Moving Picture World keeps a most careful record of all titles of motion pictures, single reels as well as features. We will be glad to examine the records upon the request of any reader who wants to know about any particular title. In this way duplication will be reduced to a minimum.

* * *

ACCORDING to a recent judicial ruling the value of a legitimate star for the motion picture is not obvious enough to warrant an injunction against such a star if he is about to break his contract. On the other hand an injunction would undoubtedly be issued to prevent such a breach of contract in the case of a well-known film star whose success before the camera has been demonstrated and whose popularity with film patrons is generally conceded.

* * *

ALL of us are united in the hope that the full penalties of the law will be measured out to the men now under indictment for "duping." For boldness and reckless defiance of the law these men have made a record among "dupers," who, as a rule, do not court publicity. The evidence against the men seems overwhelming, and if there is any force in the amended copyright law it ought to be an easy matter to secure convictions. The new law provides a prison sentence in addition to a fine. It is gratifying to learn that the offices of the United States District Attorney is thoroughly aroused and will make every effort to bring the offenders to justice.

# Theatrical Plots

By Louis Reeves Harrison.

THAT source of artifice rather than of art, the stage presentation, has narrowed the broad meaning of story plot from a general plan to a specific complication. The playwright who feels that he must adhere to tradition, another name in this case for imitation, gives his first attention to plotting a plot. He feels that he must "mix those children up" so that they will meet with a snarl of difficulties before they are extricated from the entanglement in which he started them. Such is the theatrical idea of plot, and it has its merits. Once in a hundred times it may work up to an interesting HIGH SCENE, a tense moment, but the author must have that in view from the start and not lose sight of it for a moment. The stage plot is very exacting. Its creator is under the thumb of his audience. He must consider suspense to be of highest value in his problem and he must justify it with a solution at once logical and unexpected.

Does he provide such justification?

"Come sail with me," he says to those who have the price, "on my high tension yacht to Wonder Isle." He projects our minds forward to our destination so that we will not notice the leaky old tub we are in, then, just as land is in sight, he scuttles the ship and escapes in a dory to get another human cargo with the same alluring promises. A close investigation of the plot theatrical may discover that modern authors have been led into an overestimation of plot by superficial knowledge of the old stories they consciously, sometimes unconsciously, imitate. They seek to stimulate curiosity through complication rather than stimulate the emotions by portraying the spiritual side of human nature. "Plot," says one critic, "may be defined as any sequence of events making or marring happiness, success or achievement. It is not necessarily emotional nor spontaneous." He struggles to explain it for a few lines then scuttles his ship as follows, "Plot is capable of such infinite methods of treatment that rules are valueless and instruction of little practical aid." Another says, "Plot is the basis or framework of fiction," "It carries a problem and a solution." "It carries a problem and a solution." "The problem to be solved is of no greater importance than the solution." At last we get light. He takes the trouble to enumerate the hopelessly trite.

"(1) The mistaken identity idea. (2) The rescue with love-gratitude climax. (3) The lost or altered will. (4) The poor versus the rich suitor. (5) The cruel father or stepmother. (6) The resisted temptation to be dishonest, or redemption after dishonesty. (7) Heaping coals of fire. (8) Unjust suspicion. (9) The neglected parent. (10) Reformation of the villain by the little child." These are a few. Closely examined, it would seem as though there was a confusion in this list of plot, characterization and theme. The critic finally reaches a very simple classification, declaring that plots are of three kinds, 1, the ingenious, 2, the detective, and, 3, the problem. He might as well have grouped them all under "problem."

The plot theatrical is virtually a problem, whose solution is the important factor. Brander Mathews says that "the situations a dramatist may use are very few—their ultimate value is that they enable the dramatist to reveal human nature." We are still getting light. The solution counts and revelation of human nature is of greater importance than situation. So many bright minds have been applied to the discovery of what is structurally essential to dramatic success that we may still gain light by investigation of these views. Brunetiere declares that the stage play is for the "development of the human will, attacking the obstacles opposed to it by destiny, fortune or circumstance." Barrett H. Clark comments that it is "dramatic to personify great social or political forces or 'wills' in individuals." "The rights of the individual," says Charlton Andrews, "as against his duties to his environment form the basis of nine-tenths of the successful plays, since Ibsen at least." Still more light—the dramatist must be a thinker.

The rights of the individual! What are those rights. We may not know them well enough to define them, but we feel them. From this feeling has grown a broad sympathy. We become concerned in HUMAN RIGHTS. We revolt against injustice to our brothers in other countries. We detest the oppression under which they are suffering. How can we help them and resist the employment of despotic force against their happiness without resorting to force ourselves? We look about us for a medium of expression, to the printed page, to the stage, to the screen.

Aglow with a live subject, we study our THEME from every advanced point of view, embody ideas in our characters, bring them into romantic relation, develop the human will in opposition to the obstacles of environment, call on creative imagination for interesting situations and formulate a story. The general plan of that story is the plot.

At this critical period of the world's history, when brave men of the most enlightened nations in Europe are battling for liberty against the perpetuation of human servitude, when old confederation of military and aristocratic cliques are baldly arrayed against progress and freedom, our producers are digging like moles into old novels and old plays for "plots" and "situations" and wondering why the people are out of sympathy with their product. While the great forces of society are clashing, while great principles are at stake in the conflict, while we have within reach a new and marvelous instrument for transmitting the virile ideas of our age to countless millions, we are poking around the dusty book-shelves for stories of live interst. This is the psychological moment to develop great themes, not theatrical plots.

We long for a Dante to describe The Inferno of Europe, as he would have done in this age. We long for a Shakespeare to portray us as an intellectual and vacillating Hamlet in the presence of a great wrong. Millions of our brothers abroad are as proud and ambitious as we are, sacrificing their lives, breaking their hearts for the sake of a controlling voice in their own destinies. Themes are within reach that will make the common pulse of humanity bound with sympathetic interest. Yet we are nosing around for theatrical plots. It looks very much as though we needed men capable of grasping what is burning in the minds of those who support the production of human dramas on stage and screen, who are capable of transmitting through popular mediums of expression forms of thought, stories of human insight, dramas of prophetic criticism.

Copyright, Louis Reeves Harrison.

# Dealing in "Puffs"

By W. Stephen Bush.

RECENTLY I stood along side of an exhibitor as he was receiving numerous uncomplimentary remarks about the quality of the main feature on his program.

"I couldn't make head or tail of it," said one patron. "I couldn't keep myself from falling asleep," remarked another. A more or less famous star (famous on the speaking stage), had loomed large before the camera in this feature and he was the special target of outspoken hostile criticism. "Is that the best the famous ———— ———— can do?" many exclaimed in pained surprise.

It was a serious thing for my friend, the exhibitor. The good old days when they would invariably come back even if the pictures were occasionally bad are things of the past. Competition is keen. Patrons visiting different theaters in the same neighborhood compare notes. If the nearest competitor had a fine feature on the same night my friend ran the "piece de fromage," the loss of patronage might prove serious.

"How did you ever come to book this dreadful affair," I asked my friend. He said the name of the "star" attracted him. "That alone," he concluded, "would not have moved me. I read an extravagantly favorable review and I thought there must be something to it."

"NO, the review was not in The Moving Picture World. I just happened to get hold of another paper," explained the exhibitor, but now I will never again trust any paper but The World."

The great progress in quality has been due in no small measure to intelligent constructive but always honest and candid criticism for which The Moving Picture World has stood ever since its birth. Do you imagine that any exhibitor can be deceived more than once or twice? The paper which printed a favorable review where none was deserved may, for the time being, instal itself in the favor of the manufacturer. The press agent may with a gleeful chuckle display it before his employer. Something probably will be said about "having put one over" on the exhibitor and on the public. Now, as a matter of fact the paper dealing in favorable reviews regardless of the real merits is rendering no service to the exhibitor. We doubt very much whether it is rendering any but a bad service to the manufacturer. No amount of "puffing" will foist bad pictures on the public. Some one has to suffer whenever the inevitable failure comes. If the manufacturer by the aid of purchasable papers succeeds in selling the poor picture the exhibitor will be the only sufferer. Can he afford to help in the maintenance of a paper which aids in his own undoing? Our friend, the exhibitor, is just a bit too good-natured. He allows himself to be wheedled into subscribing to a paper "to be obliging." If he were to put on his thinking cap he would hesitate and then upon full deliberation he would emphatically refuse. The intelligent and ambitious manufacturer has no use for a paper which guarantees a favorable review or "write-up" upon the payment of the advertisement or even upon the mere promise of payment. One does not have to be an ichthyologist to know for what kind of fish that kind of a paper is angling.

The Moving Picture World with its staff of trained and conscientious reviewers is absolutely dependable. We have scores upon scores of letters in this office assuring us that our reviews are of the greatest constant and practical value to the readers. Everybody knows that these reviews in The Moving Picture World are without bias and that their first object is to benefit the exhibitor. That's the way The Moving Picture World won the friendship and confidence of its readers. That's why its circulation is vastly greater than that of any journal in the industry. That's why its readers, as well as its advertisers, take it seriously.

# The Screen Not a Pulpit

By W. Stephen Bush.

OUR friends, J. Louis Breitinger and his Catonian Sages, have reissued their wonderful standards of censorship. There is not much in them that wasn't there before. What surprises us most is the evident assumption on the part of Breitinger and the C. S. that the motion picture screen is a pulpit, that the producer of motion pictures, is or ought to be, a preacher, and that the exhibitor of motion pictures is, or ought to be, a missionary, and if possible a theologian. The English of these "progressive standards" is at times a bit obscure and confusing, but it is perceptibly better than the first edition, which announced the sensational edict that all "comedies must be animated by a serious purpose," or words to that effect. The revised edition of the "progressive standards" no longer requires comedies to be serious.

One of the most comprehensive chapters in the new list of standards reads as follows:

> **"Underworld Scenes, Opium Dens, Objectionable Dances, Flirtations, Questionable Resorts, Etc."**
>
> "The Board may condemn these and will require, when scenes of this kind are produced, that it be in such a manner that no one may be stimulated to similar adventure or conduct. When the portrayal of scenes of this type is necessary to the development of a story the Board will require that it be truthful and complete and that it be given no false glamor with the effect of leading any one to misapprehend their true character, but rather know the essential sordidness and shallowness, discontent and commercialism on which these scenes rest. Producers are cautioned against attempting such scenes in pictures, which of necessity are shown to both adults and children. If such scenes are introduced they should be made as far as possible unintelligible to children."

Walking around in this labyrinth of words makes one somewhat dizzy. We tremble for the sanity of any producer who wants to understand this verbose conglomeration and who really thinks he can live up to it. As far as we can get at the meaning of the censors at all it seems that they want pictorial sermons. Neither the drama nor the screen are engaged in pulpit work. We hold the mirror up to nature and to the world. If the reflections in the mirror are true our duty is done. This does not mean that we want to light up all the dark and dirty corners. We must leave something to the imagination of the men and women who go to see motion pictures. We do not control life and we do not pretend to lay the cornerstones of civilization. Portraying and reproducing is our business. Of course, there is an ethical side to it. If we gave one-sided views of life, if we grouped together all the good, and put it to one side, and then gathered together all the evil, and arranged it in a separate and distinct group, we would not be holding up the mirror to the world and the beings that inhabit it. If we did such a thing we would be like the censors, wearing blinders and looking through either convex or concave glasses.

By the way, how in the name of just plain ordinary common sense is it possible to make "these scenes unintelligible to children." Either the children are old enough to understand or they are not. If they are old enough, Breitinger's advice is unnecessary, and if they are not old enough it is simply foolish.

# Britishers Puzzled Over Film Tax

### Film Men in England See Difficulty Ahead for Government in Interpreting Terms of New Impost.

(Special from the British Correspondent of the Moving Picture World.)

London, September 23.

FURTHER to the first announcement yesterday more detailed information is available this morning respecting the surprising and unexpected provisions of the most momentous budget introduced before Parliament since the day of the Doomsday Book.

I need not trouble readers of the World with even the shortest analysis of the causes necessitating such seemingly drastic impositions by a country that has always stood for free trade. Everyone in America knows that war costs money, just as every one here knew that with a national expenditure of three to five million pounds a day whatever commodities would lend themselves to revenue-raising must sooner or later be made use of.

Since its development upon anything like the present scale certain of our legislators have at times cast their eyes towards the industry and on more than one occasion attempts to provoke a Parliamentary discussion on the subject of kinema taxation have been made unsuccessfully. I traveled north last night with a provincial Member of Parliament, who unhesitatingly assured me the motion picture trade had been dismissed lightly in the provisions of the new budget. As it is, he remarked, the new taxation is confined solely to an import duty on foreign films. Other means for raising war revenue from moving pictures were under consideration until the last moment; at one time the English exhibitor of kinema films was very near paying a substantial tithe from his profits.

The general opinion of the trade in London while not opposed to the measure, regard the proper administration of the new tax as an impossible task. All imported films are to pay a duty of one-third their monetary value and no apparent distinction between negatives, positives or raw stock is mentioned. It is clear from the beginning that Mr. McKenna himself does not realize the formidable obstacles confronting the smooth working of his plan. The following extract from his speech also clearly shows the motive of the measure:

"I will next put forward a list of articles, the import of which may properly be restricted by means of duties in time of war on both the grounds I have mentioned: namely, foreign exchange and luxury. So far as the duties do not put an end to exportation they may be a source of revenue not to be neglected. The articles to which I refer are motorcars and motorcycles, kinema theater films, clocks, watches, musical instruments, plate glass, and hats. Anyone who takes the trouble to consult the returns showing the amount of our imports for the first six months of this year of manufactured articles and their value and the amount we pay in this country to the countries from which the articles came will be able to form a very good reason as to why these particular articles have been chosen. On each of these I propose an ad valorem duty of 33 1-3 per cent. or its equivalent in the form of a special tax, and I anticipate a total revenue from the duties on these articles in a full year of £1,950,000, of which motorcars account for £1,150,000 and kinema films for £400,000. These estimates of revenue are, however, given under great reserve, as we have no experience of the effect of what so high a rate of duty will be upon importation."

The foregoing pronouncement lends itself distinctly to a number of interpretations. We can assume that films will be taxed on the ad valorem principle against a declared value, and this is the one in general acceptance in the trade, or we can assume them to be assessed on a sliding scale (½d per foot for blank film, 1d for positives and 8d for negatives has been published as a basis), or we may assume the government will adopt a special measure as mentioned by the Chancellor to meet the case.

"Observe," said Will Barker, of the Barker Company, "I am a British manufacturer, mostly interested in British films. We are looking for revenue, and I think amusements a fair thing to tax, but in the first place, if the duty is to be imposed only upon imported films, I think it is unjust. The government should also tax the British manufacturer on his raw stock, which nearly all comes from abroad. By that means you obtain a revenue producing tax and not a protective duty. Secondly, the government, in my opinion, is taxing films the wrong way. Films, I think, should be taxed by the foot and not by their value. It would be vastly simpler. The government by the plan it has chosen will require a staff of expert appraisers. What is to prevent a manufacturer, say, in Java, from sending a finished print to his agent in London and charging it to that agent at a rate of 2d. per foot. Accordingly he is able to sell at 2d. plus the duty of 33 1-3 and whatever profit he chooses to put on it. On the other hand a manufacturer in Italy sends his article in at a profit price, say 3d. or 4d. per foot, and has to pay the 33 1-3 duty on that. There must be appraisers, otherwise films will be coming in at all sorts of prices. Another point is this: Who is to judge the value of negatives? If it is coming in with 33 1-3 on it our friend in Java may say it is only worth 2d. per foot; then he may make 100 prints from it. In my opinion anything which will tend to restrict the best of everything in the kinema world from being shown on the screens in Britain will very speedily close up our kinema theaters."

Other opinions aver that the American manufacturer will not be content with this state of things and it will only have the effect ultimately of bringing every firm of note over to these shores to produce. It is a fact that two important American concerns are already here and a third, the Famous Players, is well on the way.

It does not require a great stretch of the imagination to conjure up visions of the planning and scheming possible in order to under-estimate to the lowest concealable degree the true value of a film. At the Customs House the officials express the opinion that it will be very curious if the wit of the department cannot devise a way of fixing the values. It is pointed out that expert opinion can always be obtained in the revenue interest, and any obvious evasions can be approached by the officials in another and more objectionable manner.

On the whole, most of our leading manufacturers, agents and renters are cheerily optimistic over the new measure which comes into effect October 1.

J. B. SUTCLIFFE.

## HELEN DUNBAR BUYS HOME.

Helen Dunbar, who is perhaps the best known grand dame and "mother" in motion pictures, and who is now playing important roles with Francis X. Bushman of the Quality Pictures Corporation, has just bought a beautiful home in Hollywood, California. It is a low one-story bungalow, with six rooms, furnished throughout in mahogany and with many new and important home features. The lot is one hundred and fifty by seventy-five feet and is situated on the top of a hill in the western section of Hollywood, overlooking the city of Los Angeles. In speaking of her home, Miss Dunbar says: "California to me is a paradise. I hope I will never have to live in the east again, and when I do retire from pictures I am going to settle down here for the remainder of my days. I had often heard of California being such a wonderful place, but words are too few to describe how beautiful and how wonderful it is."

## MUTUAL ADDS TO PUBLICITY SERVICE.

A publicity service to the exhibitor has been established by the Mutual Film Corporation. The plan puts ready prepared advertising for his house in his hands every week, with copy available for his newspaper ads and his house program relating to every release on the Mutual program.

This is accomplished by the issuance of thousands of copies of two "clip sheet" publications, known as the Mutual Masterpicture Ad and Press Sheet and the Mutual Program Ad and Press Sheet.

These carry ad copy, press stories for newspaper consumption and cuts. The cuts and sheets are supplied through each of the Mutual's offices. This makes it possible to put this system of publicity aids in the hands of the exhibitor simultaneously with the films to which they apply.

## FINE CAST FOR PATHE'S "AT BAY."

George Fitzmaurice, who is producing for Pathe "At Bay," George Scarborough's fine play, has signed up a splendid cast for the picture. Florence Reed is his leading woman and she is supported by Frank Sheridan, Charles Waldron, Lester Chambers and De Witt Jennings. Fitzmaurice started work on his production September 28.

## WELLINGTON PLAYTER LOANED TO QUALITY.

Through the courtesy of Kolb & Dill, Inc., Wellington Playter, who has signed a contract with them for a year to play characters and leads, was loaned to the Quality Pictures Corporation for a period of two weeks to play the role of Jules Blondeau in the production of "Pennington's Choice."

## River Film Corporation

### Harry Raver Heads New Company—Has Batch of Thomas' Plays.

MODESTLY proclaiming its determination to make high-class pictures and market them on their merits, the Raver Film Corporation enters the arena with a Delaware charter and three hundred thousand dollars capital stock. Harry R. Raver is president and the executive head of the organization, and owns control of the stock. Con T. Kennedy, owner of the Great Kennedy Shows, which has been for years the amusement feature of expositions, fall festivals and carnivals, and who was associated with Mr. Raver in the same business in 1903 and 1904, is vice-president. Walter B. Isaac, builder and owner of apartment houses in Manhattan, is secretary and treasurer. A number of well-known showmen and business men complete the list of stockholders.

**Harry R. Raver.**

Mr. Raver has acacquired the sole rights for motion pictures of an imposing list of well-known theatrical plays, prominent among which is the valuable collection owned by Augustus Thomas twenty-nine in number, this collection having been kept intact for the past year in spite of flattering offers from prominent feature producers. Mr. Thomas' contract with the Raver Film Corporation calls for a first payment of eighty thousand dollars, subsequent advances to the amount of fifty-eight thousand dollars and further payments from the gross receipts, making perhaps the largest sum ever involved for material by any producing company in the history of motion pictures.

All of Mr. Thomas' great successes will, therefore, be produced under the Raver trade mark. These will include "The Witching Hour," "As a Man Thinks," "Alabama," "The Hoosier Doctor," "Oliver Goldsmith," "The Harvest Moon," "The Ranger" and others well known to every city and town in America boasting of a first-class theater.

The work of organizing the Raver Film Corporation has been in progress since Harry R. Raver and Augustus Thomas disposed of their interests in the All-Star Feature Corporation, one of the pioneers in the production of well-known plays with famous stars in motion pictures. Mr. Raver was the executive head of the All-Star and brought into the field for the first time such stars as Dustin Farnum, Ethel Barrymore, Burr McIntosh, Edgar Selwyn, Digby Bell, Tully Marshall, Cyril Scott, Gail Kane, Jane Cowl, George Nash, Lew Dockstader, William Thompson, Winifred Kingston, George Irving and others.

Mr. Raver also brought to America D'Annunzio's great spectacle, "Cabiria," and introduced the two-dollar motion picture to America in June, 1914, at the Knickerbocker theater, New York. He is secretary and treasurer of the Itala Film Co. of America and has had important connections in the past among which are, general manager Eclair Film Co., Film Supply Co. of America, director Motion Picture Distributing and Sales Co., president All-Star Feature Corporation, member Board of Governors United Managers' Theatrical Association and several other companies prominent in amusement affairs.

Speaking of the policy of the company, Mr. Raver said that no stock would be offered the public.

---

A one reel story by James Dayton entitled "Inside Facts" is occupying the attention of Richard Stanton and his company of Universal players. Myrtle Gonzales, Jack Nelson, Burton Wilson, and Hayward Mack appear in the leading roles in this offering.

## *Will* Head Plimpton Forces

### Miss Gertrude McCoy Will Be Surrounded by a Special Cast for Each Subject.

ANNOUNCEMENT is made by Horace G. Plimpton, president of Plimpton Epics Pictures, Inc., that Miss Gertrude McCoy has been engaged to head his new company. It is the intention to surround Miss McCoy with a special cast for each subject, the players being selected with due regard for their particular aptitude for the role to be played.

**Gertrude McCoy.**

Miss McCoy has had nearly five years' screen experience. That is the length of time she has been at the Edison studio, in the productions of which she is well known to exhibitors everywhere. She was given small parts in the beginning, but it was a very short time before she was appearing in the more pretentious Edison subjects.

Miss McCoy's activities have not been confined to work before the camera. She has written scenarios which have had marked success. Among these have been the recent releases of "Through Turbulent Waters" and "On the Stroke of Twelve." In these she also played, and to strong advantage. Another one of her more recent pictures is "June Friday."

The head of the Plimpton acting forces is above the medium height, is a hard worker, and has the nerve to do whatever may be required of her in the way of accepting hazards. One of her feats was driving a car alongside of an express train traveling fifty miles an hour and crossing the track ahead of the locomotive, at the same time waving her hand to the engineer, as called for in the script. So, too, she can wear clothes. With the Plimpton company she will be given wide latitude in the selection of gowns—in fact, Mr. Plimpton said on Tuesday that would be one of her specialties.

Miss McCoy has just been honored by having a large Baltimore house named for her. The Gertrude McCoy theater will be the fourth in the chain of the Lord Calvert Theaters Company and will seat 800 persons. It is expected Miss McCoy will attend the opening of the new house.

---

### KALEM AUTHOR-DIRECTOR BECOMES EXECUTIVE.

Hamilton Smith, well known as the author and more recently as a director of Kalem productions, has been made the first assistant of William Wright, the secretary-treasurer, and has assumed many responsibilities requiring an expert acquaintance with technical branches of the industry. Undoubtedly this is one of the most unusual promotions ever received by an employe in the picture business.

Mr. Smith, who is not yet thirty years of age, has been responsible for scores of Kalem successes. In the past three years he has devised plots covering every phase of the art and his two serials, "The Girl Detective" and "Mysteries of the Grand Hotel" brought him new laurels. In taking up the duties of a director several months ago he brought to that field the knowledge of an expert story teller, which was apparent in his productions.

The new executive department now so capably filled by Mr. Smith, was necessitated by the changes which took place at the Kalem headquarters following the death of Samuel Long, the former president, and requires an intimate knowledge of the Kalem policies. Mr. Smith will also act as film editor, giving the final approval to all Kalem productions.

## Mirror Films Has Studio

### Converts Old Dance Hall at Glendale, L. I., Into Modern and Commodious Motion Picture Plant.

THE Mirror Films, Incorporated, the formation of which was announced two weeks ago, with Clifford B. Harmon as president and Captain Harry Lambart as the director-general, has secured for studio purposes a casino and dance hall situated at Glendale, Long Island, near the juncture of Woodhaven and Myrtle avenues, and is within easy distance of Forest Hills, the Russell Sage Foundation development, Forest Park and a number of other places where scenes of almost any description can be taken.

Studio of Mirror Films, Inc., Glendale, L. I., Before Commencement of Alterations.

Captain Lambart heard that the casino and dance hall was for sale and went out to look the property over. He discovered that it was of steel and concrete with a frame hotel attached. There were two acres of ground. The main building contained a floor space of 147 by 90 feet in the dance hall proper. At one end he found a stage and at the other a long bar which could be used for hotel and barroom scenes.

In the basement he found a shooting gallery, which required only the installation of a screen, projection machines and a few chairs to make it an ideal projection room. Back of that was a space which required about five feet of concrete wall to make it a safe film vault of proportions. In addition, the basement presented opportunity for a large printing and developing plant.

On the second floor there were great spaces for drying rooms, dressing rooms for extra people, wardrobe, property rooms and scene docks with north light. With some remodeling, the hotel building will provide plenty of room for executive offices, scenario department and dressing rooms for the principals.

It did not take the Captain and the men who are associated with him very long to decide that the property was well situated and contained such facilities as would require several months to build if a new studio were erected. The property was taken over and the contract for the reconstruction was given out. In the studio proper, the only thing required was the replacing of some tile roofing with glass and the installation of the necessary paraphernalia.

In the other parts of the building the only necessary changes were those which called for the building of partitions. So complete was the whole thing found that a kitchen on the second floor can be turned into a restaurant for the studio force without any trouble whatever.

The ground which went with the studio can be used for intimate outdoor scenes and for those sets which cannot be accommodated on the studio floor. It has been estimated that ten directors can work at the same time with ordinary sets in the studio.

---

### DEATH OF MAURICE G. GENNERT.

Maurice G. Gennert, senior partner of the firm of G. Gennert, dealers in photographic materials, died on Saturday, October 2, at his residence, 448 Riverside Drive, New York. The deceased was 47 years of age and leaves a widow and two daughters.

Mr. Gennert was born in Chatsworth, Ill., and became associated with his father, G. Gennert, in the photographic supply business, now located at 24 East Thirteenth street, twenty years ago.

The funeral services were held at the family home in Jersey City on Tuesday, June 5.

## Roland Bottomley with Kalem

BECAUSE of his remarkable performance in the role of David in the three-act Broadway Favorites feature, "The Net of Deceit," Roland Bottomley may never again return to the legitimate stage. His work in that production made so strong an impression upon the Kalem Company that this popular star has been added to the galaxy of players who appear regularly in Kalem features.

Roland Bottomley.

Mr. Bottomley possesses a personality which should speedily make him a prime favorite with photoplay patrons. It was this personality which caused him to take up the stage as a career, in that it attracted the attention of no less a star than Ellen Terry and thus started the train of incidents which had for their culmination Mr. Bottomley's first appearance as a player.

The newest Kalem star was eight years old at the time and a boy soloist at the Oratory Brompton Cathedral, London. Miss Terry was present at the services one Sunday morning and the boy's voice charmed her to such an extent that she sent for him. Before the interview came to an end, the famous actress had decided to add the lad to her company.

The boy's first appearance was in "Olivia," at the famous Lyceum theater, London. Later he played in Irving's productions of "Henry VIII" and "King Lear." Bottomley continued with the famous stars for five years, when he attracted the attention of Sir Forbes-Robertson and joined the latter's company. Among some of the productions in which he took part while with this eminent star were "Hamlet," "Macbeth," etc.

His first appearance in New York was with "The Quaker Girl," which scored at the Park theater. This was followed in turn by "High Jinks," at the Lyric and Casino theaters; a"The Laughing Husband," at the Knickerbocker theater, and "Sari," at the Liberty theater. He also supported Anna Held during her last engagement at the Casino theater and toured in "The Arcadians."

It will therefore be seen that in transferring his allegiance to the screen Mr. Bottomley brings with him a wealth of experience. His next Kalem vehicle will be the spectacular four-act production of the famous extravaganza, "The Black Crook." In this feature Mr. Bottomley will enact the role of Rodolphe.

---

### ROSKAM FILM HOSPITAL BUSY.

Ever since Edward M. Roskam announced that he had opened up a film hospital at 220 West Forty-second street where he personally cuts titles and edits single reel and feature productions for the trade, Roskam has been working steadily day and night, to the extreme satisfaction of his customers. Feature producers as far West as Chicago have wired offering Eddie big prices if he would come to their city and fix up their productions. From present indications Roskam feels that there is enough work for him to handle in the East, as he has cut, edited and improved over 60,000 feet of film in the first two weeks that he has been in business.

---

### POWER'S AT ELECTRICAL EXPOSITION.

For the purpose of graphically depicting the various phases of the electrical industry, four Power's Cameragraph No. 6B motion picture projecting machines were utilized, with the usual excellent results, at the Electrical Exposition, held at the Grand Central Palace, New York City, during the week of October 5, 1915.

## Buckwalter Joins Kleine

### Will Manage the Denver Office—Has Had Wide Experience.

H. H. BUCKWALTER, long and favorably known to the picture industry of the Rocky Mountain states, is the new Kleine manager at Denver. Few, if any, residents of the mountain metropolis have been longer or more actively associated with the film business than Buckwalter, who, prior to the birth of The General Film Company, owned and operated an exchange in that city. When the latter organization was formed, he was given the management of its Denver Branch, a post of unusual importance, carrying with it the development of the picture business in that territory.

Aside from his long experience, the new Kleine manager is a man of rare personality and extraordinary capabilities, endowments which lie close to the hearts of exhibitors whose films must pass through snow-bound cuts and over bridgeless rivers. The older generation of film men still relate that memorable adventure of Buckwalter and the Cheyenne exhibitor who received his show on time, despite a snow-bound train and many miles of almost impassable mountain roads.

Mr. Buckwalter was at that time manager of the General Film Company's Denver office. A Cheyenne exhibitor wired frantically at 2 p. m.: "Train carrying my show snow-bound. Have advertised heavily. What shall I do?"

Buckwalter wired back: "Keep on advertising. Film will reach you plenty of time."

Evidently this satisfied the exhibitor for about thirty minutes. Then back came his piteous plea: "Don't see how you can get film in on time. Railroad closed at least twenty-four hours more. Have advertised heavily. My house new and can't afford to close. What can you do?"

And then "Buck" got on the job in dead earnest. A phone call developed the fact that no hope lay in the railroad. Flying machines were not then in their present stage of perfection. "Buck" looked out of the window, caught sight of his Winton Six and wired back: "Will arrive Cheyenne opening time 7:30 p. m. Post notice."

The exhibitor did. He hastily constructed a bulletin board and announced that all the elements combined couldn't cheat the good people of Cheyenne out of their pictures that night. Then he waited.

Meanwhile "Buck" with a boy from the exchange for company, stepped hard and full on the gas control of the big Winton. He went down the main street in the waning light of a wintry afternoon as no one was ever known to go before in the memory of the oldest corner "cop." He swung into the hilly country road and never stopped until he reached the first big town outside of Denver. Then the boy got out and left a telegram at the railroad station reading: "Arrived 5 p. m. Left 5.02 p. m."

This the Cheyenne exhibitor posted and many more of similar burden until the news spread and a crowd collected about the bulletin board. Every twenty or thirty minutes a fresh message arrived and was duly posted amid the cheers of the populace. Meanwhile the Winton roared through the mountains, tearing through snow and mud, hurtling down grade, careening desperately around dangerous bends with a rear wheel now and then spinning blithely on nothing more substantial than pure mountain ozone. It was a deadly ride, made in the darkness of an early Winter night.

In Cheyenne, the exhibitor prayed between times and the crowd, watch in hand, waited hopefully. But seven o'clock came and seven-twenty and seven-twenty-five, but still no film. And then, just as the town clock boomed the half-hour, the roar of the Winton was heard and into the crowd of excited, cheering people dashed the big touring car with "Buck" and the film in the nick of time!

How "Buck" delivered "The Message to Garcia" made a seven-day sensation in Denver and Cheyenne and may be considered a fair example of the kind of service Kleine exhibitors in the Rocky Mountain States may expect from the new manager.

---

### HESSER WILL REPRESENT METRO IN CANADA.

Edwin Bower Hesser, one of the youngest and most capable publicity experts in the amusement world, has accepted a position as Director of Publicity for the Metro Pictures, Ltd., the new Canadian branch of the Metro Pictures Corporation, at Montreal. For more than a year Mr. Hesser was the special press representative of the old Kinemacolor Company in New York. Mr. Hesser is thoroughly conversant with amusement enterprises and conditions in this country and in Canada. He not only conducted vaudeville and concert tours through Canada, but for a year he had a string of motion picture theaters extending from coast to coast, which he supplied with a special program of films.

## Wallace Reid

FOR several years well known to motion picture audiences throughout the United States, Wallace Reid is now one of the valuable players with the Lasky Feature Play Company. Mr. Reid's playing of the role of Don Jose with Geraldine Farrar in the Lasky production of "Carmen" unquestionably will stamp him as one of the best leading men now appearing before the camera. An attractive appearance in the uniform of the Spanish soldier and his acting in the fight scenes of the play will make Mr. Reid dear to the hearts of the women who like their heroes on the screen. Mr. Reid has just completed for the Lasky Company, acting in the picturization of the "Chorus Lady," by James Forbes, a Paramount picture which will be released October 18.

Wallace Reid.

Wallace Reid is a son of Hal Reid, the noted writer of melodrama. Wallace was born in St. Louis, April 15, twenty-four years ago. The Reid family moved to New York when Wallace was ten years old and there he went to the public schools, later going to the New Jersey Military Academy at Freehold, N. J. Young Reid's first appearance on the stage was at the age of four, when he played the role of a little girl in "Slaves of Gold." In 1909 the Reid family moved to Wyoming, the Big Horn Basin district. There Wallace worked on a ranch, ran a hotel and worked on the government survey of the Shoshone Dam. He soon returned to New York and secured a job on the New York Star, as a cub reporter.

He then appeared in vaudeville in "The Girl and the Ranger," a sketch by his father. At the close of his season he went with the Selig Company, where he remained for nine months playing bits, characters, leads and everything that came along. Here he learned to operate a motion picture camera, but becoming tired of the motion picture work he went with the Motor Magazine as assistant editor. While acting in this capacity he secured the motion picture rights to "The Confession" and sold it to the Vitagraph Company, and he and his father appeared in the picture. He was with the Vitagraph eleven months playing leads opposite Florence Turner. He left the Vitagraph to play leads for the Reliance eastern company. He came west with Otis Turner and with the Universal he directed, acted, set up the camera and wrote the scripts. Just before joining the Lasky forces he was with D. W. Griffith.

---

### HOW CLARA WHIPPLE WAS "PICKED."

Frances Marion, the scenario writer who has written many plays for Mary Pickford, and who wrote "The Fisher Girl," in which Clara Whipple and Roy Applegate are working for the Equitable Company, was sent down to Block Island when the company was there last week, to look Miss Whipple over and to talk with her, in view of writing some special dramas in which she should be starred.

When Miss Marion arrived, the company was out making pictures, and the writer decided to take a walk around the place to see what interesting things she could pick up. As she walked along the shore she came across a very beautiful young woman with wonderful hair the color of gold, and eyes which were startlingly green, who was sitting looking out pensively over the ocean.

Immediately Miss Marion was attracted by the scene, and determined to write a scenario about a very pensive young woman with green eyes and golden hair.

That night when she went to the hotel to meet Miss Whipple, she was greatly surprised to learn that Miss Whipple was the very girl she had seen that afternoon on the coast.

Consequently beautiful Clara Whipple will be starred in the very near future in a scenario which calls for all the charming qualities which she possesses.

## Coming Broadway Star Features

### Vitagraph Company Has a Number of Features Soon to Be Released Under That Brand.

ON EVERY alternate Tuesday and Saturday, the Vitagraph Company releases a three-part film story, which it has collectively named Broadway Star Features. These picture plays, while shorter than the Blue Ribbon features, which run four parts and over, are their equal in story, production and photography, and are enacted by specially selected casts, each individual member being chosen for his or her qualifications to portray the character assigned them. Commencing with the release, on Tuesday, October 26, of the powerful dramatic story, "To Cherish and Protect," and continuing through November, the Vitagraph Company plans to give motion picture patrons five of the strongest three-part features listed under the name Broadway Star.

Scene from "To Cherish and Protect" (Vitagraph).

"To Cherish and Protect" was written by William Vaughn Pettit and produced by William Humphrey. It is a story of tense action, pathos and direct human appeal. The cast includes Harry Morey, L. Rogers Lytton, Bobby Connelly, Harry Northrup, Denton Vane, Estelle Mardo and Gladden James.

In November four Broadway Star Features will be released that combine the best work of author, producer and artists, and embrace subjects that appeal strongly because of their dramatic worth. The first release of the month will be "For the Honor of the Crew," a drama of college life, written and produced by William P. S. Earle. The cast will introduce William B. Davidson, Columbia '09, to the screen with James Morrison, who plays the lead, Edward Elkas and Muriel Ostriche.

Following "For the Honor of the Crew," the Vitagraph Company will release Seymour Galland's dramatically human story, entitled "Heredity," produced by William Humphrey, with an all star Vitagraph cast. It is a story whose rapidly passing scenes depict the lives of two girls, who, starting their careers in a foundling asylum, travel opposite paths in life. Carolyn Birch, Rose Tapley, Thomas R. Mills, Templer Saxe, Katherine Franek, Jay Dwiggins, Denton Vane and Mr. Humphrey were responsible for its enactment.

"Anselo Lee," by Paul Kester, a story of gypsy life, embracing a romance of the Adonis of the tribe, in which a girl of high social position figures prominently, gives yet another angle to the dramatic screen play and offers opportunity for characteristic scenes that combine the wild life of the predatory tribes with the fantastic backgrounds of their woodland home. The players who journeyed to Lake Placid, New York, to enact the outdoor scenes included Antonio Moreno, Naomi Childers, Donald Hall, Frankie Mann and Nellie Anderson, the drama being produced under the direction of Harry Handworth.

The last of this quintet of feature pictures presents Maurice Costello and a star cast in "Saints and Sinners," a story of misunderstandings and jealous suspicions that separate husband and wife, written by Ouida Bergere and produced by Van Dyke Brooke. Associated with Mr. Costello in its enactment are Leah Baird, Adele De Garde, Garry McGarry and Mr. Brooke.

## C. B. Price Goes to Canada

### Well-Known Film Man Will Be General Manager, with Headquarters in Toronto, for the Mutual.

WORD comes from Toronto that C. B. Price is now installed at the desk of the general manager for Canada of the Mutual Film Corporation, with headquarters in that city. Mr. Price was in New York a couple of weeks ago, and his sudden disappearance is now explained. His new assignment will afford him ample room for expansion, for getting busy—and that's the sort of job he likes.

C. B. Price.

Mr. Price has had large experience in exchange management. For several years he was with the General Film Company. While with the General he traveled much, especially on the Pacific Coast. At one time he was manager of the Los Angeles office, and the present splendidly equipped establishment in that city is a criterion of what he can do when he cuts loose.

Later Mr. Price was special representative for the World Film on the Pacific Coast, with headquarters in San Francisco. In the early days of V-L-S-E he organized the office in the Bay City, and just prior to his arrival in New York had been in charge of the western division of the Big Four.

Mr. Price adds to his film equipment a faculty for making friends. He has a capacity for adapting himself to his surroundings, and we may be sure he will do this in his new home. When he is disposed to be frank, he will not only admit but insist that San Francisco is the biggest town Uncle Sam owns. It's a far cry from gay San Fran to staid Toronto, but Price will like the Canadians—and they'll like him.

### ASSOCIATED SIGNS SEVERAL STARS.

The Associated Film Sales Corporation of New York City, which recently launched the Associated program, has just signed up ten of the leading lights of filmdom, to play and direct in their many companies. Tom Moore, the former Kalem leading man and director, has been signed up by the Associated to play in and direct for the National Company. Al. Ray, the young director, who is considered one of the best comedy producers in the business, has been signed up by the Associated for five years. He will direct for the Federal brand. Harry La Pearl, former producing clown with Barnum & Bailey's and the New York Hippodrome, who starred in the MinA comedies, will play leads for Mr. Ray. Charles K. French has left Tom Ince's producing staff and will direct for one of the California companies of the Associated. Will Rex will produce dramas for the Federal Company. Gertrude Bambrick, the former Biograph player; Beatrice Allen, the stage favorite, and Lillian Wiggins, who used to star in Pathe releases, have all been signed up. The Associated is also dickering for the services of several other stars and producers and expects to announce the names of several new additions to its already long list, very shortly.

### PATHE TO RELEASE AN AMERICAN DRAMA IN COLOR.

Pathe will release the week of November 3 "The Adventures of a Madcap," a four-reel drama by Balboa, and featuring Jackie Saunders. This picture has been colored by the Pathe process since it was particularly adapted to this treatment, showing, as it does, out-of-door backgrounds of peculiar beauty. Miss Saunders is supported by a good cast, including Frank Mayo, Corenne Grant and Philo McCullough.

## New Stars for Equitable

### Much Activity Shown by the New Combination—New Subjects in the Making.

EQUITABLE keeps busy. During the past week many engagements of more than passing interest have been consummated. In addition to the procuring of important plays and books, original stories from the pen of Equitable scenario staffs, a great number of highly important fiction works and star players have been secured.

William Courtenay, at present starring in "Under Fire" at the Hudson theater and recently seen as star in "Under Cover" will make his first screen appearance in a picturization of Maxwell Grey's "The Silence of Dean Maitland."

**Arthur Ashley.**

William Courtenay, during the time he has been appearing in stellar roles, has appeared successively under the direction of Richard Mansfield, Daniel Frohman and the Selwyns. His appearance on the screen for Equitable will be his first. Marguerite Leslie, who made her first appearance on the American stage as Mrs. Ogden in "The Virginian," and who is now permanently with the Equitable Corporation and who will make her first screen bow in "The Green-Eyed God," is one of our most dignified and important stellar artistes.

Her work in "Arsene Lupin," "Nero," "Preserving Mrs. Panmure," "The Concert," "A Member of Tattersalls, "The Witching Hour," "The Gamblers," "The Money Moon" and as leading woman for Sir Henry Irving, brought her international fame. Miss Leslie is a sister of Martha Hedman, and it was through Miss Hedman's influence that Miss Leslie was induced to adopt screen work. Her first work will characterize the Equitable program early in December.

**Marguerite Leslie.**

**William Courtenay.**

Supporting William Courtenay and playing very important roles, will be two of filmland's foremost favorites. Mary Charleson, last seen as star of "The Road o' Strife" and previous to that with Vitagraph, will have the important part of ingenue, while popular Arthur Ashley will handle a similarly important male role in the same production.

Mr. Ashley recently appeared opposite Emmy Wehlen while his work in a feature with Alice Brady commended him to the Equitable as an excellent opposite for Courtenay.

Marguerite Fischer, who begins work this week at the Fifty-second street studio, will have beautiful Adele Ray with her under the direction of Harry Pollard in "The Dragon." Charles Seay, who is staging "The Fisher Girl," in which Muriel Ostriche, William H. Tooker, Clara Whipple, Ethel Langtry and Myrtis Coney are appearing, returned from Block Island and leave immediately for Jacksonville, Fla., where the production will be completed. E. Mason Hopper, at work with Gail Kane, who will make her Equitable debut in "The Labyrinth."

Joseph Golden is working on "The Senator," in which Charles J. Ross, another Equitable star, will make his appearance. The company supporting Mr. Ross is now at Washington, where many scenes are being made, with the Treasury, White House, Smithsonian Institute, Congressional Library and Senate Chambers as backgrounds.

## Miss Sonia Massell

ONE of the players of more than usual interest in the cast of the Charles K. Harris Feature picture, "For Sale, a Baby," which is being produced at the Kinemacolor studio at Whitestone, is Miss Sonia Massell, a Russian actress who came to this country a few years ago from Warsaw.

In her native land Miss Massell was educated at the gymnasium, and became a revolutionist. After being held a political prisoner for some time, she escaped to this country. It was only after she was safe in the United States that she began her career as an actress. First she played with the Russian stock company on the East Side in New York, the company in which Madame Nazimova first appeared in this country. She learned to speak English readily, but it was some time before she could play in English.

**Sonia Massell.**

On the American stage, she first appeared in comic opera. "Naughty Marietta" was one of the most charming operettas in which she sang. But the charming little actress believes that she is more adaptable to the screen or the dramatic stage, rather than the singing one. It is her ambition to play great, striking roles. She would like to interpret the Russian woman in a play.

In her role of "Rachel Cohen" in "For Sale, a Baby," Miss Massell has considerable opportunity to display her emotional ability. It is an old Jewish woman, clinging to the ancient traditions of her race and religion, the wife of a pawnshop keeper, that she plays. She displays a wonderful sympathy with the part.

Miss Massell went down to the lower East Side to get color for her costume and the part. She went around chatting with the women who were like her role, and got their point of view. She also purchased the various parts of her costume in the little Jewish stores.

"For Sale, a Baby," promises to be an extraordinary drama.

## LUBIN COMPANY AT BLOCK ISLAND.

Jack Pratt, Lubin feature director, with Richard Buhler, leading man, Rosetta Brice, leading lady, and a company of twelve have left Philadelphia for Block Island to begin work on the production of "A Man's Making," to be released through the V-L-S-E offices. From Philadelphia, the company proceeded by train to New York, where they boarded Mr. Buhler's racing schooner "Ben Hur." The outside (ocean) course will be taken to Block Island that many of the ship's deck scenes of the production may be taken en route.

"A Man's Making" is a powerful drama of the rivalry of father and son, a story of the sea and sea life, in which Mr. Buhler will be given excellent opportunity to display his versatility in the role of the son, the sturdy young American. It is from the pen of Director Pratt himself, who collaborating with Anthony P. Kelly, of the Lubin scenario staff, has also prepared the script for a stage presentation after the film version is made. Mr. Pratt and his company will be at Block Island for about four weeks, then to return to the Philadelphia studios to complete the picture.

## J. Allen Boone

SCARCELY a month old, the Authors' Associated Agency, with Mr. Jacob Wilk as its guiding spirit, has made itself a power in the illimitable field of the motion picture. If a producing director today wants a good story for converting into a picture—one with a name, a reputation taken from a great novel or a great play, he goes to Mr. Wilk, in the Longacre Building.

J. Allen Boone.

But more than that. If you are making a big picture and want a big star, one of the $2,000-a-week kind, you go to Mr. Wilk. Or maybe you are a big star yourself, and want to be in a big feature. You also go to Mr. Wilk. In short, inevitably deviating from its original program, the Authors' Agency has by force of demand become a recognized focal point for the big doings in motion picture matters.

The organization is visibly growing. It has attracted the services of J. Allen Boone, a brilliant young writer, who will be a busy member of the A. A. A.'s literary staff. Mr. Boone is a young literary man of social standing who has worked on the best newspapers and magazines in the United States and has traveled extensively in Europe and Africa.

Quite recently he held the post of publicity manager for the Lubin Company. He has written photoplays and dramatic sketches, and is a member of many literary and social clubs in Philadelphia, New York and Newport.

This intellectual equipment should be of valuable assistance to the Authors' Associated Agency.

## Forrest Stanley

FORREST STANLEY, Oliver Morosco's noted leading man whom Mr. Morosco loaned from his famous Burbank Theater stock company to the Oliver Morosco Photoplay Company, is one of the latest favorites of the speaking stage who has really made good on the screen.

Forrest Stanley.

As leading man for the Morosco motion picture organization he has immediately become popular among patrons of the Paramount theaters throughout the country as a result of his splendid work in such releases as "The Wild Olive," in which he stars with Myrtle Stedman, "The Rug Maker's Daughter," with Maud Allan, the celebrated dancer, and in "Pretty Mrs. Smith," with Fritzi Scheff.

Few knew that this popular actor started out in life to be a building contractor. After leaving college he became connected with some of the biggest construction enterprises in New York, assisting in the erection of such buildings as the Prudential Life, the Astor Hotel and the Produce Exchange. In a short time he became manager for Thomas Diamond and took personal charge of annual contracts with the firm's patrons, including the Van Rensselaer estate, the Vanderbilts and other wealthy property holders.

In the meantime he had often appeared behind the footlights and when a single appearance began to lengthen into engagements and his periodic excursions upon the road began to last for six months at a time, the young university man decided to forswear the slide rule and T-square and stick to acting.

Forrest Stanley's success the past four seasons as head of the Burbank Theater stock company, has become one of this well-known organization's traditions. Immensely popular and an artist of the greatest diligence, his withdrawal was the occasion for many expressions of genuine regret. He has just finished work in Mr. Morosco's forthcoming release, "Jane," in which Charlotte Greenwood and Sydney Grant make their screen debut and is shortly to appear in support of Blanche Ring in "The Yankee Girl."

---

### W. P. BARRETT MANAGER OF EASTERN.

The resignation is announced of Elwood F. Bostwick, as general manager of the Eastern Film Corporation of Providence, R. I. Frederick S. Peck, president of the company, has appointed W. P. Barrett, business manager, and George Lessey, chief of productions. Both men have worked under the banner of the Edison Company for several years. Mr. Barrett will have complete charge of the business departments of the Rhode Island organization. Mr. Lessey will be remembered as a director for several years. Mr. Lessey has just completed the production of "Cap'n Eri," a sea story by Joseph C. Lincoln, the famous author, which features George Bunny. The new producer has many plans for the company and is rapidly putting them into effect. Bert Ennis will have charge of publicity and sales for the Eastern Film Corporation.

---

### EDWIN CAREWE'S NEXT SUBJECT.

Edwin Carewe, who produced for B. A. Rolfe the highly successful "Destiny" or "The Soul of a Woman," by Anthony P. Kelley, has signed a new and highly advantageous contract with that management. Before producing another picture with Emily Stevens, his star in "Destiny," and previously in "Cora," by Fred de Gressac, Mr. Carewe will put on for Mr. Rolfe, Frank Dazey's "The House of Tears," with Martha Hedman as the star. The new Stevens feature will follow and then the young director will begin work on a huge feature along entirely new lines, the nature of which is not yet divulged. Three hours after the private view of "Destiny" the management was offered a cash profit of $50,000, but refused it. Offers have been pouring in on Carewe ever since, but he prefers to remain with Rolfe, with whom he made his first big successes as a director.

---

### DAVID HORSLEY SIGNS CUMMINGS.

David Horsley has engaged Irving Cummings to play the leading male roles with one of his companies producing Centaur features, in which the Bostock animals also appear as motion picture actors.

By the engagement of Mr. Cummings Mr. Horsley adds another popular photoplayer to his already long list. As the leading man in the North American Film Corporation's successful serial, "The Diamond from the Sky," now running in many theaters throughout the country, Mr. Cummings scored a hit and as a result is very much in the public eye today. His feats in this serial, which included dashing in an automobile before a swiftly moving train, and deeds of a like character, stamped him, in addition to his expressive powers, as a man of intrepidity, to whom the playing of the most dangerous scenes are only a part of a day's work.

---

### A SCRIPT IN RECORD TIME.

Jasper Ewing Brady, one of the Vitagraph staff, was commissioned by Commodore J. Stuart Blackton to prepare a picturization of Cyrus Townsend Brady's military story, "Colton, U. S. N.," in the shortest possible time to complete a workable manuscript. Mr. Brady was told to select the speediest stenographer at the Vitagraph studio and get busy. Commencing at 10 a. m., Friday, October 1, Mr. Brady began dictating, and at 1 p. m. had completed the story, which included one hundred and eighty-five scenes and filled a book and a half with stenographic notes.

The stenographer began transcribing her notes at 2 p. m. and at 10 p. m. that night, with an hour for lunch, turned in the completed manuscript of forty pages. The dictating and transcribing occupied exactly ten hours of work, a record, so far as is known, for the writing and typing of a scenario.

Your best investment—A subscription to the "M. P. World."

## Screen Will Dominate Drama

### So Believes Edwin Thanhouser—Says in Time to Come the Stage Will Adopt Film Successes.

MOTION PICTURE domination of the drama was forecast by Edwin Thanhouser in a recent discussion of his part in the making of films for the Mutual program and the progress of the industry in general.

"The time is near at hand," declared Mr. Thanhouser, "when the speaking stage will be looking to the motion picture plays for material, absolutely reversing the condition which has prevailed."

In the course of his conversation Mr. Thanhouser unfolded plans for the making of films in the southern tropics and the frozen north. He announced that December 1 a new studio at Jacksonville, Fla., would be ready for operation and that near that time at least two companies would be sent into the northland Hudson Bay country. "With the Florida studio as a base we expect to make pictures up and down the coast at Miami, Savannah, through the West Indies and the Bermudas.

"Meanwhile, operations will continue as usual at the plant in New Rochelle, where a great deal of new equipment and many improvements have been made. Our cameras will be working in three zones—the north temperate, the arctic, and the tropical. These important moves represent the persistent effort of the Thanhouser corporation to develop that most vital element of the motion picture—realism.

"There are a few developments in the motion picture to come before we can say that it is a perfect thing. We can, however, expect nothing that is more perfect than nature itself, and the realism of the motion picture as it stands today is beyond betterment, except in minor details. We may see improvements which will result in perfect color rendition; we perhaps shall get better modeling of images through stereoscopic effect, and we may attain certain other refinements of the picture mechanically; but the big field of development in the art of the picture is more broadly defined.

"And I insist that the motion picture is coming to be the dominating form of dramatic expression. We are right up on the time when the speaking stage will come to the motion picture for material, just reversing the process of the time now passing when the motion picture borrows material from the stage and from the novel and short story. We are bound to see the time soon when the stage will be presenting its own version of the productions which have proven great screen successes."

Mr. Thanhouser's view of the relative positions of the speaking stage and the motion picture do not come from a one-sided position. He met success on the speaking stage before the motion picture was born and he adopted the motion picture only after he was fully convinced of its future. His speaking stage experience runs back into the days when he had a stock company in Milwaukee, Wis., and there pulled the old Academy of Music up from failure to a position of remarkable success. For eight years this Thanhouser stock company played there continuously, with a change of bill every week and with but eleven weeks of intermission in the whole period. Another interesting Thanhouser success was in stock at the Bush Temple in Chicago, which for many years was the dramatic center of the North Side of that city. There he built up a following that brought national attention.

Mr. Thanhouser can probably well claim for himself the title of the first theatrical man in America to enter the motion picture business.

---

### WHAT LANG WANTED TO SAY.

New York, October 8, 1915.

Editor Moving Picture World, New York City.

Dear Sir: The November issue of Photoplay Magazine contains an article under my name, entitled "The New Twist," purchased some time ago.

While it is true that every word in the article was written by me, the elimination of certain paragraphs and sentences—doubtless due to the necessity of making the type fit the space assigned—leaves but a portion of the argument I wished to present, and unskillful editing detracts to some degree from whatever literary style the article might have possessed. The latter is comparatively unimportant, but I am asking space in your publication to explain the point I really sought to make.

I have been impressed with the necessity of photoplaywrights devising new styles of exposition, and my article offered examples to show how new methods may be employed in handling plots which otherwise are lacking in novelty. In other words, a story told in the same conventional technical form must necessarily suggest its predecessors. To be new, both theme and method of treatment must be unhampered by convention. At the same time, however, the photoplaywright must have a sound basis for his innovations. The technical novelties which he offers must be as practical as those which he discards.

This point was almost completely eliminated in the condensation. As this was the sole novelty of the article I will appreciate it if you will give space to this announcement that the original article did contain an idea worthy of consideration and not merely a rehash of an old argument.

Very truly yours,
PHIL. LANG.

---

## Donlin Picture Sold

### Arrow Corporation Places "Right Off the Bat" with All Feature Booking Agency.

"RIGHT OFF THE BAT," the five-reel comedy-drama which introduces Mike Donlin, the baseball player, as a screen star, has been bought outright from the Arrow Film Corporation by the All Feature Booking Agency, of 71 West Twenty-third street. J. V. Ritchey, head of the All Feature Agency, has reserved for his own organization the booking of "Right Off the Bat" in New England and New York territory, including New York City and northern New Jersey.

A vigorous campaign for the sale of this truly American photoplay has been instituted by Mr. Ritchey. A print of the picture left New York the other day by fast steamer for England, where baseball was put on the map by King George and John J. McGraw, who appears with Donlin in "Right Off the Bat." Mike also was one of the world-touring baseball players who made our national sport popular abroad.

The Donlin photoplay covers Mike's career from the time when he was almost an infant in arms to the day, the proudest in his life, when he became a member of McGraw's pennant-winning Giants. For sixteen years, the longest service of any big league player but one, Mike Donlin appeared in the New York outfield, though he started his professional career as a pitcher

In that time Mike made many a record, including the still unbroken one of seven hits in seven trips to bat in one game. And of these seven hits only three were singles. One was a homer and two were triples. In these days of light hitting, that stands out as a remarkable feat. And Mike was one of the two outfielders of whom it has been said that no batter could "hit them where they ain't." Tris Speaker and Mike Donlin always saw to that.

---

### WE'LL ALL VOTE FOR PETE.

Pete J. Schmid, who writes press notices for the Oliver Morosco Photoplay Company, has broken into politics. Pete was nominated for Sheriff of Grantwood, N. J., by the Socialist Party of that progressive town. Pete claims his election with plenty to spare, and is trying to figure out what will be the best manner of entertaining the law breakers who will be his guests. Pete will undoubtedly run a high brow jail, feeding the inmates on celery, and allowing them to read the press matter he has placed in the trade papers for the Oliver Morosco Photoplay Company.

### JOINS HORSLEY WRITERS.

Miss Theodora Harris, one of the best and foremost professional writers of photoplays, who has had many of her conceptions produced by the leading motion picture manufacturers, has been engaged by David Horsley to write feature scenarios and has joined the regular staff of writers at Mr. Horsley's studios in Los Angeles. Miss Harris has a splendid record of past performances which may be taken as an indication of what may be expected of her efforts in Mr. Horsley's productions.

---

### A. W. WALKER ON VACATION.

A. W. Walker, general manager of the United Film Service of Seattle, Wash., is on a vacation trip and coming East rapidly. Walker's exchange has offices in Seattle, Portland, Spokane and Tacoma and the question of getting suitable pictures for his customers is the occasion of his trip eastward.

### HUNT DIRECTING TWO REELERS.

Jay Hunt, who directed "The Protest," a three-reel feature with Crane Wilbur, which was recently released as Centaur Star Feature on the Mutual program, has been selected by David Horsley to direct the two reel Centaur Features in which the Bostock animals make their appearance as motion picture actors.

## Charles Brandt

TO HAVE been five years on the screen and yet have seen the inside of but one studio is a record that is unique. That was the way it stood with Charles Brandt on Monday, two days following his resignation from the Lubin forces. When a World man met up with him at the Screen Club, which Mr. Brandt is making his New York address, the long-time associate of Arthur Johnson said he was going to stick to pictures—for this season, anyway; and that in spite of the fact that in the past several years he has had a goodly number of offers to return to the boards.

Charles Brandt.

Mr. Brandt accompanied Arthur Johnson to Philadelphia five years ago, when the two were engaged by Director Harry Salter to support Florence Lawrence. As principal character man Mr. Brandt played with Mr. Johnson until about fourteen months ago, when he was transferred to Barry O'Neill's feature company. His last work was with Director Pratt in the war picture just finished; in this he played General Brun, chief of staff and adviser to the prince. He was particularly well qualified for this part, having for a long time enacted the role of Colonel Sapt in support of J. K. Hackett in "The Prisoner of Zenda." It was after a re-engagement to play this role that he left New York on a Monday and played the part of Sapt on Saturday following in San Francisco after one rehearsal—and his last previous performance had been seven years before.

Mr. Brandt had been twenty-five years on the stage before going to the Lubin studio. In that time he had supported many of America's greatest players. His first engagement was in Philadelphia with Mrs. John Drew. His last was in "Madam X." at the Amsterdam theater. In the intervening years he had among others supported Fanny Davenport, Annie Pixley, Sol Smith Russell and Wilton Lackaye. Under engagement by Mrs. James A. Herne he played Mr. Herne's star part in "Sag Harbor" from coast to coast.

It is a splendid record Mr. Brandt has made on the screen. He has been successful in all his undertakings, and it was the success that followed upon hard work and long training. The former Lubin player says it is his intention to settle in New York if he is able to make an agreeable connection—and his friends have no doubt he will.

### SOME STARS IN MINA.

During the past few weeks MinA Comedies have been unusually active and several stars have been added to their coterie of leads. To secure comedies out of the ordinary run has been their aim and the company have been receiving much complimentary criticism on their recent efforts.

Several of the subjects, such as "Alone in the City of Sighs and Tears," tend to burlesque and poke fun at more serious pictures and, in doing this, present something novel in filmdom.

A glance over the personnel of those who have joined the MinA forces bespeaks the quality of these comedies.

Constance Talmadge, who makes her first MinA appearance in "Beached and Bleached," is well known to film fans. While with the Vitagraph Players Miss Talmadge established a screen reputation for herself, specializing in comedy roles.

"Smiling" Bill Parsons, who needs no introduction, has also been recently added to the MinA forces.

Rena Rogers, a former Universal favorite, played the lead in the MinA, release, "The Honeymoon Roll," and because of her big success in that subject has been retained for future releases, making her next MinA appearance in "Alone in the City of Sighs and Tears."

## Joseph T. Kilgour

LIKE many another successful actor on the speaking stage, Joseph Turnbull Kilgour, now one of the Vitagraph stars, received his stage training and developed an enthusiasm for the theater through association with amateurs and amateur productions. He was born at Ayr, Ontario, Canada, of Scotch parents. He received his schooling in the public schools of Ayr. When eighteen years of age, he came to the United States, making his home in Chicago, Ill. His first money-making position was as clerk in a stock-broker's office. It was during this time he became interested in amateur theatricals and even when he became a member of the Chicago Board of Trade and Stock Exchange, he played in numerous local productions that gave him the training so necessary to the development of an actor.

Joseph T. Kilgour.

In 1892, through the short-sightedness of a business partner, it became necessary for him to seek a different line of business and he turned to the stage. His first professional appearance was in Chicago, and as Jefferson Tompkins in "Niobe," which he played for one season. Then followed a long period of sucessful dramatic work following him down to his latter successes in New York when, in 1908 and 1909, he appeared in "The Easiest Way" and "Captain Barrington."

It was during his impersonation of President Washington in "Captain Barrington," Mr. Kilgour received his first taste of motion picture acting. The Vitagraph Company at that time was producing a series of incidents in the historical life of Washington, and almost despaired of finding an actor to successfully play President Washington, when J. Stuart Blackton, one of the Vitagraph heads, saw Mr. Kilgour, and immediately engaged him. His advent as a screen actor was successful. This was in 1909. When Mr. Kilgour decided to become a motion picture star, it was natural he should become identified with the Vitagraph Company, and unless all signs fail, he will register a bigger success with motion picture fans than he has with the followers of the legitimate drama. A few of the most important picture play productions in which Mr. Kilgour has appeared include "The Turn of the Road," "The Writing on the Wall," "Thou Art the Man," "My Lady's Slipper," in which Mr. Kilgour will be seen as Louis XVI, etc.

Exhibit of Power's Cameragraph Motion Picture Projection Machines at Boston, Mass., in parade Labor Day, in charge of Mr. F. W. Sweet, New England Traveling Representative of Nicholas Power Co.

## Quality-Metro Companies in East

### Francis X. Bushman, Beverly Bayne and Marguerite Snow Will Make New York Their Permanent Headquarters.

"CALIFORNIA is just as good as ever it was for motion picture making, and I like it immensely, but New York offers facilities for producing elaborate features which outweigh all the considerations of climate and consistent atmospherical conditions which are the Golden Gate State's biggest assets."

This declaration was made by Francis X. Bushman at the Metro offices in the Heidelberg building early this week, in announcing the fact that he intended making his permanent headquarters in the east. Mr. Bushman arrived in New York from the Quality-Metro studios in Hollywood, Cal., last Saturday, bringing with him the first print to reach this city of "Pennington's Choice," the latest production of the Quality Pictures Corporation for the Metro program and the first Metro release starring the beautiful Beverly Bayne with Mr. Bushman.

Mr. Bushman was accompanied by Miss Bayne, Lester Cuneo and Helen Dunbar. Other members of the Quality-Metro company in which Mr. Bushman and Miss Bayne are the stellar attractions, reached New York early this week and will at once begin work on two important screen productions for Metro.

The first of these will be a picturization of "The Yellow Dove," a stirring romance of the international secret service by George Gibbs, which was accepted in manuscript form for screen production before its publication by D. Appleton & Company. The other production in which Mr. Bushman and Miss Bayne will be featured is "Richard Carvel," the great Winston Churchill historical romance.

Both these productions are planned on a scale somewhat more elaborate than the average high-class feature, and in both Mr. Bushman and Miss Bayne will divide stellar honors. The interiors for both pictures will be taken in New York, while for the exteriors of "Richard Carvel" Mr. Bushman and Miss Bayne will go with their company to Maryland and Virginia to obtain the requisite historical settings demanded by the Winston Churchill novel.

Mr. Bushman's latest picture, which will be released by Metro on November 8, a print of which he brought on with him from the Coast, is "Pennington's Choice." This is a drama of physical prowess and is a distinct contrast to Mr. Bushman's last picture, "The Silent Voice," in which he starred with Marguerite Snow. In "Pennington's Choice" Mr. Bushman battles with J. J. Jeffries and performs many other feats of manly endeavor.

Marguerite Snow, the other member of the triumvirate of stellar talent under contract with the Quality Pictures Corporation, will remain at the Hollywood studio until her newest picture, "Rosemary—That's for Remembrance," is completed. Then she, too, will come east.

Until arrangements for a studio in New York for the Quality-Metro companies are completed, Mr. Bushman will use the Rolfe Photoplays, Inc., quarters at No. 3 West Sixty-first street. With Miss Bayne he will probably begin work there early in the coming week. Negotiations are already under way for a big Manhattan studio and will probably be concluded in the course of the next fortnight.

After Marguerite Snow's departure for the east, the Hollywood plant will be maintained by the Quality Pictures Corporation for such pictures as the Metro may deem it expedient to have produced there. The three Quality stars, however, Bushman, Bayne and Snow will be permanently located in the east.

---

### ROTHACKER MAKES SPECIALS.

W. R. Rothacker, of the Industrial Moving Picture Company, Chicago, Ill., writes that he has made special pictures of Miss Anita King, the Paramount girl, on the occasion of her visit to Chicago for the Famous Players Company; a series of scenes of Mr. and Mrs. Vernon Castle to be used in a production being made by the Cort Film Corporation, and that he has done all the photography on the Ring Lardner baseball comedies for the World Film Corporation.

### LARRY McGILL TAKES VACATION.

Larry McGill, having finished the six-reel production, "How Molly Made Good," for the Kulee Feature Film Co., is taking his first vacation in five years. Larry owns a pecan grove in Florida and has gone down to see how things are progressing. Several propositions are open to him on his return, ten days or two weeks hence, but he has not fully decided on his future connections.

## Maude Fealy with Kleine

### "Bondwomen" Is First Kleine Subject Featuring This Popular Actress.

KLEINE studios are working at capacity night and day since the acquisition of Maude Fealy. "Bondwomen" is the title of the first big feature in which she will be seen, a story built along original lines and one certain to awaken the interest of all women and a number of otherwise good and dutiful husbands whose chief weakness lies in the tightness with which the purse-strings are held.

**Maude Fealy.**

"Bondwomen" is the story of a successful business woman accustomed to handling money, self-reliant and capable, who marries a surgeon obsessed with the idea that no woman is fit to become his confidante in financial matters. The theme is one of much human interest and one sure to hit home in all audiences.

Miss Fealy will be supported by a sterling cast which includes Ira Shepard, Mildred Gregory, John Sainpolis, Jr., David Landow, Harmon McGregor, Harry Knowles, Maurice Stewart, Jr., Shirley De Me and Frederic Sumner.

Miss Fealy is well known to the amusement-loving public of two continents. During her career she has supported such stars as Sir Henry Irving, E. S. Willard, William Gillette, Nat Goodwin, Richard Mansfield, William Collier, Robert Hilliard, Holbrook Blinn and others whose names are household words in America.

Her first success came in the play "Quo Vadis?" and instantly attracted the attention of William Gillette, who promptly engaged her to support him in "Sherlock Holmes." This was followed by an engagement to support Sir Henry Irving in the roles enacted by Ellen Terry, in which she completely captivated the London public.

Under the direction of John Cort, Miss Fealy has been starred in a number of great successes, conspicuous among which are "The Illusion of Beatrice," "The Stronger Sex" and "The Right Princess."

---

### PAUL GILMORE HAS PRIVATE STUDIO.

The first moving picture studio built entirely for personal use ever erected in the middle west or in the United States, for that matter, is now being constructed on the roof of the Gilmore apartments in Milwaukee, Wis.

These apartments, which are just being completed, were built and are owned by Paul Gilmore, the well-known photoplay star who plays the role of "The Commandanta" in the newest Griffith production "The Penitentes," which will be released shortly.

The studio was constructed for Mr. Gilmore's own use and when completed will be one of the best equipped in the country. It is not large as studios go, but no expense has been spared to make it modern throughout; in fact, it has been Mr. Gilmore's idea to make it a "vest pocket edition of the Griffith studio at Los Angeles" as he puts it.

It was with the idea of carrying out certain ideas and experiments that he has long had in mind that Mr. Gilmore had this studio built. They are located near the shores of Lake Michigan, an almost idea location for a studio.

Developing, printing and drying rooms will also be located in the building. The apartments which, when completed, will be known as "The Gilmore," is costing well over $100,000 and is the second to be erected in this city by Mr. Gilmore.

---

### KANN GETS RECEPTION AT SALT LAKE CITY.

When George Kann, the new business manager of Universal City, reached Salt Lake City, Utah, he found a good sized reception waiting for him prepared by Manager Clegg at the new offices of the Universal Corporation in that city.

# German Advertising Film

### Some Novel Ideas Marked Out by Manufacturers of Various Products.

By Clarence L. Linz.

THE Bureau of Foreign and Domestic Commerce, of the Department of Commerce, is in receipt of a report from Consul Harry G. Seltzer, at Breslau, Germany, wherein he states that a previous report from his consulate, made public on April 3, called forth so many letters of inquiry from this country that further particulars as to the advertising slides used—that being one of the points on which interest centered—would seem to be desirable.

"Most of these slides are plain," he states, "steady advertisements in print and picture, similar to program or high-class magazine advertising. They may be in black and white or in colors. It is not at all uncommon, however, to see such advertising on regular motion picture films, and a few examples will perhaps be in order.

"The Dorndorf Shoe Stores recently used a kind of puzzle picture in which the letters D-o-r-n-d-o-r-f were made to appear in irregular order, but each letter, after more or less confusion, finally arranged itself in place. This was followed by a display of shoes, which were made to walk out upon the screen, arrange themselves in military style, and then parade around the picture, doing the famous 'goose step.' In another instance a customer was made to appear in one of their six stores in Breslau, the shoe boxes came from their places on the shelves, opened themselves, the shoes came forth, placed themselves upon the customer's foot one after another until the customer showed by his happy smile that he was satisfied. Clerks were not in attendance at all. The motto was 'Dorndorf shoes sell themselves.'

"Another very clever reel shows a Turk in the harem with his favorite, surrounded by luxuries of all descriptions. After a very interesting love scene, which lasts a few minutes, the favorite brings a small tabouret into the room. Upon it is a package of 'Salem Alikuman cigarettes,' which she presents to her lord and which are the 'favorite,' of course. This reel is used in a number of theaters as an extra.

"Perhaps the boldest and most elaborate advertising film which has been going the rounds of the Breslau theaters is entitled 'Who is she?' This is a two-reel play in which the attention centers upon a pretty girl temporarily, but the mask is so skillfully withdrawn that the audience is rather pleased after all to know that the two reels have been advertising an automobile."

In his previous report Mr. Seltzer stated that the Tauentzien theater, in Breslau, displays several advertising slides at the end of each program. They are, in the main, the advertisements of local dealers. He states that these slides are left on the screen long enough to be read from beginning to end and are well received. Upon one occasion he states he counted 27 of these, while on another occasion there were 31.

## BORZYKOWSKI HAS IMPORTANT INVENTION.

Benno Borzykowski, a chemist of international repute who has recently come to this country from Germany, visited Washington last week for the purpose of endeavoring to secure through the British Embassy a permit which will enable him to bring to the United States certain machines and models used in the production of certain of his inventions.

He is the inventor of boroid, a non-inflammable substitute for celluloid; artificial silk, and color photography on paper. He has two factories in Berlin. Having many friends there, although he is a Russian Pole, he enjoyed considerable freedom in the German metropolis.

Mr. Borzykowski has been in communication with a number of American manufacturers for some time past and he has been invited to cross the ocean to explain his several wonderful inventions. He requested permission from the German authorities to leave that country for the purpose of establishing factories in the United States for a group of prominent financiers. This permission was granted him, but he will not be able to rejoin his family, sixteen members of which are now in Berlin, until the close of the war.

## HARRY S. ELLIS WITH ASSOCIATED.

Harry S. Ellis, the "corpulent" comedian who has been engaged by the Pike's Peak Photoplay Company as principal comedian of their comedy company, is probably the heaviest acrobat in pictures. He will be remembered for his excellent work, playing the fat boy parts in "The Fortune Hunter," "Strongheart" and "Classmates" and the lead in "The Travelling Salesman." His most recent work on the legitimate stage was with Dave Lewis in "Don't Lie to Your Wife," in which play he created the part of Dillon, the horseman, playing the role for three seasons.

# Charles Hill, Factory Manager

EIGHT years ago the late Samuel Long, of the Kalem Company, advertised for a man with photographic experience to manage a motion picture laboratory. Several photographers answered the advertisement and the lucky applicant was Charles Hill, who was engaged as a working foreman of the Kalem plant. As Mr. Hill was thoroughly familiar with his trade, having learned it from the ground up, he rose rapidly to the position of factory superintendent. This position he held with the Kalem Company until very recently, when he resigned to seek other connections.

Charles Hill.

Speaking of his knowledge of the business, Mr. Hill said that he was one of the very few, if not the only man in America who had been regularly apprenticed to the photographic trade. In his early days he learned the secret of emulsion making in France and spent some years in photographic manufacturing works. He was for five years prior to joining the Kalem Company a portrait operator on Fifth avenue, New York, and had mastered the business in all its branches.

One of the achievements of which Mr. Hill is justly proud is that he can show a record of eight years clear of violations from the New York Fire Department. He has also been very successful in the management of employees in his department.

At present Mr. Hill is taking a vacation, during which he will complete plans for a new home in Jersey.

## DOUGLAS FAIRBANKS IN COMEDY.

When the other day at the Reliance studios in New York Douglas Fairbanks vaulted out of bed and began taking morning exercises, with a water pitcher in one hand and a valise in the other, a start was made on the filming of the first big Griffith feature ever made in the east. For this was the first scene in "His Picture in the Paper."

Mr. Fairbanks, who receives a salary much larger than that of the President of the United States, worked under the immediate direction of John Emerson, formerly stage director for Charles Frohman and now D. W. Griffith's assistant.

Mr. Fairbanks' methods are interesting. He is a great deal of a boy in disposition and full of fun. Consequently, in comedy his bubbling good humor and inventive wit are constantly devising unusual comedy effects. Mr. Fairbanks in the first scene was to register that he was an athlete, so that his defeat of a boxing champion later in the photoplay would not be illogical. Hence the morning exercises.

After Director Emerson had told Mr. Fairbanks what he wished him to do in the scene Fairbanks added thirty per cent. more "stunts," and he vaulted over the high foot of the bedstead into the bed. He interjected a comedy scene with a slatternly, boarding-house maid.

Fairbanks goes at his comedy work as though it were play. Perhaps this accounts for some of the instant success of "The Lamb," the first Griffith feature in which Mr. Fairbanks starred.

## REMARKABLE WAR PICTURES IN THE PATHE NEWS.

Some of the most realistic war pictures that have ever been taken will be shown on Saturday, October 9, in the Pathe News. As a matter of fact, those who have already viewed them say they leave behind all previous war pictures.

The first installment shows actual scenes in the trenches during an assault by French grenadiers. General Joffre's forces are seen throwing hand grenades into German trenches, and the resulting explosions with terrific loss of life and property are clearly shown. Following one of the explosions, a horse is seen blown into the air and landing in the topmost branches of a neighboring tree. The pictures show more clearly than anything else could do the horrors of war.

# The Motion Picture Exhibitor

## AGAINST DISCRIMINATION.

### New York Exhibitors Ask the Mayor to Modify "Standee" Ordinance—Picture Theaters as Safe as the "Legitimate."

CONCENTRATED effort is being made by New York exhibitors to secure the passage of an amendment to the city ordinance which prohibits persons standing in picture theaters. In the course of this effort the following letters have been addressed to Mayor Mitchel and to Fire Commissioner Adamson, which state the case of the exhibitors in exact terms:

New York City, Oct. 6, 1915.

Hon, John Purroy Mitchel, Mayor, New York, N. Y.

Dear Sir: Recalling with a feeling of pleasure the occasion when a committee of the Motion Exhibitors called upon you, and your expression of good-will towards our interests at that time, I wish to call your attention to a proposed amendment of the present Standee Law, which we desire to present to the Board of Aldermen on Tuesday next, Oct. 12th, providing the same meets with your approval.

We feel that the motion picture theaters are being discriminated against in this respect, for the reason that at the present time this privilege is extended to the dramatic and vaudeville houses, and we feel that equal rights to all should prevail. Knowing that this is the basic principle of your administration, we trust that you will see your way clear to grant our request and sanction the proposed amendment.

The following are a few of the facts, on which we base our request, and it must be acknowledged that we are fully within our rights and our demand is reasonable:

1. All modern motion picture theaters are absolutely fireproof, and equipped with all equipment and devices as recommended by the Fire Department to ensure the safety of the public.
2. Smoking is absolutely forbidden, thereby eliminating all danger from this source, which is always present in theatrical houses.
3. Exits in such numbers and so placed that a motion picture theater can be emptied in at least three minutes.
4. Unjust discrimination, as proven by the fact, that by taking out a $500 license standees and smoking is allowed, while under a $100 license neither is allowed.
5. In the majority of cases men ushers are employed, who are more valuable in case of emergency than women ushers.
6. Time for giving moving picture exhibitions limited from 7.45 to 9.30, generally speaking, it is essential to have the same privilege as the theatrical and vaudeville houses to obtain a fair return on the money invested.

In conclusion, I would respectfully ask that you grant an appointment to a committee of exhibitors to go over the matter with you, and if you can consistently do so, would appreciate the fact if this conference could be granted before Tuesday next.

Anticipating a favorable reply, we remain very respectfully,

MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA,
New York Local No. 1 and State Branch No. 11.
LEE A. OCHS, President.

New York City, Oct. 6, 1915.

Hon. Robert Adamson, Fire Commissioner, New York City.

Dear Sir: I wish to call your attention to the proposed amendment to the present Standee Law, copy of which is enclosed herewith, which we desire to bring before the Board of Aldermen on Tuesday next, Oct. 12th. Before doing this, however, it is necessary that it should receive the sanction of your department to ensure the approval of the Board of Aldermen.

In asking your co-operation in the passing of this proposed amendment, we feel that we are only petitioning for rights to which the motion picture exhibitors are justly entitled, and we know that you, as a broad and fair-minded official, will concur with us that our claim is not unreasonable.

As you are aware, the late Mayor Gaynor ruled that the motion picture theaters should be allowed to have standees, providing that the aisles were kept free by tape lines. This ruling proved to be a great success, and this, in a few words, is all that is asked in the proposed amendment.

At the present time theatrical and vaudeville houses are allowed to have standees, and we naturally feel that the motion picture theaters are being unjustly discriminated against. Motion picture theaters have kept pace with the industry and at the present time the great majority of the houses are strictly fireproof and are equipped with all the modern devices and appliances for safety as recommended by your department. In addition to this, the exits are in such number and so placed that a motion picture theater can be emptied in less than three minutes, a much shorter space of time than it would be possible to empty a vaudeville or theatrical house.

In this connection, a matter of great importance must also be taken into consideration, and that is, that in motion picture theaters, smoking is absolutely forbidden, while in the theatrical and vaudeville houses permits are given, and there is ever present the danger from smoldering cigar butts and the carelessly-discarded cigarette, a source of more danger and the cause of more conflagrations than film has proved to be, according to the records, since the motion picture industry was born.

While we do not like to harbor such a thought, the discrimination against the motion picture theaters in this respect seems to be a matter of the cost of the license, and to bear out my argument I will cite the case of the Tuxedo theater. By taking out a theatrical license at a cost of $500.00, this theater will be permitted to have standees, while, if they only take out a motion picture license at $100.00, this privilege is forbidden. Now, if Safety First is the basic principle of the Standee Law, how can we reconcile ourselves to the fact that this theater is more secure to the public under a $500.00 license than it is under the $100.00 license. I do not cite this instance in order to create an argument, but to show that I am honest in my belief that there is unjust discrimination.

Another matter that should not be overlooked, is the fact that all the ushers in motion picture theaters are men, while women are employed in this capacity in the theatrical and vaudeville houses. It is a well-known fact, borne out by all records, that, except in a few exceptional cases, men are always better in cases of emergencies than women.

Last, but not least, kindly take into consideration the fact that the business of the motion picture theaters, generally speaking, takes place between the hours of 7.45 and 9.30 P. M., and to make the enterprise profitable and to give a fair return on the money invested, it is absolutely essential that the motion picture theaters be extended the same privilege in regard to the Standee Law, as is now extended to the theatrical and vaudeville houses. Equal rights is not an unfair request and that is all we ask.

We can assure you that we will, in the future, as we have in the past, at all times be ready and willing to offer the screens of the motion picture theaters to give publicity to any "Safety First," "Fire Prevention" or any other matter to which you desire to call the attention of the public.

Trusting that you will look upon our request as fair and just, and hoping that you will extend to us the co-operation within your jurisdiction, and that we expect a favorable reply, we remain

Very respectfully yours,
MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA,
New York Local No. 1 and State Branch No. 11.
LEE A. OCHS, President.

---

## YONKERS EXHIBITORS ENDORSE WORLD PLAN.

### The Slides Against Adopting the New Constitution Will Be Shown in All the Yonkers Theaters.

MATTHEW HANSEN, the secretary of the "Yonkers Motion Picture Exhibitors' Association," called at the office of The Moving Picture World on Monday, October 11, to tell of the action of his organization, which has fully endorsed the plan of this paper to have the exhibitors everywhere in the state of New York help in the defeat of the new constitution which is to be submitted to the votes of the people at the coming election. Several sets of slides were ordered by Mr. Hanson. These slides will be displayed in every motion picture house in the city by the Hudson. Mr. Hanson said that the sentiment against the adoption of the new constitution was growing every day. He thought that Westchester County would give a decisive majority against the new instrument.

---

## LAST CALL FOR OHIO CONVENTION.

This is the last call to Ohio exhibitors for the convention Tuesday and Wednesday, October 19 and 20.

As president of the Motion Picture Exhibitors' League I am more than pleased with the response and the prompt attention given the call by the boys of Ohio, and we are assured a grand turn-out, as every mail brings in the return postal cards as sent to the exhibitors, and every one has signified their intention to attend the convention.

And I also wish to state that many of the exhibitors from other states have written me that they are going to be with us at the Cleveland convention, and I wish to make a special appeal to the Ohio exhibitors to be there in large numbers and with bells on. So let our slogan be On to Cleveland for one Big Organization of Exhibitors. Yours for success,

FRED J. HERRINGTON,
Pres. M. P. E. L. of A.

---

## SALE OF NOVEL STIMULATED.

That the filming of a new novel does much to aid in the sale of a book is declared by the publishers of "The Man Trail." Henry Oyen's latest novel, "The Man Trail," originally appeared in one of the magazines as a serial. The photoplay rights were purchased by the Essanay Company and made into a six-reel feature, under the direction of E. H. Calvert. It so happened that "The Man Trail" photoplay was released about the same time that the story came out in book form. The publishers received many inquiries from persons all over the country, who had witnessed the picture. Already thousands of copies of the novel have been sold.

**Mr. EXHIBITOR—Are you having trouble of any kind? Write us about it!**

# Chicago News Letter

By JAS. S. McQUADE.

### The Two-Dollar Moving Picture Program.

THE two-dollar admission at the Studebaker for "Triangle" programs, in all fairness to the management and to moving pictures, requires a word of explanation. Many people are of the opinion that most of the seats are held at the price quoted; but it is not a fact. Indeed, during the last week the "Triangle" advertisements in the Chicago dailies have announced that there is a certain number of seats at 35, 50 and 75 cents; also that there are better seats at $1 and $2, without specifying the number of the latter seats. If a patron wants a $2 seat he can get it, and if his pocket-book can afford only the cheaper seats he can get them, providing they have not all been sold.

The scale works just the same as in the case of dramatic or other high-priced attractions. The backers and the management of the attraction take the risk of having a paying or a non-paying house. We all know that a "top-heavy" house means a loss; also that a full gallery means "all profit," when other parts of the theater are well filled. We also know that the wise showman will reduce the number of the high-priced seats, if he finds that they are nearly always empty, on the simple reasoning that "half a loaf is better than no bread."

I cannot rid myself of the opinion that it was not quite good showmanship to herald far and near that the Studebaker moving picture program was a "two-dollar" program. It created a false impression and, what was much more serious, a certain antagonism against such high-priced picture shows. True, if the public knew as well as do our great producers and directors of the vast amount of money that can be swallowed up in the production of a great photoplay, they would be more reasonable and less likely to suspect that they were being exploited.

The great mass of the people must be gradually educated on these matters. It is on the great mass that the certain financial success of costly moving picture productions must depend, and the admission prices must be regulated so as to win their patronage.

How many grand opera seasons in this country have been a financial success? These seasons exist only in our great cities, and the masses are excluded, not because they do not love and appreciate fine music, but for the good reason that they cannot afford the price.

The moving picture is the plain man's entertainment. The plain man has made it what it is by his nickels and dimes. He will be willing to pay a little more than this as the moving picture rises to greater heights, both of conception and technic, and whether the highest price of admission be $2 or $5 there should be sufficient low-priced seats to include him among the spectators. It will be interesting to read in connection with the foregoing, the following opinion of David W. Griffith, for which I am indebted to James Warren Currie's column in the Chicago Examiner:

"Will Chicago permanently pay $2 for our comparatively new form of expression in dramatic art? I would answer that question in the affirmative without qualification except for one other possibility. It will be a permanent change only until motion pictures are placed on a par with grand opera. The motion picture does not differ from any other branch of art or business that I am acquainted with. The old fundamental law of supply and demand will always regulate it, and the other law of the survival of the fittest will take care of the price question.

"This statement is made conservatively, and only those who started in at the beginning and know the inside facts are capable of forming any correct estimate. It was only a few years ago that we all thought $1,000 was an extravagant price to spend on the making of a picture. In less than seven years I have seen the business climb from that lowly station to the present triumph of 'The Birth of a Nation.' This cost a half million dollars. The time is at hand when some producer will spend a million to produce some story that cannot properly be expressed for less. And he'll get $5 a seat for it."

### A Moving Picture Faker in the Toils.

Nowadays, the faker, in whatever department of the moving picture industry he may choose for his fraudulent exploitations, is doomed to certain, if not speedy, exposure and conviction. The dupe may be ever with us; but, in the fierce limelight of publicity furnished by the leading dailies and the moving picture trade press of the country, he or she is well safeguarded. At least if all the great dailies adopted and carried out the policy of the Chicago Tribune, there would be little chance of a culprit's escape.

Two indictments were returned Thursday, October 8, in the Criminal Court, this city, before Judge Brentano, against one Charles Heatherington, on charges of obtaining $5,100 on false pretenses. The Tribune's story of the case and its announced policy to pursue to the bitter end any person who deceives it into accepting fraudulent advertising follows:

> On Oct. 11, 1914, Charles Heatherington offered The Tribune an advertisement for a girl to take a part in a motion picture. The advertisement contained nothing fraudulent on the face of it, and was printed. Miss Mary Gorecki, a daughter of Stephen Gorecki, 1121 Noble street, a steamship agent, responded, and, according to the father, her eagerness to appear in "Heatherington's Child Film No. 1" was used as a lever to pry an investment of $5,000 from Gorecki. William F. Gillmeister, an acquaintance, says he contributed $100. When returns on these investments failed to materialize, the two men communicated with the police. The result was two indictments, returned by the grand jury before Judge Brentano, charging Heatherington with obtaining money on false pretenses. Heatherington's bonds were fixed at $10,000.
>
> The Tribune policy is to prosecute any person who uses its advertising columns for any illegal purpose. It attempts to safeguard its readers and legitimate advertisers in every way, but leaves nothing undone to punish those who deceive it into accepting fraudulent advertising.

It was shown during the court hearing that Mr. Gorecki, father of the young woman who pined for the halo of a successful moving picture star, mortgaged his home and gave Heatherington $5,000 to do the trick.

Heatherington is under arrest in Hamilton, Ont., and a detective left Chicago Monday night, October 11, to arrange for his extradition.

### Chicago Film Brevities.

Harry Weiss, manager of the Chicago branch of Metro Pictures Corporation, and Phil H. Solomon, assistant manager, are boasting of the fact that they have signed up the three hundredth contract in their territory, and that up to the time of writing not a single cancellation has been received. The new Castle theater, State and Madison streets, which will open shortly, will use the Metro product two days each week. This, together with the Ziegfeld, Fine Arts theater, Star theater, Madison street; Boston theater, Clark street, and the Bijou Dream, on State street, will make a total of six "Loop" theater runs for the Metro product. Albert W. Howell has been appointed traveling auditor for Metro in Pittsburgh, Chicago, Des Moines and Kansas City. Herman Merensky, formerly head of the shipping department of the World Film Corporation's office in this city, now fills a similar position with the Chicago office of Metro.

* * *

H. A. Faltz, formerly owner of the Elite theater, Somonauk, Ill., and M. J. Bieschke, have leased the Florence theater, 2407 Chicago avenue, for a period of eight years. The house seats 289 people. Universal service is used, and admissions are ten and five cents.

* * *

Harry P. Bartlett, manager of the West Chicago theater, in the town of that name, called at this office last week. This house, seating 200 people, has had various managers, but Mr. Bartlett claims that he was the first to make it a success. He resigned from the management Sunday, October 10, owing to the fact that the new owner of the building will operate the theater himself. Mr. Bartlett charged admissions of five and ten cents for four-reel programs of Mutual, Pathe and General Film service. On Mondays an admission of fifteen cents was charged for a feature program consisting of Kleine productions. Mr. Bartlett spoke highly of "Stop Thief," which he ran on Monday, October 4, to crowded audiences. On Thursday, October 7, in accordance with his annual custom, Mr. Bartlett gave a free matinee to the small school children, a treat that has always been looked forward to by them with great interest.

* * *

The management of "The Birth of a Nation," at the Colonial theater, this city, has announced in advertisements in all the leading Chicago dailies, that the spectacle will not be seen in any of the smaller houses in this city. Attention is directed to the fact that it is impossible to present the famous feature in the smaller regular picture theaters, not only because of the duration of the presentation, but for the lack of room to house the large orchestra that would be required in accompaniment. The run of "The Birth of a Nation" at the Colonial still continues unabated. Many of Chicago's prominent society leaders are known to have viewed the big spectacle three and four times.

* * *

"Vanity Fair," the seven-reel Kleine-Edison feature, is making a big hit in Chicago. All the photoplay editors of the Chicago dailies have criticized its merits in words of praise.

* * *

Perry E. Grosse, president of the Premier Film Comany, 143 North Dearborn street, this city, was arrested Friday, October 8, on a charge of taking money under false pretenses. Miss Auriel Yost, 6052 Kenwood avenue, this city, was the complainant. She alleges that she gave $35 to Grosse on the promise that he would transform her into a successful moving picture actress and find her a good position. This promise he failed to keep. About a year ago Grosse was connected with the Pioneer School of Motion Photography, with offices in the Fort Dearborn Building. At that time he announced in advertisements that he would train applicants for the position of cameramen, and obtain positions for them, at a fixed consideration.

* * *

A sub-committee of the Chicago city council's buildings committee, at a meeting last week, approved of an ordinance that will permit the use of moving picture machines using non-inflammable films, without the usual safeguards required in moving picture theaters. The adoption of this ordinance by the council will open the way for the exhibition of moving pictures in schools, churches and other buildings.

* * *

Francis G. Bushman, Miss Beverly Bayne, Miss Helen Dunbar and Lester Cuneo, passed through the city Friday morning, October 8, on their way to New York City from the Los Angeles Metro studios. This well-known quartet of photoplayers will take part in the production of a new Quality-Metro feature, "Richard Carvel." During their brief stay in Chicago they were greeted by quite a gathering of admirers and friends at the Northwestern depot.

* * *

A private presentation of "Damaged Goods" was given at the Ziegfeld theater Friday morning, October 8, by the Mutual Film Corporation. The house was well filled by exhibitors and representatives of the city press. Richard Bennett, well known in dramatic circles as the leading man in the play production, and who also appears in the leading character in the photoplay, was present. He took the stage and said many things about the moving picture version, among them that he considered the subtitles might be better. The presentation created a vivid impression on all present.

* * *

The second program of the Triangle Film Corporation was offered at the Studebaker Sunday afternoon, October 10. The bill included "A Favorite Fool," featuring Eddie Foy; "Stolen Magic," with Raymond Hitchcock in the leading role; "The Coward," with Frank Keenan as the star, and "Old Heidelberg," in which Dorothy Gish appeared in the dominating character.

* * *

The screen attractions at the Fine Arts theater for the current week are "The Price," with Helen Ware, and "Emmy of Stork's Nest," a Metro feature in which Mary Miles Minter, of "The Littlest Rebel" fame, appears as the star.

* * *

"The Battle Cry of Peace," Vitagraph's spectacle, will be given its first presentation at the Olympic on Sunday, October 17, not on the 18th, as was originally announced. Wallace Monroe and C. E. Cook are on here from the east, making all preparations for the opening, and L. J. Coffey is attending to the publicity end. The prices are: Evenings and Saturday matinees, 25c., 50c., 75c., $1, $1.50; other matinees, 25c., 50c., 75c., $1. Great expectations have already been formed among the moving picture theatergoing public of this famous war spectacle.

* * *

"The Coming of Columbus," Selig's well-known, three-reel feature, was the last offering of the Strand Theater Company at the children's special presentation at Orchestra Hall, Saturday morning, October 9. The final presentation by this company at Orchestra Hall was given Sunday, October 10. On Friday, October 15, the Strand Theater Company will open the New Strand, on South Wabash avenue, at 8.30 p. m., with "Carmen." The regular New Strand prices will be the same as at Orchestra Hall; namely. 15, 25 and 50 cents; matinees, 15 and 25 cents. The run will be for seventeen days. Arthur Dunham and his 25-piece symphony orchestra will accompany the pictures and play classical selections. Noted vocal soloists will also appear.

* * *

Gilson Willets, well-known novelist and photoplaywright, is now planning a strong multiple-reel photoplay to feature Miss Grace Darmond, leading lady of the Selig's Chicago stock company. Miss Darmond is a Chicago girl. She has won high favor within the past two years by her pleasing screen personality and artistic acting. It is claimed that she is the youngest leading woman in photoplay work, as she is not yet 18 years of age.

* * *

For the first time, Tyrone Power and Miss Kathlyn Williams have played opposite each other. The photoplay is "Sweet Alyssum," a Charles Major story, in five acts, that will be released November 15. Edith Johnson and Wheeler Oakman are also in this Selig "Red Seal" production.

## At Leading Picture Theaters

### Programs for the Week at the New York Motion Picture Houses.

#### "The Chorus Lady" at the Strand.

JAMES FORBES' drama, "The Chorus Lady," which, for the past five years, has endeared itself to the American public, is the main attraction at the Strand theater. Cleo Ridgeley is appearing as Patricia O'Brien, the leading role, and her headstrong, stage-struck younger sister, Nora, is played my Marjorie Daw, the clever little fourteen-year-old protege of Geraldine Farrar. Wallace Reid is seen as "Danny" Mallory, the detective, who is sincerely in love with "The Chorus Lady."

The Topical Review this week contains interesting foreign and American news pictures and also a newly arrived lot of European war pictures. A new comedy, travel pictures and educational studies are also shown. The musical program this week is an especially attractive one.

#### "Blackbirds," at the Broadway.

Laura Hope Crews in a film version of "Blackbirds," a drama in which she scored a success at the Lyceum theater, New York City, several seasons ago, is appearing in her old role at the Strand theater this week. The picture was produced by the Jesse Lasky Company, and is filled with engrossing situations. Miss Crews is supported by an excellent company, including Thomas Meighan, George Gebhardt, Raymond Hatton, Jane Wolf, Florence Dagmar, Evelyn Desmond, Edward Harley and Frederick Wilson.

The Pathe News, South American Travel Scenes, and new cartoons and comedies complete the program.

"The Battle Cry of Peace," at the Vitagraph theater, and "The Birth of a Nation," at the Liberty, continue their triumphant engagement.

### NEW BALBOA SERIES.

Balboa is getting ready to produce its new series of continued stories, which will be known under the title of "Who Is Guilty?" Pathe Freres will probably be the releasing agency. As the finishing touches are now being put on the "Neal of the Navy" serial at the Long Beach studio, the decks will soon be cleared for taking up the work which was planned some time ago, by the Horkheimer Brothers.

"Who Is Guilty?" will consist of twelve individual stories from the pen of Will M. Ritchey, Balboa's chief scenario editor. He wrote all but one of the stories which made up the "Who Pays" series, recently produced by Balboa and exhibited the world over with such success. Mr. Ritchey has already completed half of the "Who Is Guilty?" stories. The remainder are well in hand.

# News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

## EDDIE FOY VS. KEYSTONE.

### Comedian Breaks Contract, According to Allegator.

EDDIE FOY is no longer rollicking about the big Keystone studio. He has left. It is said that he broke his contract with the company. It is known that the Keystone Company has never before been a party to law suits of any kind. Their players have always had fair treatment and always left the employ of the Keystone in a happy frame of mind. This time, according to rumor, the company did everything in its power to please Mr. Foy, even going so far as to have three different feature scenarios written for him by staff writers.

Eddie Foy and Eight Little Foys.

Mr. Foy refused to work, according to the story, and flatly turned down Mr. Sennett and his directors who were to produce the stories. It was upon Foy's refusal to do the third story that the break occurred, and it was "the straw that broke the camel's back," so to speak.

It is said that Foy would go home at night greatly enthused over each separate story, and in the morning he would return and say he would not play it at all. What happened at night is not known—whether he talked to competitors of the Keystone or rivals, or what influence was brought to bear on him, no one knows—anyway, the next day it is said that Mr. Foy would turn up at the studio in an entirely different mood.

It is claimed that the company allowed Mr. Foy consideration and in every way gave him the best of the deal, even realizing that he was wrong.

Upon interrogation, Mack Sennett, Triangle producer of feature comic plays, said: "I regret very much to say that Mr. Foy has broken his contract with this company—it is the only contract we have ever had broken by any of our players at any time since this company was first organized. Likewise, we have never broken a contract, and we have yet to experience our first suit over such a matter. We have not even had trouble with anyone—this is the first time. We feel much pained and sorry that anything like this should ever start with us."

According to local papers Mr. Foy has started proceedings to recover salary that he insists upon receiving from the Keystone company. Already one week has passed and he has applied to the auditor for his week's check, but the pay man only informs him that as he has broken his contract he naturally has no money due him, according to the terms of the contract.

As the matter stands there is no telling what will happen, only the attorneys for the Keystone firm are preparing to contest the suit of the comedian, who is not at present working before the camera.

## TELLS OF LONDON ZEPPELIN RAIDS.

John Mackenzie has returned from London to the Balboa studio, after witnessing the recent German air attack on the British metropolis. In his time as a cinematographer, Mackenzie has seen so many highly spectacular stunts staged that the "real thing" looked tame.

Nearing London in a train, about ten o'clock one night, Mackenzie says he heard an explosion that sounded as if all the guns in the world had been discharged. Looking out the window, he saw a monster dirigible slowly maneuvering over the city, at a height of a thousand feet. Powerful electric searchlights were trained on it, to assist the marksmen to bring it down. "The light was so bright," said Mackenzie, "that we could watch every detail of operation of the bomb-release at the front of the Zeppelin. In ten minutes, twenty-nine charges were dropped. For a short distance, one could see a thread of fire as the fuse burned. A second later, there was a deafening explosion and more destruction had been done. But the people were unterrified, contrary to the reports in the sensational newspapers." Mackenzie says 200,000 Londoners looked on that night, from the place where he was with the curiosity of a crowd viewing a Lord Mayor's show. "People watch the stunts in a moving picture," he continued, "with more tensity than they manifested on this occasion. The Zeppelin raids are not intimidating the British, as the Germans had hoped. On the contrary, they are stimulating the enlistments."

When the Allies were not giving such a good account of themselves a while back, John Mackenzie obtained leave of absence from the Horkheimer brothers, his employers, to go over and see if his services might be needed. Satisfied that they were not, he has returned to work at the Balboa studio. Mackenzie has an international reputation as a moving picture cameraman. He turned the first crank in Scotland many years ago. Since then, he has taken pictures for the British government in the Orient, the Balkans, and many other localities. "While the war is exciting," he says, he is "glad to be back and engaged in work that is more fascinating."

## THOUSAND-DOLLAR LONG DISTANCE 'PHONE CALL.

### Lasky Hears Applause in Boston Theater.

"Carmen," the big Lasky play which features Geraldine Farrar, went over big in Boston according to a message received here by means of direct telephone connection between the Symphony Hall and the Lasky studio, in Hollywood, a distance of four thousand miles, Jesse L. Lasky, Cecil B. DeMille and local members of the cast were able to tell how the Geraldine Farrar production of "Carmen" was being received in the eastern city.

A special diaphram was attached to the transmitter of the telephone in Boston under the supervision of Mr. Samuel Goldfish, and a similar instrument attached to the receiver in the projecting room at the studio.

The cast was assembled and the instant the picture was started in the Hub city, it was thrown on the screen in Los Angeles.

With their ears close to the megaphone attached to the receiver and with their eyes on the screen, Mr. Lasky and Mr. DeMille were able to catch the feeling of the vast audience in Boston. Those a little further removed from the receiver could faintly hear the strains of the orchestra. The applause sounded like the sharp beats of hundreds of typewriters which swelled into a steady roar as the picture ended.

After the noise had subsided, Mr. DeMille and Mr. Lasky were personally congratulated on the success of the picture over the phone by Miss Farrar, Mr. Goldfish, Mr. Morris Gest, the Governor of Massachusetts, the Mayor of Boston and Mr. H. H. Hodkinson, president of the Paramount.

## J. PARKER READ, JR., IS NOW WITH INCE.

J. Parker Read, Jr.

J. Parker Read, Jr., the well known promoter and producer of features, has joined the staff of Thomas H. Ince in capacity of advisory director. Mr. Read will be remembered as recently associated with J. Searle Dawley and Frank L. Dyer in Dyreda Art Films, also as producer of "Victory," "The Garden of Allah," and a number of other big feature productions.

Producer Thomas H. Ince engaged Mr. Read over the long distance telephone. It happened like this. Mr. Read was in Chicago, and preparing to leave for New York. Ince had wired him the day before and received the reply that Read would leave for the Metropolis and engage in another project. When Ince received this telegram it was too late to make another proposition by wire so he called up Read at his hotel in Chicago over the long distance telephone and got hold of him just as he was going to jump in a taxi for the train. An agreement on terms was soon reached and J. Parker Read got a ticket on the Santa Fe instead of the Twentieth Century Limited.

## TIGER HUNT NEAR LOS ANGELES.

Wildest India had nothing on the harbor district one day this week, for valiant persons were abroad bulging with more kinds of artillery than Flanders had seen in a year. Timid individuals lingered indoors and felt a vague fear of what might lurk in the family garage. The bearers of firearms beat the swamps and bush clumps of the hillsides and stalked calves and other queer beasts in the farmyards. Alarms kept telephone wires a-quiver and motor cars scurrying hither and yon. And all the time a very badly scared lady tiger lay under a lumber pile and quaked.

Very soon after Princess, the four-year-old Bengal tigress, escaped from her cage at the waterfront, a furore spread from Point Firmin to Long Beach. The home guards turned out, armed with everything from .22 Derringers to Springfields of Civil War vintage. Alarms sounded with great monotony throughout the afternoon, but still the tigress was at large—under the lumber pile, a few rods from where she had disappeared.

Night brought the real thrills. Searchers on top of a remote hill saw two baleful eyes at the bottom of a deep hole. Men with nets hurried there and bagged two empty beer bottles on which the moon shown brightly.

A switching crew, keeping a sharp lookout for the tigress, saw a giant cat leap through the glare of the locomotive's headlight, and promptly turned back the other way.

Daylight did not abate the excitement until mid-afternoon when Director General Henry McRae, of the Universal Film Mfg. Company invaded the yard of the San Pedro Lumber Company, overbalanced a pile of scantlings on which he was standing and almost stepped on the fugitive's ear.

A snarl caused a hasty retreat, then the home guards were called in, and reinforced by men with nets and a cage, they waited expectantly in the trenches for the cat's great offensive. It did not develop. Thereupon "Curley" Stecker, animal trainer, crawled under the lumber pile and put a rope around Princess' neck.

Still as badly scared as any man in the crowd, she was hauled into her cage and the home guards were mustered out.

## HAZARDOUS HELEN HALTS HOLDUPS—KALEM'S PLUCKY ACTRESS DARES DEATH.

"The Race With Death" is the newest Kalem Hazard story and it is to be a "peach," full of thrills and punches. Helen Gibson playing the lead with a detective is chasing two crooks who have released a car of dynamite and sent it down hill towards a line of freight cars. The detective leaves the speeder in which they are giving chase to get the crooks and Miss Gibson continues in the speeder to stop the car of dynamite before it reaches the freight cars. The speeder struck the car of supposed dynamite, throwing Miss Gibson to the tracks before she could grasp the ladder of the car, and on the rebound the speeder crashed into her bruising her severely and inflicting several bad cuts on her arms and face. The following day Miss Gibson made the scene successfully, refusing to be doubled.

## TO BUILD A VILLAGE AND THEN BURN IT DOWN.

To build an entire village and then burn it down is what Producer Thomas H. Ince is going to do this week to get atmosphere and realism in a current Triangle production. The buildings will be twenty-six in number and be erected on top of the big plateau at Inceville. There will be a dance hall, saloon, laundry, livery stable, boarding house, etc., all substantially built so that they will look real when they topple over in the flames. The fire which destroys the little village is the climax of the picture story in which William S. Hart is starred, supported by Clara Williams and Jack Standing.

## CARL LAEMMLE ON WAY WEST.

The Pacific Coast is to be honored soon by the presence of Carl Laemmle, President of the Universal Film Manufacturing Co. He is en route to Universal City and will arrive in a short time. He comes West to inspect the big city and note the great improvements which have been made by Henry McRae, the well known director general of the Universal's Western branch. Since McRae assumed control of the city there have been many improvements noted and Mr. Laemmle may well be surprised when he enters the portals of the picture metropolis. President Laemmle will remain on the coast for several weeks.

### Los Angeles Film Brevities.

An even dozen famous stars will each have an acre of land in the new Ince lot at Culver City at the ground breaking ceremony to be held soon. On the tract will be built a $50,000 studio. The unique feature of the event will be that it will be attended by one of the greatest galaxies of stage stars ever assembled together at one function. At present there are exactly twelve eminent figures of the footlight realm at Inceville and each will be present at the ground breaking. They are Billie Burke, Bessie Barriscale, Mary Boland, Truly Shattuck, William S. Hart, Frank Keenan, Bruce McRae, Frank Mills, Willard Mack, William H. Thompson, William Desmond and H. B. Warner.

* * *

That moving pictures are to be the all interesting amusement of the twenty-first century, as well as the main event in the twentieth, was proved this week at Long Beach where baseball fans have no further interest in the national sport. As a consequence Business Manager Manning of the Balboa Company is wrecking the local grandstand and bleachers. The lumber will be used to make further enlargements at the studio. Thus it is seen that everything finds its way into the picture, sooner or later.

* * *

As soon as Wm. D. Taylor completes the last chip of "The Diamond from the Sky" for the Flying A he will start producing for the Morosco Company in Los Angeles.

* * *

Myrtle Gonzales is being featured in a powerful heart interest story at the Universal under the able direction of Dick Stanton, who plays the lead opposite Miss Gonzales. The story shows how a man, at one time prosperous, goes to the lowest level and rises again, a very powerful piece of character drawing. Stanton is using some splendid "sets," and has the assistance of F. M. Wells, Hayward Mack and

Gretchen Lederer, who was the star in "Business is Business," featuring Nat Goodwin.

* * *

Mr. and Mrs. Rollin S. Sturgeon gave a most delightful party recently in the Ocean Park Pavilion de Danse, where the entire studio force was in attendance and had a glorious time. The hit of the evening was an old-fashioned quadrille, in which some of the most dignified members of the company romped around in the good old way. "The Rye Waltz" was a close second in popularity, but the good old 1915 one-step took first honors. The event reminded us of a certain similar party given Edith Storey, when she was in the west working in a big picture. We all remembered the party, even if Edith forgot it.

* * *

At the Kalem studio James Horne is directing "Stingaree," adapted from the novel by that name for scenario form by Mr. Horne, and who in "The Mysteries of the Grand Hotel" series established a standard for elaborate and harmonious settings which had never before been attained in the production of any series, is surpassing this standard in "Stingaree." Mr. Paul Hearst, technical director, has made a special study of period furniture of the English type, and his knowledge is doing much towards making unusual settings, most of which are laid in England and Australia. Australian saddles were imported for this series, as sufficient number could not be obtained here which were genuine, and of the type required for the story. Mr. Horne will leave shortly in a special train with a company of nearly a hundred people, and as many horses for the Mojave desert, where he will film scenes for the series, which will consist of twelve episodes of two reels each.

* * *

There is a bunch of farmers, landscape artists, painters, and decorators in the ranks of the Western Vitagraph studio for discussion as to relative merits of the various bungalows and houses owned by members of the company recently led to a novel scheme. The chief boasters of the aggregation agreed to have photos taken of their much beloved properties, put each photo on file and then set to work to see how much more beautiful their own could be made inside three months. The decision on the matter will rest with a committee of three. The improvements are to consist of flowers, lawn, and paint,—but especially flowers. Already we have discovered three of the contestants on their knees on respective lawns—trying to decide which end of the seed goes in the ground first, and how many seeds to put into each little hole. The outcome is watched with interest. In making the decision, the one who has done most will be favored —rather than the one who started with a slight edge in the way of a newly built, beautifully painted domicile.

* * *

Thomas H. Ince has just been insured for $250,000. Such is the announcement that was made this week from Inceville studios of the New York Motion Picture Corporation—an announcement that marks a new epoch in the taking of precautionary measures against financial loss. The beneficiary named in the policy is the New York Motion Picture Corporation, and the step has been taken, it is learned, to guard that concern's interest in the Triangle Film Corporation, for which Ince is now making his multiple-reel photodramas.

Six big American companies, representing combined assets aggregating $1,934,911,165, share the responsibility of compensating the Kessel and Baumann organization in the event of loss to it, by death, of the great producer. They are: Mutual Benefit, of Newark, N. J.; Pennsylvania Mutual, of Philadelphia; Mutual Life, of New York; Travelers' of Hartford, Conn.; Prudential, of Newark, N. J., and Equitable, of New York. The Mutual Benefit assumes $75,000 of the burden, Pennsylvania Mutual $50,000, Mutual Life $50,000, Travelers' $50,000, Prudential $25,000 and Equitable $50,000. The latter amount was taken out only to cover a contingency, which might arise through a possible hitch in the proceedings.

Unusual in the extreme was the gathering, at the Ince home in Hollywood, last week, of the physicians and representatives of the various insurance companies for the purpose of putting the noted producer through the customary physical examination. Under the direction of Bertram P. Rouse, Southern California General Agent of the Mutual Benefit of Newark, a schedule was prepared with a view to eliminating the annoyance of crowding the Ince residence.

That Ince required very little close scrutiny is evident from the fact that the entire ordeal consumed only 1 hour and 20 minutes, an admittedly small length of time for such a comparatively tremendous task.

**Left to Right—Helen Ware, Mae Marsh and D. W. Griffith, Snapped at Fine Arts Film Studio.**

Helen Ware who has been starred by D. W. Griffith in "Cross Currents," is considering an offer for permanent engagement with the Fine Arts Film Co. Miss Ware appears to great advantage in "Cross Currents" as this picture play was made to suit her personality and methods of acting. The scenario was written by Mary H. O'Connor, and the cast includes Courtney Foote, recent star of "Hypocrites," Teddy Sampson and Sam DeGrasse.

The palatial East room of the White House in Washington, D. C., is reproduced in one of the scenes. Recent photographs of the East Room and descriptive matter served as models and reference for the carpenters and decorators. In this elaborate setting transpired an assembly ball which was attended presumably by President Wilson and his staff, Wm. Jennings Bryan, the Ambassadors and other prominent men and women in the political world.

* * *

Eliott Dexter who played "Wainright" with Edmund Breese in "The Master Mind," and was starred with Nance O'Neil in "The Lily," and other Belasco productions, has been engaged by the Fine Arts Films studio to appear in Triangle feature plays.

* * *

Norma Talmadge, formerly Vitagraph star and lately with the National Film Corporation, has been recently engaged by D. W. Griffith. She will make her first appearance with Robert Harron in a multiple reel drama, for which title has not yet been decided. Constance Talmadge, her sister, has also been engaged by the Fine Arts Films studios.

* * *

Frank Campeau has purchased a two hundred acre lot in Maryland, not Maryland, California, or anywhere round Hollywood, but in the state of Maryland, way down East, where he will build a sixteen room bungalow. Mr. Campeau will take possession of his new home as soon as his contract expires with the Fine Arts Films studios. He has now finished "Jordan is a Hard Road," and is working on a new Triangle feature play.

* * *

Among the recent visitors to D. W. Griffith's Fine Arts Films studios were Thomas Dixon, Jr., author of "The Clansman." The eminent novelist found much pleasure in visiting the maker and home of "The Birth of a Nation."

* * *

May Allison who is playing leads with Harold Lockwood in Mutual Masterpictures of the "American" brand has returned from San Diego where the company went some time ago to take scenes for "The Buzzard's Shadow," a five-reel "Flying A" feature. Little May won many new admirers and thoroughly enjoyed the trip.

* * *

Pal Tom North has put the Western office on his mailing list for V-L-S-E. Pals and we are glad to hear from the far North.

* * *

We notice in a recent issue of "The Arrowhead" a monthly magazine of Western travel and development, published by the Salt Lake line that Kenneth A. O'Hara tells at length of "The Call of the Camera," and Inceville. We must compliment Ince's young and clever publicity manager on his working up so interesting an article.

* * *

Carl Offer, the Eastern correspondent of the Berliner Tageblatt, and of the Deutsche Post und Eisenbahn Zeiting published in Berlin, visited recently the Fine Arts Studios with a party of German friends. They were shown scenes from the Fine Arts Films production, "Old Heidelberg," and complimented Mr. Griffith and his directors for the realistic manner in which they had presented a true German atmosphere.

Scene from "Old Heidelberg."

They confessed that the picture play made them homesick for Germany, and particularly admired the characterization of "Kathie," which part was taken by Dorothy Gish, who is starred in this feature production.

* * *

A Pullman coach exact in dimensions, was built at the Fine Arts Films studios in which scenes of "Double Trouble," featuring Douglas Fairbanks, were staged by Director Wm. Christy Cabanne. This coach was constructed under the supervision of the Los Angeles District Manager of the Pullman Co., who devoted several hours to the drawing of the detailed plans. Several humorous scenes were photographed in the interior of this Pullman car, in which Douglas Fairbanks took some very amusing parts.

* * *

"Neal of the Navy," has brought to light the real and only Neal of the Navy in the person of a true sailor, W. C. Neal, N. S. N., a chief petty officer on recruiting duty at San Francisco. Not that his career resembles the thrilling life of the hero of the serial, but because of his last name this man is known in the service as "Neal of the Navy." Neal is a chief yeoman, and has served his country eight years. He is one of the most interested followers of the big Balboa screen play and says it gives a true picture of navy life.

* * *

Director Charles Giblyn, Shriner, clubman and good fellow, who is assisting Producer Thomas H. Ince in the production of the Ince-Triangle feature in which Billie Burke will be starred, is in grave danger of gangrene poisoning, according to statements made this week by his physicians. About a week ago, Giblyn stepped on a rusty nail. It pierced his shoe, but he thought little of the mishap. Inflammation soon developed, however, and now he is confined to his bed, under the care of two physicians and a nurse.

* * *

Charlie, the big elephant, at the Universal Zoo, went on a strike this week, and made things quite exciting for a while round Universal City. Nobody knew just what troubled Charlie. However, the big pachyderm was evidently peeved about something and snapped the heavy chain that bound him to an iron ring in the concrete floor and off he went on a regular stampede. Small trees were pulled up by the roots or snapped in two; then a bath in the muddy waters of the Los Angeles River. This latter luxury evidently restored his good temper as, when an hour or so later, he was routed out of his comfortable mudbed by the animal keepers he quite docilely marched back to his ring and chain in the Zoo.

Jacques Jaccard, former director of the Kerrigan-Victor company, has started production on a series of five-reel Western features, starring Harry Carey. The first of the series was written by Carey himself under the title, "A Knight of the Plains." Olive Fuller Golden, daughter of the founder of the White Rats, is to play feminine leads opposite Carey.

* * *

Agnes Vernon, who has been working under the direction of Leon Kent, has been transferred to the William Worthington Company, where she is to play leading roles opposite Herbert Rawlinson in the production of two and three reel Universal releases.

* * *

Two hundred and fifty people were engaged at Inceville this week for a masquerade ball scene in a current Ince Triangle feature in which Bessie Barriscale is being starred. A mammoth ballroom setting has been erected on the main stage and no such elaborate decorations and costumes have been seen at the Imp studios since Ince staged his big fairy stories last winter.

* * *

Mr. J. Leggett arrived in town this week from Douglas, Arizona. He is on a vacation trip with his wife and two children. He owns and runs the Hippodrome theater which was formerly known as the Airdome. J. A. Quinn, one of Los Angeles best known showmen, originated the theater and later sold it to Leggett, who formerly ran the Princess. The Arizona man will visit both expositions, returning home via Portland and Seattle.

* * *

The Scream Club, now a full fledged organization, is holding regular meetings every two weeks. Last week a record crowd assembled in Jahnke's Tavern where a "Chicken Conflict" was enjoyed. Clarke Irvine was master of ceremonies.

* * *

Already one of the new hollow tile and concrete buildings at the Keystone studio has been completed. This one is the mechanical building and will house departments for carpenters, scene builders, mechanics and general artificers. This structure is of five stories. Mack Sennett has ordered the present stage area doubled to accommodate the eight companies now working.

* * *

Here is a drink that will be sure to "get you" even if you take a sip! Coroner's Cocktail! According to Kenneth McGaffey of the Lasky Company one of the players has evolved this drink in explanation of the large number of automobile wrecks here. In the big mixer: "Take three girls and three men; soak in champagne until midnight; squeeze into an automobile, add a dash of joy and a drunken chauffeur; shake well and serve at seventy miles an hour. A speed cop is the chaser, and the coroner's inquest will follow for bitters."

* * *

The Bonanza of Tonopah, Nevada, says that F. A. Knock has purchased an interest in the Airdome theater of that city. The other members of the company are Wm. McCurdy and C. C. Howe.

* * *

Manager Frank Egan of the Little Theater here has booked "Snow White" and opened on October 11. The city publicity is in the hands of Miss Mabel Condon of New York City who has been on the coast for some time studying the film business. An extensive repertoire is planned for the new season and Miss Condon is especially interested in the opportunity offered well known people of the screen to appear in night performances at the Little theater and yet allow of their picture work in the day time, thus permitting the screeners to maintain their grip upon the speaking stage and to add an extra salary to their exchequer.

* * *

A three-flag run, from Mexico, through the United States to Canada, was the unique stunt of an endurance run for an automobile made this week. The car made the long distance in 127 hours without stopping the engine or machine from the time of starting till it reached its destination. The car was manned by Don Smith, the agent at Los Angeles; Al G. Waddell, auto editor of the Los Angeles Times; Joe Waddell, cameraman at Universal City, and C. H. Hunter and Jack Griffith, both veteran drivers. The car left Tia Juana Sunday morning, and arrived in Vancouver Friday about noon. Cameraman Waddell made a number of scenic pictures of various picturesque points along the route which will be released through the Universal program.

* * *

Since the inauguration of the big Triangle plays the producers are trying to outdo their previous efforts and at present building complete villages seem to be in vogue at the Fine Arts Films studio. This time C. M. and S. A. Franklin, co-producers of the Jane Grey picture, "Mother of Seven," have ordered a large Mexican village to be constructed, to be used for scenes in their feature picture which is fast nearing completion.

* * *

The Planet Moving Picture Company has been incorporated and offices have been opened at No. 628 Title Insurance building. It is said that the scenario for a feature picture dealing with the Boer War is being finished by the producer and writer, Albert Kiralfy and Miss Maud White, respectively. Special music is being written to supplement Boer songs which will be used. The story is "Under the Vierkleur," and will be published serially in The Times so the public may more easily follow the action.

* * *

"Genial George" Melford, Lasky's good natured feature director, was snowbound up in Bear Valley for three days this week with his company while doing scenes for the first Edna Goodrich play, which is now completed.

* * *

Fanny Ward has arrived at the Lasky Studio and will start playing for the camera in a short time.

* * *

Arthur Shirley, who appeared in the two reel Universal picture, "The Pine's Revenge," directed by Joseph DeGrasse, and written by Nell Shipman, featuring Cleo Madison, says that the author is his mascot. It was Nell Shipman's first picture story sent to Australia in which he appeared, playing the role of the shepherd in "The Shepherd of the Southern Cross," and which gave him his start in pictures. Incidentally, this was the first scenario imported into Australia for local manufacture, a tribute to American authors in general and to Nell Shipman in particular.

* * *

Since being in Los Angeles for some time, Dorothy Gish, star of "Old Heidelberg," and "Jordan is a Hard Road," is looking forward with great anxiety to her trip to New York. She left the gay Manhattan over two years ago to come to Los Angeles, where she has played the leading female roles in approximately one hundred film comedies and dramas.

* * *

As usual the Universal, with Director General Henry McRae at the helm, did another good turn this week when more than two hundred girl students of the Los Angeles Polytechnic high school visited Universal City. Together with their chaperones (teachers from the same institution) they were shown throughout the plant and allowed to watch a number of the producing companies at work. Later it happened that Otis Turner was staging several scenes in which they could be used, and they were granted permission to work in them. This was made even more of a treat by the fact that J. Warren Kerrigan was playing the leading role in the production. The story was taken from Meredith Nicholson's serial, "Pennington's Legacy," and will be released in five reels.

* * *

It is rumored that Robert Levy, who at one time managed the Western branch of the Eclair, may reorganize his company and return to Tucson, Arizona, where the Eclair formerly made pictures. The location proposed is at 430 North Main street.

* * *

Two extensive building improvements on Vermont avenue, in the southern section of the city, have been planned by F. W. Braun.

One of the buildings will occupy the frontage of an entire block, 240 feet in length, extending from Slauson avenue to Fifty-eighth street, and is to be the largest and will contain stores and a moving picture theater on the Vermont avenue frontage. The upper story will be devoted to apartments.

The total cost of the two buildings will be approximately $75,000. The city is now completing, on Budlong avenue, just south of Fifty-ninth street, a large school building. It is not yet known how the playhouse will be run or what sort of a program will be featured.

## "LIVE AND LET LIVE" NEARLY COMPLETED.

The Cleo Madison Company is completing production of Adele Farrington's three-reel story of society life entitled "Live and Let Live." Irma Sorter, Tom Chatterton, Douglas Gerrard, Lule Warrenton, Marguerite Gibson and Alfred Allen support Miss Madison.

## Flickers

THAT commutation ticket of H. M. Horkheimer must be almost used up by this time. He is on from the coast again, and the Hotel Astor is as usual his home during his stay in New York.

* * *

Any time you imagine the Theatre Specialty Company doesn't possess an expert shop man in its president, G. W. Armstrong, go down to his plant on Long avenue, Cleveland, and convince yourself. It seems the head brass worker was laid up, and in order not to disappoint exhibitors who had ordered frames Armstrong jumped in with a big apron and cut and laid brass like an expert. Even Mrs. Armstrong is there with the hammer and wallop.

* * *

I had the pleasure of meeting John Kessler in Cleveland. Kessler is the owner of the showhouse of Sandusky, the Star theater, with a seating capacity of 450, projecting the Paramount and V-L-S-E service with a simplex and Power 6A machines. Mr. Kessler is one of the pioneer exhibitors of Ohio, being in the picture business for the past ten years.

* * *

That millionaire press agent, Reichenbach, not satisfied with his Lozier gasoline consumer, is now ready to accept delivery on a Chandler limousine. Pretty soft.

* * *

Everything was in readiness for a bout between Arthur Swat Leslie and Harry Mitt Ennis, the Clipper lightweight, and Big Bill Barry showed up on time to referee, but for some reason or other one of the two got cold feet.

* * *

She was a very pretty little thing and M. A. Kraus is some fancier. No introductions were given and we are wondering who she is. Come across Kraus, or Arthur C. Langan please write.

* * *

If having a pair of pretty arms thrown around one's neck is any sign of popularity, Sam Spedon should win the next contest hands down.

* * *

Begin collecting your old shoes, etc., etc.; they will come in handy as confetti on the twenty-seventh of October. Bill Barry won't mind them, and you know the young ladies look on such action as a sign of good luck on such occasions.

* * *

You folks intimately acquainted with the powder and paint box will probably be pleased to know that E. S. Cramer, formerly connected with Warner's Features, is now moving around in close touch with you again, representing Miro-Dena. Cramer will on request supply you with samples of his make-up and sweet smelling beautifier.

* * *

Since he moved over to Fifth avenue Jack Cunningham doesn't go out now without wearing his cane. Jack is publicity manager for the Mirror Films, Inc., now occupying the seventh floor of 16 East Forty-second street. MAC.

## BLACHE ENLARGING STUDIO.

Work is being rushed on the large additions under construction at the Popular Plays and Players' studios at Fort Lee, N. J., and it is hoped to have the improvements completed before bad weather interferes. The work is being done under the personal supervision of Herbert Blache and Mme. Alice Blache, who have their own ideas about motion picture plants and studios, as well as their own ideas about directing productions. "My Madonna," the five-part feature in which Mme Petrova was starred, was completed in the old studio, and will soon be released on the Metro program.

"Barbara Frietchie," a five-act feature based on the Clyde Fitch dramatization of the famous war poem, in which little Mary Miles Minter is starred, and Guy Coombs is featured, is now under production at the Popular Plays and Players' plant.

## MOSS TO MAKE "ROSEDALE."

"Rosedale," the charming play which brought fame and fortune to the late Lester Wallack, a decade ago, will shortly be given a screen production under the direction of the B. S. Moss Moving Picture Corporation.

Mr. Moss promises, not only an all-star cast, which will interpret the principal roles, but a scenic production, conceded to be the most gigantic yet attempted in the film world.

A corps of scenic artists, carpenters, electricians and costumers are busily engaged at present on this production, under the personal supervision of Mr. Louis Flatto, technical director of the firm.

# Footage Presswork

## An Analysis of What Constitutes Good Press Work and Poor Publicity.

By Epes Winthrop Sargent.

PUBLICITY campaigns, as applied to the actual sale of motion picture film is something so comparatively recent that the demand for good press workers far exceeds the supply. More than that, too many of the employers estimate the value of their press man as they estimate the value of their directors—by their footage.

Even in the dramatic field this mistaken estimate too often obtains, and miles of press work are turned out yearly that do not influence one penny in the direction of the press worker's employer. It is not length, but placement that counts, but the other standard seems to obtain with most employers. Men who would never dream of trying to make up ten gallons of developer with the chemicals sufficient for a single gallon, will look at padded press books and tell themselves that their employee is a jewel, where he is a very bad quality of paste.

There are three kinds of press work; the kind the press man writes to show the boss, the kind he gets printed to show the boss and the kind he gets in to sell film. If the footage standard were replaced by intelligent judgment, there would be more of this third class.

Press work written to show the employer seldom gets beyond the manuscript stage. In this class belongs the write-up of the employer in which the entire array of commendatory adjectives are applied to the head of the concern. It is not an appreciation; it is not even a laudation, it is merely a mass of sickening rot that pleases the subject, but that would not be set in type by any regular paper at other than line rates. The subject of the story reads it in the typewritten page. It warms the cockles of his heart and destroys his perspective. Surely a man who can write stuff like this must be a man of rare discernment and matured judgment. If he says, later, that an opposition clique is holding the story out of the trade press, he is believed. A man who can write such stuff must tell the truth. Why else should such a fine story be put into the discard?

In the same class is the story that extravagantly praises every release of the employing manufacturer. It is explained that jealousy, and jealousy alone, prevents publication, and the press man holds his prestige in the studio if not in the newspaper offices. There have been men in theatrical employments who have held their positions for years, not on the strength of what they got in but on the strength of the stuff they showed their employer in manuscript. The same condition will presently obtain in pictures.

Of course, this stuff is sent out, but it is not used as written. It is either rewritten or blue-pencilled to an approach to sanity. The employer complains of the weakness of the stuff in print, he is shown the originals, overloaded with superlatives, and he damns the papers instead of the incompetent writer.

But some of this stuff does get into print by ways that wily press men know. In every town there are hanger-on sheets, issued primarily for their advertising possibilities. They must carry copy of some sort. They welcome film gossip as they used to welcome theatrical "dope," and they print it precisely as written. The sheet may have a distribution of a few thousand in a certain city or town or even a section of a city. In its real value to the manufacturer it may be less than nothing. It will not and cannot influence the sale of a single print, it cannot create a demand for a certain brand in more than two or three houses at best, but it is the fulsome story in print and it swells the press book just as surely as would an item in the trade papers or a paragraph in some nationally circulated magazine or weekly. In the book it looks just as good. By the unitiated it is accepted as being just as good. The press man obtained 362 inches of publicity last week. He has it pasted up to show. He must be a star. The employer cannot realize that these 362 inches of stuff in total do not do the brand one tenth of one percent. as much good as would a single paragraph in a running story in, say the Saturday Evening Post or any popular magazine. One paragraph in such a medium may reach a million people. An entire column in the North Side News or the Town Talk may not be read through by a single person, and at best will influence only those who live in a limited territory. It is not footage, but quality that counts.

This does not mean, of course, that efforts should be concentrated upon the half hundred national mediums. It does mean that results should be judged by some other standard than footage. The clever press man will work all possible sources of publicity. He will not alone try for the big magazines, but he will see to it that the smaller papers are supplied with material and even with cuts. He will provide local theater managements with the material for press work and arrange to supply cuts if not at cost, at least at but a small advance in prices. Many are following the Selig lead in offering an entire photoplay department in matrix form to papers willing to use it. Others issue live press sheets that are worth while clipping from, but they do not point with undue pride to several hundred reproductions of the mat stuff when they know that the combined circulation of the papers represented is not one-fifth of the circulation of the national publication, while the territory covered represents a still smaller percentage. The real value of press work consists, first, in the number of readers reached, then in the class of readers reached, and lastly, the extent of the distribution. Unlike the theatrical attraction, attention to a film may not be concentrated upon a single town. The entire country must be covered **and interested** at the same time. Local press work can only supplement the national campaign; it cannot replace it. A thousand papers in a thousand towns may interest—really interest—but five hundred renters of film. The same amount of time and money spent in getting into the trade press will reach all exhibitors in all parts of the country if the proper mediums are employed. The display in the press book many not be so great, but the results will show on the ledger.

And it is not sufficient to get matter into the paper. It must be matter that will "pull." It must be stuff that will interest; that will give the reader either a desire to see the production or to book it or else form and strengthen the belief that Dash films are the best because the company is the most alert and progressive, has the foremost players and the best writers. It must be cunningly written by an expert and not dashed off by any word-slinger. Herein most press campaigns fail. Even when the desired medium is reached the stories are not planned to interest.

No longer can the fact that Miss Dashie Blank fell a thousand feet down the face of a cliff, "and though badly injured pluckily insisted upon finishing the scene, the last in the five-reel production of 'Home at Last,' which Director Jones is finishing for the Smith Company" influence persons in either Miss Blank or the production. Too many ladies have fallen over cliffs. The exception is the lady who does not.

The real press work must first of all be readable, free from an excess of adjectives and praise through inference rather than through direct statement. It must be calculated either to support the brand or to rouse interest in a particular production (which indirectly benefits the entire product of the firm), and the less it looks like an intentional puff and the more it resembles the bona fide news items of the publication the better the effect and the stronger the drawing power of the paragraph.

There are few really great press agents; there are not many good ones, but they may be measured by results and not by the yardstick and the factors of results are:

Mediums.
Pull.
Interest.

The best press man is born, rather than made, but he still must be educated and if possible he must have served on both sides of the fence. As a press agent he must have learned to write. As an editor handling the press work of others and passing or refusing copy he should have learned what will and will not go. Such a man will cut out the excess of adjectives himself and let the copy run through uncensored instead of trying to find out just how much he can get through. The two-inch paragraph that gets through as written will do a firm more good than the half column that has been cut down in a hurry from a page story. The real press agent writes for publication. The footage man writes to please his employer.

In production the director who makes ten reels in five weeks and never makes a good one is costly, where the man who turns out four good reels in the same length of time, each of which helps to build the reputation of the brand, is a good investment. It is the same in press work. Disregard footage, do not over-value column stories in the Backwoods Bugle and the Crossroads Eagle. Look for results, not footage.

---

## PATHE ACQUIRES "ARSENE LUPIN."

Pathe has acquired the picture rights to "Arsene Lupin," the famous Frohman play which enjoyed such a long run on Broadway several years ago. The cast and producer will be announced later.

## Competition Keen at Fort Bragg, Cal,

### Town of Three Thousand Inhabitants Supporting Three Motion Picture Theaters.

FORT BRAGG is one of the most interesting of the small seaport towns in northern California and has a history that dates from the early days when a fort was maintained there. It is in the center of a great redwood lumbering region and is almost entirely dependent upon this industry for its existence, the "back country" being but sparsely settled. Business is conducted there in a big way, lumber being sold largely in cargo lots; and, while the population is probably less than three thousand, there are twenty-eight thirst-quenching emporiums, not counting the soda fountains, and three moving picture houses—all striving eagerly for business. The managers of the latter confide individually to the visitor that the other fellow is losing money rapidly and must soon quit, and each makes it plain that there is room for not more than two houses.

UNION THEATRE

Union Theater, Fort Bragg.

Sequoia Theater, Fort Bragg.

The Union theater, conducted by Phil. Brubeck, is the most centrally located and has been established for five years, having been conducted all the time by the present owner, who at various times has conducted shows in nearby towns in conjunction with the one at Fort Bragg. This house is named after the lumber company which virtually controls the destinies of the town, and has a seating capacity of about four hundred. At the present time a regular Mutual service is being shown at ten cents. Mr. Brubeck is cooperating with the management of the Sequoia theater and "transfers" are given from one house to the other, reducing the price of admission. A Powers Cameragraph No. 6A is installed in the operating room, which is especially well equipped for a theater of this size.

The Sequoia theater, at Laurel and McPherson streets, is conducted by W. E. McFaul, a man with wide experience in the amusement field. Mr. McFaul was formerly in business in Fort Bragg but left for a time and only recently opened the Sequoia. This theater is well named, being in the great redwood or Sequoia timber belt of California. The house has been conducted almost steadily since 1908 under different managements, and not long ago was remodeled and enlarged. It has a seating capacity of four hundred and boasts a small balcony, a ladies' rest room and a commodious office in front with a fireplace that assists in heating the house in winter. A motor-driven Simplex machine is installed in the operating room, where there is also a mercury arc rectifier.

Mr. McFaul is showing the serial, "Who Pays?" featuring Ruth Roland, and is meeting with great success with this as Miss Roland was a former resident of Fort Bragg, residing there for several years. Some of her relatives live directly across the street from the theater and she is known to almost every resident of the town.

The Dreamland theater is the largest house in Fort Bragg and was used originally as a skating rink. Seating facilities to accommodate about four hundred persons are regularly installed, but at times as many as eight hundred persons are cared for. It is conducted by Tom Kuhn, who has been in the amusement business for the past ten years and who has the assistance of his wife and daughters when it is desired to put on vaudeville sketches. A regular program service is being used most of the time, supplemented by choice features. Mr. Kuhn attends to his own operating, using a Power Cameragraph No. 6A, and is an expert in this work.

Considerable advertising is done by the managers of each of these houses through the medium of billboards and handbills, as well as by personal solicitation, each having a wide acquaintance. Films are now secured without difficulty, the completion of a railroad to Willitts some time ago making shipments more frequent. Formerly they had to be sent by steamer or by stage from San Francisco. The local license fee is considered reasonable, being $30 a year.

Dreamland Theater, Fort Bragg.

---

### ARRANGEMENTS FOR VITAGRAPH DANCE.

Although the monster ball and entertainment to be given by the Vitagraph Players at McLaughlin's Bayside Casino, Sheepshead Bay, Brooklyn, N. Y., on Wednesday, October 27, for the benefit of the Hospital and Sick Fund, is over a week distant, everything is in readiness for the occasion. The committee, headed by "Vic" Smith, report that over a thousand tickets have been disposed of, with the prospect of doubling this number before the 27th. Besides the Vitagraph Players, members of other prominent film-producing firms will be present, as well as a number of well-known stars of the speaking stage. In addition, there will be a contingent of the players' friends from a number of the surrounding towns. The completed arrangements include vaudeville acts by Vitagraph stars and a program of old-time numbers to which the players and their friends will dance the Lancers, old-fashioned waltz and barn and round dances in vogue twenty years ago.

# Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

## Before It's Too Late.

UNLESS you live in one of those places where flea catching is one of the favorite indoor sports, you cannot realize that the present efforts of the Keystone and Essanay companies to prevent pirate editions of their Chaplin films is not going to cut much ice unless the exhibitors themselves work with them, and the exhibitor who wants to stay in the business needs to help these companies in suppressing this nuisance because it seems that we are coming back to first principles and the time honored game of "duping" is going on again.

"Duping" is an excellent descriptive word; for both the exhibitor and his patrons are duped. The exhibitor thinks he is saving money when in reality he is losing business and the patron thinks he is going to get something that he does not. Last night we dropped into a theater on Market street, Philadelphia. Probably by the time this gets into print the name of any theater will do, for they will probably all use A Mix Up just as Ambition traveled about the whole route from the ferries to the City Hall. A Mix Up is like Ambition in that it is made up from cuttings from Chaplin comedies, but the point is this. Some of the scenes had been duplicated and re-duplicated to the point that the scenes in Dough and Dynamite in which the baker prints a floury hand on the back of the dress of the boss' wife had lost so much color that you could not fairly see the imprint of the hand. A friend with us, who traces back far enough to know such things, said it must have been about a fourth print. In other words a duplicate negative had been made from a Keystone positive. From a print made from this a second fake negative had been printed and from a print of this another negative had been made. Whether it was second, third or fourth it was unfit for exhibition.

The stuff is announced as a Chaplin "revue" and the man who made it declares that he can use 997 of any thousand foot print and defy the copyright law. If he gets away with it, the country will probably be flooded with dupes. If an honest manager pays $50 for the use of prints from the original negative, his opposition can pay ten for a junk copy, run it the day before and get not only the first business but create the impression that the subject is a poor one. And we shall have Pickford revues in which Rags and The Eagle's Mate and all the rest will be presented in such a jumble as will turn the mental stomach of any right minded picture enthusiast and you'll have to educate your public to the knowledge of dupes. It will put the general business on too great a handicap. It will put many houses out of business, if permitted. Help to keep the business clean by refusing to book dupes and also by helping to locate pirate prints.

This is not written at the instance of either Essanay or Keystone. They will not know about it until you have read it, too. It is written as a word of warning against a condition that presently will become intolerable.

## Who Wants the Autogobile?

**It will be remembered that the Autogobile advertising wagon was started from Gardner, Mass., in a general westerly direction last spring. Steve Farrar took so long to use it that it was almost forgotten. The Autogobile, which eventually is to reach Charles Chaplin, is now in the custody of Joseph C. Hewitt, Casino theater, Mt. Carmel, Ill. It will be turned over to the first exhibitor promising to pay the freight, use it and pass it on to the next in line. Write Mr. Hewitt direct, please.**

**Incidentally Mr. Hewitt sends three issues of The Photoplay News that were run before a smallpox scare shut things up. He says he is going to revive the sheet presently. The foreign advertising is all complimentary and he says that this made a lot of friends for the house as well as paying for past favors. The sheet was issued by "M. A. Nager." If you'll take away the periods and run it together you'll get the idea. It was run much on the lines of Steve Farrar's paper for the two sets of theaters are sister houses, but they are not the same stuff worked over and there seems to be a pleasant rivalry between the two managers. We hope to see both weeklies started up with the cold weather.**

## Things to Be Done.

E. C. O'Keefe, of the Regent Theater Company, Billings, Mont., sends in his first program and this comment:

> I am sending you herewith a copy of our house program, "Feature Facts," for your scrutiny. You will recall, I sent in a few bits of advertising matter when I was running "The Luna." Since then, we have closed "The Luna" and have the Regent and Majestic theaters, both new.
>
> This is my first attempt at a regular program and we intend to issue it every week regularly, for the two houses. No doubt you will find many errors or places where a decided improvement could be made and we will appreciate any suggestions you may offer.
>
> This first one covers 12 pages but our next and those following will be only 8 pages. Do you think the ads we have put in are well placed? We did not want to overdo it, although we could have placed several more pages. We run only features in both houses and I figure that the best way to do is to pick out the one feature that looks like the winner of them all for the week and boost it strong. Do you think this a good idea? Of course, I would not neglect the balance of the program. You will note I have boosted "The Rosary" strong in this issue, as we are raising our prices on it to 25c. and want to boost it all we can. We get 25c. quite often, whenever a feature warrants it. Our regular price is 15c. straight.
>
> Thanking you for your opinion regarding this and hoping we will be able to work up a house program that will even make George Carpenter of Real Reels take notice, I remain.

Since we've been asked, we think that it is a mistake to have started with twelve pages knowing that a cut to eight would come the following week without at least a very prominent explanation. To go back in size the second week is to suggest a failure, and there is no reason why Feature Facts should fail. As can be gathered from the last paragraph of the letter, Mr. O'Keefe is one of the live wires in the Carpenter territory and he has gotten out a mostly good program.

It must be confessed that here and there the days are not dated as they should be and probably will be when the more important matters are straightened out. More importantly, there is no resume of the program. If you read all of the program you know what they will have, but you cannot see at a glance that they will have a certain subject on a certain day. In an eight page form, it would be an excellent thing to take pages four and five (the double middle page) and give the classified programs here. The double page is suggested in order that the two house programs may be linked together by a rule border that encloses the two pages and not a rule border for each house program. This will lead the man who turns to page five to look at page four as well. This program should be run by dated days in regular order, and with features it is possible to give each title a big display type line, then give the cast and a couple of lines of information about the film in eight point "run in," which means as a single paragraph and not as tabulated cast and separate paragraph. On the lower half of page eight divide the space between the two houses and give the underline for the next week. Above that give the underline as far ahead as possible but without specific dates and with an introduction of perhaps a hundred or a hundred and fifty words. Keep the editorial talk on page three as it stands at present, then use the rest of the paper for film notes and comment on the week's releases at the two houses as their relative importance may seem to warrant.

And by all means pick the strongest subjects for the biggest boosting not alone because it pays to center on some definite object, but because there is less danger of slopping over on a mischance. It may be that there will be two of equal worth some weeks, but do not boom more than two and if you cannot get your people in every night, try to get them in on the advanced admission nights, not so much because you'll get more money as because then the occasional visitor will see your best offering and be more apt to become a regular.

But two foreign advertisements are used; one page in all. Two more pages of advertisements would probably permit the size to be raised to a sixteen and if the patrons are made to realize that these advertisements pay for the extra space in which chat is given they will not object. We want to see coming issues. Meantime Mr. O'Keefe might write R. B. Wilby, Strand Amusement Co., Montgomery, Ala., for a copy of the Post. It is worth study.

## A Syndicate.

The Movie News (which we like except for the name) is growing. It is now supplied to seven theaters in Virginia and the Carolinas, only a few pages having to be lifted to get the local stuff in, the rest being general matter that runs in all editions. This is a capital scheme where the management, as in this instance, is sufficiently generous of space for the local house matter. Too often the syndicate paper gives only a single page of local matter. In the News each house gets what it needs.

## Another Newspaper.

The Duluth (Minn.) Photoplay News, published by Thomas Furniss in the interest of his Rex and Lyric theaters, is the newest Vol. I., No. 1. It has a page fourteen by twenty-one, which is rather too long for the width, as so many of these special newspapers are, principally because they print on calendered paper and the paper does not fold well. Good news stock is both cheaper and better. There is a half column appeal for a local charity, but the rest is all film stuff, the only house stuff being a sound double column editorial. There should be more local talk. That is what interests most. People want to read about film, but they find themselves more interesting than the best films and want some gossip, too. There should be more local advertisements, too, both display and classified. The paper makes an excellent start, but more variety should be given the reading in a newspaper form.

### Book Marks.

W. N. Allen, of the Vaudette, Tacoma, sends in some book marks These are slips of thin card 2½ by 6 inches. At the top of a U shaped cut is made an inch wide and two inches deep. This is to be slipped over the left leaf to hold the marker in place. The stock sent is red card printed in black with the advertisement of the house and the slogan "Where friend meets friend," which is printed on the cut out tab to give it greater prominence. It is handy for the school kiddies as well as others, and does nicely for a novelty.

### Elaborate.

One of the most elaborate programs is that put out by the J. H. Kunsky houses in Detroit. With eight houses contributing, naturally there would be a liberal outlay, but even at that a twenty page magazine form issue is something to be proud of. Each house gets one page for program and house chat and the rest is general stuff, well written and illustrated.

### A Good Creed.

It would pay if a recent issue of the program for the Regent, Buffalo, had contained nothing but this:

> Not alone are we responsible for your
> entertainment while within
>
> THE REGENT
>
> but your comfort, health and safety
> as well

That's a creed that will cover every factor in any house. The Regent used it boxed in as part of the inside front cover. We would run it every issue on the outside cover and make it part of the trade mark. It comes in the first anniversary issue of the house. It is a year old in age, but a century experienced in showmanship.

### Visiting with Mr. Bleich.

It pays to advertise. We wondered what had become of George A. Bleich and his always interesting advertising and right away he bobs up to tell us that he is still running the Empress in Owensboro, Ky. He adds:

> There isn't any "coming back" to it; I haven't "gone" to the rear that I know of, the best proof of which is the biggest season I have ever yet experienced.
>
> Every man, woman and child in "Giles" county knows the Empress and patronizes it freely, for which I am most thankful. I attribute a good deal of the success to the fact that I am now working nineteen hours (about) in the day, to where seventeen or less sufficed in former times.

We would point out to Mr. Bleich that there are people outside of Kentucky who are interested in his stuff, but that we cannot tell them about it unless he thinks to send it along.

Mr. Bleich is dropping to some extent his personality advertising, contending that it has been done for some time and that something else can be found to replace it, but we are not so certain about that. There was something to each advertisement that had a tang to it; that meant something more than a mere polite announcement. Now and then it shines through as when he announces that a fewer number of performances will be given on a certain day because it takes longer than usual to run the film properly. That is the Bleich personality, though it is not signed.

### Favoritism.

A midwest manager is up against a peculiar proposition. It is a law of the State that any person attending an amusement on Sunday shall be fined $10. In the downtown section are seven houses that have run without opposition seven days a week. This manager has a suburban house about a block from a certain church, the pastor of which threatens to invoke this law, which has been on the statute books since 1854 but which has seldom been observed. The minister doesn't care about the other seven picture houses that stay open. He is interested only in closing this one house that he thinks will interfere with his own attendance, and therefore the contribution plate. He knows that pictures are vicious because he has read so, but his knowledge seems to be all hearsay. He is very evidently sincere in his statement that he will cause each person attending the theater to be arrested and fined and naturally no one wants to pay $10.10 to see pictures and then get arrested before the program has been run through. The manager wants to know what to do

We think that we would get the other theaters to interest the powers that be in convincing the minister of the error of his ways. If they refuse to act, we think that we would open some Sunday with a small audience hired to be arrested. Then the next week we would require the city authorities to arrest the audiences of all other theaters or sue to compel them to do their duty. We would make what is inelegantly termed such a "stink" that public opinion would require the law to be held in abeyance until repealed. Seven theater owners can come pretty close to putting on the political screws if they want to. Make them want to.

### Unfair.

We do not know what the Canadian rulings may be as to trade names and common law, but there should be some way of getting after a Victoria, B. C., exhibitor who advertises a Universal program and announces his house a "The Home of Paramount Pictures." One of the bills at this house (the Victoria) does even worse. It says:

> Don't fail to see Carl Laemmle's
>
> FAMOUS PLAYERS
>
> in
>
> AN ALL FEATURE PROGRAM.

In the original advertisement the first line is in eight point roman and the second and fourth in about 40 and 36 point respectively. Here in the states we believe that an action in common law would hold as "Paramount" and "Famous Players," are the well known and firmly established names of business concerns and this is palpably an effort to profit at the expense of those companies.

### Growing.

The monthly program of the New Family, Adrian, Mich., has gone from twelve to sixteen pages to get in all the facts about coming attractions and yet it does not print a calendar that will show the monthly list at a glance. They give plenty of detail, but a single page program giving the dates and titles would be worth a few facts less scattered through six pages of program. The management writes frankly and convincingly of its more ambitious plans for the coming season but it does not mass the program where the value of many of the offerings can best be seen at a glance. No matter how much space may be devoted to the detailed program, whether you offer the program for a week or a month, put it prominently where it may all be seen at a glance and then more will read for details. That is what counts because it is more apt to "get" the man who gives but a casual glance. If he has to read too much, he will not, but if it merely means running down a column, he will read through curiosity and perhaps keep on through interest.

### Well!

The Third Street theater wants to speak real cross to the house cartoonist. He shows the interior of the theater with just one patron in the seats. It is a libel.

We spoke of a house in Buffalo that warned its automobile owning patrons when it started to rain. Before the paragraph was printed the Third Street had started to run this:

> MOTORISTS—ATTENTION!
>
> If any patrons arriving at the theater in an open motor car and with the top down, will leave their number with the ticket taker he will see that the top is raised and the car protected in the event of its raining during the time they are attending our performance. *No charge.*

That is even better and will be appreciated by those who do not want to hurry out into the rain to put their own tops up. The auto as a rival of the pictures must be counted upon and anything that will get the auto trade is helpful.

### Starting in.

A formal invitation to attend the opening of the Toy theater, Milwaukee, is printed on a marbled yellow paper in a rather difficult type. A solid color and a shaded letter would have been preferable. The shaded copperplate Gothic works more than nicely for invitations. The house takes its apt name from the owner, Charles Toy.

### Another Debut.

The Camden theater, Parkersburg, W. Va., has changed from a program to a "magazine" of the same five by seven size. The program is run on page three in a very neat arrangement, made possible by the fact that they use not more than two titles a day and generally only one. The second page of the first issue carries the poem that suggested one of the coming attractions and the back page gives film gossip. With the second page for house talk the arrangement is well devised, compact and eye-pleasing. It will stand watching.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00.

Moving Picture World, 17 Madison Ave., New York

## THE PHOTOPLAYWRIGHT

Conducted by **EPES WINTHROP SARGENT**

### INQUIRIES.

**Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.**

**A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.**

### Comfort.

THE GREEN writer stands a better chance than he realizes," suggested a close observer the other day. "He stands a better chance than ever because most of the good writers have tried photoplay, either openly or under a pseudonym, and have given up the game because the profits were too meagre."

There is much logic back of this argument. Many established writers are more than discouraged; they are disgusted and they will be hard to coax back. The man who keeps coming along is the man who will be around when the prices shoot up. The trouble is that too many of the promising beginners have also become discouraged and disgusted. The time will come when the man who can write stories in photoplay action will command the top prices rather than a man who once wrote a best seller. It's a long and weary wait and few are patient waiters, least of all those who got into the business merely because, as one correspondent expressed it, they want to make more money with less physical labor.

### Hunting Names.

Honest and true, the use of an editor's name instead of a company name does not help the sale of a script one particle. Sometimes it even hurts where the editor has left his connection and the company refuses to open letters addressed to him personally. Many writers are constantly fishing for names to write to. One company had an office boy who used to sign the rejection slips for the fun of the thing and he not only got a lot of letters, but one offer of a percentage if he would take the writer's scripts. Only lately we mentioned Daniel Ellis of the Lubin company. He definitely and specifically stated that he was not the editor, yet within three days of the publication of the item scripts began to come in addressed to him personally as editor. As a matter of fact the Lubin script room is under a commission form of government and there will be no editor, but each time any member of the Lubin staff is named scripts will be addressed to him direct and he will open them feeling that they have been sent in by boobs—and most of them are.

### Foolish.

If you are told that certain things should not be done and are done only by boobs, and if you are doing those things yourself, don't get sore and decide that the man who writes such stuff is a pup. That will get you nowhere at all. Argue that perhaps there really is some truth in the statement as wonder if perhaps this is not one of the reasons why you do not get ahead. We get all sorts of anonymous letters and clipings from persons whose feelings have been hurt by home truths. It does not bother us any save that mostly the letters are written by hand and take a long time to read, but we are sorry for the persons who blindly kick out because facts are at variance with their own practice. Don't get sore. Be open to reason if you want to get ahead.

### "Highest Prices."

Not long ago a new editor announced—as all new editors do—that his company would pay the highest prices for the right sort of material. We printed the note suggesting that the company had previously entertained some rather peculiar ideas as to what a high price was. Now the editor, already an "ex," writes:

> Since I was editor, I paid $50 for one 3R, $40 for a 3-Reel, the highest prices ever paid. $25 was next highest, and $10 the common price.
>
> I hope the time will come when the decent writers of this country will band themselves together in a trust that will make the producers wear strong glasses. But, as you say today, if men will take Editor's jobs for $25 what is the hope for men who have made serious study of the business for years?

And there you are. "Highest prices" in this case does not work out at $25 a reel. And then some readers of this department want to know why we do not have more market notes! They want names to send out to, and when they get stung by these addresses they raise wails that disturb the fiends in hell.

The time will never come when there will be an author's trust. No such thing is possible. But right now there are corners in brains and originality.

Pick out the magazines that have the best stories and you'll have a list of the magazines that treat the author best. Pick out the film companies with the best releases and you'll have the companies that offer the best pay or as good pay plus decent treatment.

Payment is not always made in money. Sometimes the author would rather sell where he gets the best treatment and a fair price than tie up his story for six months in the hope of getting ten dollars more a reel when he does get it.

Time was, in fiction writing, when a story would be paid for on publication. It might be a year or more before the accepted story was published, but it was the same way all over and there was no use in making complaint. But some *did* make complaint and some editors were clever enough to realize that there was something back of the kick. They were shrewd enough to realize that a check today was twice as big as a check a year from now. By the time the old line men woke up, they were getting the seconds, the rejections of the live wires, and the reputations of these live magazines had been made. They not only got stories reasonably cheap, but they got the pick of the lot.

It is getting to be the same way in the film business. The companies that pass on stuff within two or three weeks, that pay promptly and with fair generosity are getting the pick of the market. The companies that pay from five to fifteen dollars a reel are mostly getting from second to tenth grade stuff. Authors can never manipulate a trust, but the companies can get corners on brains and some of them are doing it while the others sleep. They are paying $50 and upward for stuff, and they are paying it promptly. Other makers who pay the same prices but who take from six months to a year to make up their minds get the stuff that authors have tried elsewhere and have failed to sell. They are willing to let it lie for a year.

Today "highest prices" are in the vicinity of $100 for one reels and from $50 to $75 for additional reels. Few are paying those prices, but a good average price hangs around $50 a reel and the author who takes less for a reasonably good story is not only spoiling business, but he is cutting his own throat. And a lot of times $25 a reel is taken where more would be given were a demand to be made.

Right at the present time two great faults menace the business. One is overproduction and the other is a dearth of good stories, particularly in the shorter lengths. Overproduction will care for itself presently, but there will be no more ample supply of good stories until the people who really can write good stories are assured a proper and renumerative market. No man who can get $50 or more for a short story of less than 5,000 words is going to write plays instead. With a fiction story he can offer to perhaps a hundred good markets and still have several hundred lesser markets if the story fails there. If he writes a play there are about six good markets, perhaps a dozen uncertain ones and some others about which there is no uncertainty whatever.

The law of supply and demand is inexorable. In time the demand for better productions will create a demand for better scripts that inevitably bring an era of better prices, but authors can help things along by not taking $25 for stories that are worth more. As the editor quoted in the begininng of this article writes:

> I am done with ——— Company—thank God! I will no longer be mailing letters to my fellow playwrights,—
>
> I am pleased to say your drama is excellent, but would require rewriting. We send you herewith $10 for the story. Should you have more, we would be delighted to read them—etc.

### Not Wholly True.

Remarks a correspondent:

> In a recent issue of THE MOVING PICTURE WORLD, one correspondent had the nerve to say that the directors and inside men were supplying all the stuff. Where did that party get that idea? If they were filling the demand, why is it one of my photoplays was accepted? Will they answer?

No. Staff and inside writers are not writing "all" the plays, but they are writing more than half and for no other reason than that the free lance writers seemingly cannot fill the bill. If the free lance writer could fill the bill, there would be few staff writers, but authors who really can write photoplays, even the sort of photoplays that get on the screen, are so few that when a studio finds a man who can write to their style, he is likely to get a job or a guarantee.

The manufacturer would prefer a wider ranger of stories, but he cannot get them and if he *must* accept the old themes, he prefers them to be written by a man who can at least give him a good working script, and who can be depended upon to deliver the scripts on time, when they are wanted and just how they are wanted. The staff writer knows the little tricks that save money without letting it show on the film. He knows the director he is writing for and shapes the story to his particular fancies. He can, at a pinch, deliver a story in three or four hours. It might be weeks before such a story would come in and then it would have to be reconstructed.

The staff and inside writers are not trying to "hog" the game. Some of them would prefer not to be staff writers, for that matter, but they are necessary until such time as the mass of outside writers come to realize that every mess of drivel they evolve is not a masterpiece. Either the generality of "outside" writers do not know how to write or have such a contempt for their game that they do not half try.

Just this afternoon a man who was put into an editorial job over night wrote in a personal letter:

> One of my duties is to go over the stuff that piles in, though we have never advertised for scripts. It is all new to me and such a disappointment. Now and then we get one that is splendid, but on the average I did not believe that such a

> mass of absolute rot could be written. I know you've told me time and again that not one author in a hundred could write what was wanted, but I never supposed that they wrote such awful stuff as they do. Before this I've seen only studio scripts and I never realized how much they must have been changed to make them producible.

That's the point of view of a man who has been writing for forty years, who has been familiar with produced scripts but who never, until lately, had seen the stuff that comes to the editor's desk day in and day out. And that is why, still, a majority of the stories screened are written by insiders. The rejections are written by those who approach their work in a spirit of overconfidence and who accept the statement that script writing is easy. Just this morning a man wrote that he has been doing editorial work for various newspapers but wanted to do something "easier and more profitable." All he wanted to know was the form in which scripts were to be written. He knew the rest. He is one of the reasons for the studio writer.

### The Earmarks.

"I got one out of this bunch," remarked the editor of one of the licensed companies. "Sent her $75 for two reels. I could see from the synopsis that there was a story there, so I did not read it all but turned to the action. She writes pretty good action, too. You can see she has had experience."

There you have it in a nutshell. The first few lines of the well written synopsis proved the story, so the action was read. The action was good, so it was seen the author had had a lot of practice. There were probably more than a hundred scripts in the "bunch." One looked like a real script and proved to be such. Get the experience and you'll get the checks, but let experience teach you, also, what not to write.

### The Wrong Idea.

Every now and then someone seems to take an especial glory in the fact that he is a self-made author. One such writes:

> It was in the spring of 1912 that I made my first venture into the field. At that time Lubin sent me a form sheet, consisting of four pages. May God bless the man who sent it, for I don't know where he got my name and address.

Then he tells how it took him three years to write twenty plays, the last of which he sold to the American. Later he says:

> Many ask you if such and such a book or school will help them or better still, show them how to sell plots. I have never favored any of these as aids to success. I look upon them as a stumbling block. Never have I gazed upon a book on photoplay writing, and I'll be ——— if I'm going to start now. Not since I have been able to sell a two-reeler and receive such encouraging letters from men and women like Reynolds, of Fox Features, or Grace Everson, of American, or the editor of the Coquille Film Co. The old Lubin sheet has been my only guide and shall be for some time to come.

Here is the usual contradiction. The author says he has had no help and needs no help, yet he admits that he was started by the old Lubin form sheet of 1912. More than this, he is proud to say, he does not need. Books and schools are alike useless.

Our correspondent is wrong. Photoplay writing cannot be taught, but the rules for that writing can be imparted, and he who would write must, in some manner, come into possession of those rules, either through experiment and study or by reading or taking a course.

We do not object to "schools" of photoplay writing because they are schools. We object to them because they are not schools in the true sense. We object to them because they teach the hurtful belief that "anyone" can write photoplays. We object to them because they lie to their pupils as to their progress and assure them they are making advance in order to coax further remittance from them. We object to them because, once they have obtained their pupils' money, they turn loose upon the studios a mess of untrained writers some of whom hold "diplomas" and all of whom have been personally assured by their "teachers" that they have graduated and are now fully competent. We do not fight the schools because they are schools but because they are mostly conducted by lying grafters.

We do not object to text books. To the contrary we not only have written a text book but we recommend the books of others that are really helpful and informative, and worth their price. We do not recommend a sixteen page book that sells for two dollars or a few staple-bound typewritten mimeographed pages that sell for two dollars when there are better and more authoritative books on the market. We do recommend books; not alone recommend them but declare them to be essential to success, but we do not endorse the methods of those who seek to sell their books through false and misleading statements. Such books as those written by Esenwein and Leeds, Philips or William Lord Wright are helpful and necessary. They make easy the path of the novice by pointing the way, but they make it easy only in the degree in which the author can understand and assimilate the advice and suggestions therein contained. And in mentioning above certain authors we do not mean to suggest that these are all of the good books. To the contrary there are several others, but these are the leaders because they are planned as text books [illegible] own and the Esenwein-Leeds [illegible] in use as text books in certain general colleges and schools having this course in their section of English Literature.

Some text book or guide of some sort is absolutely necessary to rapid progress and valuable in proportion to the degree of exactness of statement and extent of information. To argue that it is praiseworthy to ignore the teachings of books is to class with the man who learns to spell from the newspapers instead of from a spelling book.

The correspondent quoted above admits that it was the Lubin form sheet that led him to take up photoplay writing and gave him his initial instruction. This was two pages and a third of suggestion and a page and two-thirds of a sample script. The much larger Technique of the Photoplay by the same writer he disdains. Why? If the form sheet was helpful surely a book of 176 pages of information and illustration should be of greater aid. No single book has ever *made* a writer out of an incompetent, but any good work on photoplay writing will aid a person possessing the necessary mental qualifications to shorten the term of his apprenticeship and at the same time produce a better grade of work.

We have found success in photoplay and came to the work from fiction writing, but so late as last year we were still able to be helped by other books and found in Professor Neal's work on short stories many new and helpful ideas and others that while not new were so clearly expressed that we gained new and more ample understanding. Other trained writers have said the same thing. They knew the facts of which Professor Neal wrote, but they never had so clearly expressed them mentally. The real writer is the man who accepts all the aid he may receive and looks for more.

### Time Jumps.

Lots of stories that might otherwise be good are spoiled because there are so many time leaders required. They are bright and clever, but a time leader must come every four or five scenes if the story is to be intelligible. Few stories can survive this handicap.

And many of these stories can be twisted around to escape a majority of these leaders if only they are told in another way. We saw a story the other day that had eleven time leaders. Slightly changing the story itself and rearranging the sequence gave a story with but two intervals of time requiring leaders, and sometimes whole runs of two or three scenes each can be condensed into a single leader.

Take for instance the old story of the Irishman in the cigar store. It might run something like this:

1—*Cigar counter*—Jim behind counter. Pat comes in—lights his pipe—exits.

*Leader*—The next morning.

2—*Cigar counter as in No.* 1—Pat comes in—lights his pipe—exits.

*Leader*—The next morning.

3—*Cigar counter as in No.* 1—Pat comes in—lights his pipe—exits—Jim shows surprise and interest.

*Leader*—The next morning.

4—*Cigar counter as in No.* 1—Pat comes in—lights his pipe—Jim about to speak—changes his mind—Pat exits.

And so it might go for fifteen or sixteen scenes and then—

*Leader*—The next morning.

18—*Cigar counter as in No.* 1—Pat comes in—lights his pipe—about to exit—Jim stops and questions him—Pat blows smoke in Jim's face—Jim coughs—Pat says—

*Cut-in*—"I'm a regular customer. I light me pipe here every morning." Jim faints—Pat exits unconcernedly.

On the other hand this might be drawn in and handed in this manner:

1—*Cigar counter*—Jim behind case—Tom on other side—Pat enters—lights his pipe—exits—Tom looks at Jim inquiringly—Jim says

*Cut-in*—"I don't know who he is, but he comes in every morning to light his pipe."

Tom laughs—exits—Jim looks puzzled.

*Leader*—The next morning.

2—*Cigar case as in No.* 1—Jim at counter—Pat enters—lights pipe—about to exit—Jim grabs him—rather rough—Pat indignant—says

*Cut-in*—"Tis a fine way to treat a regular customer!"

Jim taken aback—slightly apologetic—wants to know what Pat buys—Pat blows a puff of smoke in his face—says

*Cut-in*—"Sure, I light me pipe in here every morning, regular."

Jim staggered by the announcement—falls back—with much dignity. Pat relights his pipe—exits.

Here the leader gives the same suggestion of repetition, but not only that. It saves footage for the real story which now can be built upon the incident. Suppose you try to see what you can build on that starter, just as an experiment, but please do not send it in.

### Profitable.

It is better to be a success than an unappreciated genius. Be practical.

### Pedigree.

The editor does not care who your grandfather was, so don't tell him. Show him what *you* are.

### Commercial.

It is hard to see your brain-children slaughtered, but didn't you raise them to sell?

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

By mail postpaid. **Add ten cents if registration is desired.**

Address all Orders to

**THE MOVING PICTURE WORLD**

17 Madison Avenue, New York City

# Projection Department

**Conducted by F. H. RICHARDSON**

## Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

## Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

## Question No. 107.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

*Suppose you had a steep pitch in projection and your manager wanted the keystone effect eliminated. What would you do? Would the elimination of the keystone effect correct all the other defects due to steep pitch? What are the other defects?*

## Roll of Honor on Question No. 101.

The Roll of Honor on Question 101 consists of Joseph H. M. Smith, Fort Worth, Texas; M. W. Larmour, Waco, Texas; T. Glucksman, New Orleans, Louisiana, and Bert Meester, Hobatd, Indiana.

Brother Smith set forth with considerable detail a plan of his own, which, while it has considerable merit and covers some things very well, still it does not, I think, take care of the breakage matter in the best way.

I have selected the reply of Friend Larmour as most completely covering the whole proposition.

## Reply to Question No. 101.

By M. W. Larmour, Waco, Texas.

The Question:

What, in your opinion, is the best form of condenser mount? Operators will please be careful in answering this question, as I intend presenting the replies to machine manufacturers, if there is a practical unanimity of opinion.

The Answer:

In my opinion the best form of condenser mount is one made heavy enough to act as a heat reservoir, and thus prevent the uneven expansion and contraction of the lens, which will very largely tend to reduce breakage. It should be so constructed that the lenses will be in line with the remainder of optical system and square with each other, and should be adjustable, so that the distance between the lenses may be varied. Another important item is that it should be so made that the lenses may be easily and quickly removed for cleaning, and that they always be held square with the rest of the optical system, as well as the two condenser lenses being held square with themselves. It should be well ventilated, but all vent holes should be masked so that no light can escape. Another decided improvement in condenser mounts would be one so constructed as would enable the use of either two or three lens combinations; also lenses of different diameters. These two things would greatly aid operators in suiting their lens combination to local conditions. With a suitable three lens condenser combination a great deal of chromatic aberration can be eliminated, and with an arrangement to swing the slide carrier out of the way while projecting motion pictures, as with the motiograph, one is able to utilize a larger percentage of the light.

## Tampa, Florida.

M. Nosti, Tampa, Florida, says:

> Enclosed find copy of law which will be in effect January 1, 1916, under the provisions of which operators will be examined. And now a few words concerning conditions in this city. We have eight motion picture shows, and a fifty thousand dollar house under construction. Six of these theaters charge ten cents, and two charge five. Seven of the houses employ union men, and the other theater, the Kinedrome, employs two non-union men. In the other houses, except the Grand, the union slide is shown at every show. Projection is fair in all the theaters. We recently organized a school for members of Local 321, and every operator member has a set of Hawkins Electrical Guide, and the last edition of your Handbook. In conclusion let me say that I can heartily recommend the Handbook and the Hawkins work to those who wish to improve in the art of perfect projection. It may be of interest to you to know that the recent contracts of Local 321 have been favorably received. We, the members of Local 321, wish to express our best wishes to you, and the Moving Picture World, and trust that you will continue to boost for improvement in projection.

Now here is a local that takes the right view of matters. It does not sit down on its tail and howl at the moon. It has no particular fear that the non-union man will absorb all the knowledge, because its members have equipped themselves with the Handbook and the Hawkins work, and therefore have at their finger ends the technical end of things, the study of which, combined with practical experience, will keep them far ahead of any fear of competition by outsiders. I cannot too heartily commend the course of the local in establishing a school for its members. It is the right thing to do. Up to date the surface of projection possibilities have hardly been scratched. The operator who thinks he has mastered his calling has several more good, big, large, life-size thinks coming. The business is new. We are learning every day. As to the contracts being favorably "received," I could not be quite sure of the brother's meaning, but I presume he means that the contracts have been favorably received by the managers. My compliments to the members of 321. As to non-union men, if they are real operators—that is to say—if they know their business sufficiently well to be admitted to the local (I am informed that this is not the fact), it is to be hoped they will see the foolishness of their course, and mend their ways. The lawyer who remains outside his union (Bar Association) would not be alowed to practice in the courts at all. We cannot apply this sort of thing to the operators—more's the pity. As to the law (it is a state law) it provides for an examining board to be composed of three members, "one of whom shall have some knowledge of electricity, one to be an expert on moving picture machines, and the third an electrical inspector or building commissioner employed by the city." The mayor of each city in the state is directed to, within sixty days of the passage of the act, appoint such a board. Applications for license must be accompanied by a fee of one dollar, and is made directly to the examining board. The board will designate the time and place for examination. The examination may be in whole, or part in writing, but shall be practical and elementary in its character, though sufficiently strict to test the qualifications of the applicant as to his knowledge of electricity. If the applicant fails to pass the fee to be returned, and his employer notified by the board. It is to be unlawful to employ any but a licensed operator, or assistant operator. The minimum age is eighteen years. No license will be granted to anyone who has not had at least one year's practical experience on moving picture machines, and in order to get an assistant's license, one must have served under an experienced operator for one year prior to making application for assistant's license. All machines shall be under the care and supervision of one person holding an operator's license, and this person shall be responsible for the proper handling of the plant, and the acts of his assistant. The penalty for any infringement of the law is a fine not exceeding one hundred dollars, or imprisonment not exceeding ninety days. There is to be an inspection of theaters not less than three times a year.

If the copy sent the editor is a complete copy of the law it certainly is remarkably complete for its length. It will be observed that the examination fee is only normal, and that is as it should be, though I see no reason why the dollar should be returned to the one who fails. He should be willing to take his own chances in passing. I would rather the minimum age limit be twenty-one, though, of course, in this day and age we have got to take into consideration the fact a boy is all too often forced out into the world to make his own way a considerable time before his moustache has sprouted. The qualification of applicants with regard to the optical end of projection is, in its way, equally important with knowledge of electrical matters.

## With Apologies to Brother Sargent.

Crockett Brown, Nashwauk, Minnesota, says:

> Enclosed find photograph of the float I rigged up for our Fourth of July celebration. This picture doubtless really belongs in the advertising for exhibitors' department, but I send it to you, as I have mentioned the plant several times in the projection department. As you will see by the photograph, I mounted the Brush plant on a one-horse wagon, dressed up a bit and drawn by a little Hudson roadster which was also decorated. I used sixteen, 60 watt lamps on the float, and two large ceiling fans, one at either end. We were on parade two hours in the forenoon and I left the lights burning and the fans running all the time. It made quite a hit. I got first prize, as well as some mighty good advertising. I gave away five hundred wooden whistles, three-fourths of an inch square by three inches long, which had my advertisement printed on all four sides. They certainly were popular with the kids. I let the plant standing in front of the theater during the evening, running until 11 o'clock, and it was, by a large margin, the brightest spot in town. In the picture the writer is seen standing with his brother's twin girls. The reason for the uncomfortable looking pose is, I wished to get my picture took without being on crutches, and thought I had them out of sight. You will note, however, that

> they loom up in the picture just back of the Hudson top. I will add that all I have accomplished for the past two years has been done from a wheel chair, having been unable to move a limb in all that time. This spring I took a turn for the better, am steadily improving, and hope soon to be able to walk again with some degree of comfort. I have never written the Advertising for Exhibitors' section, but will say that all I know about advertising I have learned from Mr. Sargent's department. I am not a natural advertiser, but depend strictly on the World and its departments. However, I am using a book ticket stunt, which I thought out myself and believe to be different from any other. It certainly has been a hum-dinger for me during dull times. When I find time I am going to send Mr. Sargent a sample, and thank him for his splendid hints on advertising.

Gee! Here I will have Sargent swelled up like a toy balloon. There will positively be no living in the same house with him for the next two weeks. Well, Brother Brown, you try and dig out time to send Sargent that stunt P. D. Q. According to your own admission he has helped you; moral: one good turn deserves another, and I am not a bit jealous. The float is certainly unique, but, above all things, the success Friend Brown has achieved ought to point a moral to others. Here is a man who, hampered physically, has achieved undoubted success in a small town motion picture show business. While some of the strong, healthy managers have sat on their haunches and howled about "poor business," this man, with his wheel chair and active top piece (no solid ivory there) has been *doing things.* My compliments to Brother Brown. I hope his expectation of complete recovery will be fully realized. By-the-way, there's real class to those twins. If that is the kind they raise up there, the girls ought to be all married before they are seventeen.

CLASS CIGAR
UNIQUE THEATRE
PHOTOPLAYS PROPERLY PROJECTED

### Law Overturned.

And now with regard to the law prohibiting members of the I. A. from contributing to newspapers, periodicals, etc. In the report of the By-Laws Committee of the Chicago Convention, page 246, second paragraph from the bottom, appears the following:

> "We further recommend that Section 41, on page 36, continuing on page 37, be eliminated, for the fact that many locals have been denied the use of the press to carry on successfully their various controversies."

Section 41, pages 36 and 37 of the By-Laws refers to the law in question. The recommendation of the committee was *adopted,* and *the law is no longer in existence.* This is official, and can be thoroughly depended on. If you have any doubts, look in the new green-covered, 1915, constitution and by-laws. You won't find it there, because it is no longer in existence. Individuals or unions may now write to whom they will, but *circular letters* sent out to other unions are, as I understand the matter, barred from publication in any paper except an official paper, which the I. A. may (or may not) itself publish later on. I believe it is but right and just that I publish this matter, since the Moving Picture World is directly affected and, therefore, directly interested.

### Several Questions.

T. Hoskins, Hancock, Michigan writes:

> Good operators being conspicuous by their absence up in this direction I would like advice on the following: (1) Are Gundlach-Manhattan 5-inch lenses the proper strength for a picture 130 inches high, 168 inches wide on a 77-foot throw? (2) What size and make of condensers would you recommend? (3) What is the proper distance between the aperture plate and condensers? (4) How far apart should the condensers be? (5) What is the proper distance between condensers and arc? We have two new Simplex machines, just installed, and use A.C. through two new Bell and Howell 110 volt, 60 cycle compensarcs. I am not an operator, but am absorbing knowledge as fast as I can, because, as I say, we have not first class men here. I see reference to your Handbook in the projection department. Kindly advise as to price and I will remit by return mail.

The second edition of the Handbook is entirely exhausted. No more Handbooks before the first of the year, I think. Cannot tell you what the price of the new book will be, but as low as we can possibly make it. As to high class operators, why, Brother Hoskins, possibly you are not paying salaries that will attract that grade of men. I am sure if you are willing to pay the money necessary to secure high class men they will be forthcoming. As to your questions. (1) Proceed as follows: first carefully measure the exact width of the aperture of your machine, using an inside calliper and a machinist's scale for the purpose. Then multiply the distance from the lens to the screen in feet by the width of the aperture in fractions of an inch, and divide this result by the width of the picture in feet. The result will be the E.F. of the lens required to project that size picture, as near as it can be figured. I could not figure the thing without knowing the exact width of your aperture, though presumably it is one of the new style, which are 29/32 of an inch wide. (2) For the length of lens you will have I would recommend one having a 2-inch opening, if you can get it. When you get your objective lens match up your condensers as per the table I am sending by mail. (3) Answered in the table. (4) 1/16 of an inch. (5) The distance will be determined by the size of spot and the necessary condenser combination.

### General All Round Boost.

G. L. McCann, Enid, Oklahoma, says:

> I have been sick for the past two weeks and the projection department was one of my friends who called to see me every week, while confined to my bed; in fact it was the only friend the doctor would allow me to see. Well, I climbed out of bed just in time to get a good job under a fine manager. In fact the boys here have a fine bunch of managers to work for. The members of Local 312 put on good projection, and I might add that projection is good in Oklahoma City, where Local 380 holds sway. I was over to that metropolis a few days before I went to the hospital, and found the Oklahoma boys to be a fine bunch. My brother recently visited Sherman, Texas, and speaks very highly of the men he met there. He went to stay a week but remained three, and he is talking about going back again, for he likes the men and likes the town. I am anxious for the new Handbook when it is ready. I have the old one and its great.

Brother McCann evidently is not exactly a knocker. I like reports of this kind much better than the other, but unfortunately I know the other kind are often all too true. My compliments to the Enid and Oklahoma City men. Let the good work go on.

### Omaha Universal Exchange Inspection.

A. R. D. Summerman, operator Star theater, Sioux Rapids, Iowa, says:

> Enclosed find thirty-eight patches made in the first installment of the Diamond from the Sky film received from ——— exchange, Des Moines. I think this is a very poor way for an exchange to do business. It is either a mighty poor excuse for inspection, or a kid's work—maybe a little of both. We run thirty to sixty-day Universal service, taken from Omaha, and do not receive that kind of junk. I have only made three patches in five months of this service. Have broken two sets of meniscus-bi-convex condensers in one week. Am pulling 40 amperes, 220 volts D. C., through two 220-volt rheostats hooked in multiple; Powers Six A. It is the first condensers I have broken in nine months. Could you give me the reason for the breakage? Enclosed find picture of the Star, also twenty-five perfectly good cents for a smoke—burn 'em up, old man.

STAR THEATER
SIOUX RAPIDS IA
STAR

Well, Brother Summerman, I don't smoke—doctor says I must not. I appreciate your good intention, however, and will purchase twenty-five cents worth of enjoyment in some other form. The thirty-eight patches have been referred to the head of the corporation controlling the offending exchange, with the suggestion that the manager be brought to book. The Universal exchange manager certainly is to be highly commended. If you have only made three patches in five months he is evidently sending his films out in good repair. My compliments to the gentleman; may his tribe increase. As to the condensers, if you have been using meniscus-bi-convex and they have just started to break, why there has been some condition changed. Possibly when you put in the last set they were of a focal length which brought the arc closer to the lens—just near enough to cause the breakage. I would suggest that in using high grade lenses you should by all means get an Elbert or Preddy condenser mount. They will fix the breakage proposition for you, and you ought to have one. In the picture of the Star Friend Summerman is seen just at the end of the billboard; probably the cloth in his hand signifies clean machines.

### A Caller.

W. H. Jayne, New York City, dropped into the office recently on the quest of information concerning South America. Brother Jayne had an idea that South America might be a good field for the motion picture operator. I have no direct or authentic information regarding conditions in South America with relation to the moving picture operator, but, in general the report is that, while that country offers a most excellent field for the man with a bank roll, it offers a mighty *poor* field for the English-speaking North American who goes there with only his two good hands and a trade or profession.

While in the office Friend Jayne suggested that operators who are troubled with cuts received while inspecting films could avoid this by putting a strip of adhesive plaster ½ inch wide by 1 inch long lengthwise on the ball of the thumb, and other strips on the fingers where cuts occur. This is one of the practical little things that help. Brother Jayne also sugested that instead of using a glass in the table top with a light underneath for patching film, the same purpose is accomplished by using a cigar box with one side out and a square glass in its top, the inside of the box being lined with white paper. I cannot vouch for this, but it looks reasonable, and the brother says it works fine.

### Projection in Nashville.

T. A. Denton of Jackson, Tennessee, writes from Nashville, Tenn., as follows:

> Am an operator in the Palace theater, Jackson. Recently visited Nashville and "took in" all the moving picture theaters. Here is what I found, and, Brother Richardson, what I say is real fact, and a statement of things as they are. The boys are trying very hard to get organized. They already have three theaters signed up and, I understand through one of the non-union men, are working one union man and one non-union man at the Crystal. The projection seems to be fair in most of the theaters, but in the Crystal they run Universal and Mutual program, five reels for five cents, and I must say they have the best projected picture in the city. During the entire five reels there was not a discoloration of light to be seen, and, moreover, it was one of the most brilliant pictures I have ever viewed. The house was packed to capacity, and I understand is the most popular theater in Nashville. At the Fifth Avenue theater projection was fairly good, except that the picture flickered badly. At the Strand there was a great deal of jump to the picture, and at the Electric the speed was too slow. At the Vendom theater projection was fairly good, but the picture overlapped the screen by about one foot. The local here is 626, I. A. T. S. E. I certainly do hope the boys will win out, because Nashville salaries are something awful, ranging from ten to fourteen dollars a week, and most of the operators putting on a good picture at those figures. The union men are most of them good operators.

Well, this is somewhat mixed praise, but the general verdict seems to be good, so far as projection be concerned. I wonder what the Nashville moving picture theater managers would think of the manager of some other business enterprise in which an equal amount of money is invested, the success of which depended to a large extent on the work of one man, who employed a ten-dollar-a-week-man to fill that position? Sounds rather absurd, doesn't it gentlemen? An investment of five, ten, fifteen, twenty-five or fifty thousand dollars, the income largely dependent upon the excellence of the picture upon the screen, and, in turn, the excellence of the picture dependent, to a large extent, upon the efforts of a ten-dollar-a-week man. Some class to that proposition all right. If operators' salaries in Nashville are only ten to fourteen dollars a week, I certainly join Brother Denton in hoping that the Nashville union will be able to, if necesary, force Nashville managers to increase that figure very materially—say to twice the amount, at least.

### Mr. Ghost.

W. W. Cardell, manager Princess theater, Wauseon, Ohio, says:

> Of late I have been troubled with a ghost in my titles—about the first three words in each line. Have lined my screen with the machine by placing a string on the lens and drawing it tight, and it measures the same distance at either end of the screen. My shutter cuts square, but still that ghost is there. On other side of sheet find diagram of throw and position of ghost. Kindly advise me as to how I can locate the trouble.

Presumably you mean travel ghost, but you have not told me what make machine you have. It looks as if your shutter was just a little bit off. Try moving it one way slightly, and if that makes it worse, move it the other way. I cannot tell you how to do it without knowing the machine you are using.

### Condenser Breakage.

Harry Fraser, Quincy, Illinois, says:

> Excuse my breaking in, but I am up against a snag, viz.: "condenser breakage." I am sure my condensers are not too tight in the mount, and watch for draughts, but still they break. Put in meniscus-bi-convex combination, and the meniscus broke within the first week. The machine is a Powers Six-A, and the condenser holder is the old style russia iron. I understand the Power Company has a new holder. How is it? Will the Preddy mount be guaranteed to stop breakage?

No, the Preddy holder is *not* guaranteed to stop breakage, but I think you will find it will come pretty near doing it just the same. I strongly advise its purchase. The new condenser mount of the Powers is much better than the old one. The breakage may be due to several causes. Possibly you are using a condenser combination of focal length which brings the arc a trifle too close to the lens. Possibly the ventilation in your lamphouse is stopped up, which creates excessive heat in the lamphouse, and therefore in the lens. Cannot very well tell you what the reason is without first knowing all conditions. Would suggest that you get an improved condenser holder, either an Elbert or Preddy, and examine into the other points mentioned.

### "Optic Projection."

Some months ago I had occasion to review a book, "Optic Projection," by Profesor Simon Henry Gage of Cornell University and his son, Henry Phelps Gage. From a somewhat hasty runing through of its contents I was not particularly impressed with the practical value of the book, though I could see it contained many excellent things.

Recently, however, in the preparation of my new book I have had occasion to consult various authorities on different subjects, among them "Optic Projection," the Professors Gage being recognized authorities on matters optical. A more searching investigation of that work disclosed the fact that, in some instances hidden in rather technical language, hampered by the metric system of measurement, and placed in isolated groups, instead of in connected form, there is much exceedingly interesting information of decided value to the moving picture operator, and I can recommend the addition of "Optic Projection" to the library of him who wishes to study the higher end of his profession. Its cost is $3.00, and, to the operator who really wishes to learn, the book is well worth its price.

## THOSE LIGHT RAY EXPERIMENTS*

### Some Interesting Data Worthy of Further Study.

### Part VI.

REMEMBER that this table should be considered in conjunction with remarks which have preceded it, as to working on the back focus under certain conditions.

We have the relative distances of conjugate foci and the amount of enlargement of the image of the object.

The object being the crater or source of light, and the image the spot on the aperture or the enlarged image of the crater.

*Diagram A* shows the points from which the distances are measured with plano convex combinations.

*Diagram B* shows the points from which the distances are measured with a meniscus-bi-convex combination. With the plano convex combination, X equals the distance from the crater to the curved surface of the back condenser, and Y equals the distance from the curved surface of the front condenser to the aperture.

With the meniscus biconvex combination X equals the distance from the crater to a point ⅛ of an inch in front of the convex face of the back condenser, and Y is equal to the distance from the center of the biconvex condenser to the aperture.

The essential difference between the meniscus biconvex and the plano convex is that there is less enlargement of the spot on the aperture with the former when the E F is the same in both cases.

The enlargement with both sets is equal to distance Y divided by distance, both in inches

When meniscus bi-convex condensers are substituted for plano convex we increase X by ⅛ of an inch and decrease Y by the thickness of a plano lens because the center of the bi-convex occupies the same position as the plane of the plano convex.

Example.—Plano convex X = 4, Y = 16, therefore enlargement equals 16 ÷ 4 = 4 times, so that the spot will be 4 times the diameter of the crater. Meniscus bi-convex X = 4⅛ and Y = 15, therefore the enlargement equals 15 ÷ 4⅛ = 3.83 times.

To use table No. 1, the enlargement we need will depend on the amount of amperage we use, knowing the distance Y, which is the distance the objective calls for between the condenser and the aperture, see table 2, we look for that distance under the enlargment head that we need, but we must choose it in conjunction with X, remembering that X is the distance between the crater and the condenser, plus the thickness of the lens, and that with the meniscus biconvex the enlargement will be a little less than what the table calls for, therefore the figures we need will be under a bigger enlargement. If with plano convex we needed four times enlargement, then with meniscus biconvex we could choose about 4½ times enlargement. A little examination of the tables will make this clear, and will show the advantage of using the meniscus bi-convex set where it is difficult to obtain a spot small enough and still keep the arc at proper distance from the lens.

| Condensers | | Equal | 2 | 3 | 4 | 5 | 6 ← Enlargement of Crater | |
|---|---|---|---|---|---|---|---|---|
| | | Inches | Inches | Inches | Inches | Inches | Inches | Inches |
| 5½-6½ | E.F. 2.9 | 5.8 | 4.35 | 3.86 | 3.6 | 3.48 | 3.38 | X |
| | | 5.8 | 8.7 | 11.6 | 14.5 | 17.4 | 20.3 | Y |
| 6½-6½ | E.F. 3.25 | 6.50 | 4.87 | 4.33 | 4.06 | 3.9 | 3.79 | X |
| | | 6.50 | 9.75 | 13 | 16.25 | 19.5 | 22.75 | Y |
| 6½-7½ | E.F. 3.48 | 6.96 | 5.22 | 4.64 | 4.35 | 4.17 | 4.06 | X |
| | | 6.96 | 10.44 | 13.92 | 17.40 | 20.88 | 24.36 | Y |
| 7½-7½ | E.F. 3.75 | 7.5 | 5.62 | 5 | 4.69 | 4.5 | 4.33 | X |
| | | 7.5 | 11.25 | 15 | 18.75 | 22.5 | 30 | Y |

Table 2.

---

*Copyright, 1915, by the Chalmers Publishing Co.

An important point that the experiments have demonstrated is that a large diameter or aperture lens is the most suitable type of lens for use with a projector.

With reference to the difficulties that may be encountered with the large aperture lens and the revolving shutter the following facts will be of interest:

The diameter of the beam of light at its narrowest part in front of the objective is in proportion to the distances between the condenser and aperture and the equivalent focus of the objective lens. That while it is the equivalent focus of the objective lens that determines where the crossing point of the rays in front of the objective will be, changing the distance between condensers and aperture changes the diameter of the narrowest part of the beam considerably. Increasing the distance between the condensers and aperture decreases the thickness of the beam at its narrowest part, and vice versa. So that increasing the diameter of the objective lens, thereby calling for a shorter distance between condensers and aperture indirectly increases the diameter of the beam at its narrowest part; but if we increase the diameter of the objective lens without altering other conditions, the width of the beam at its narrowest point does not increase.

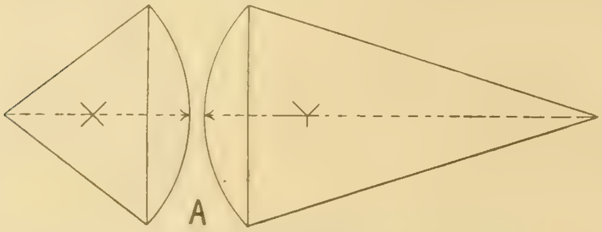


**Diagram A.**

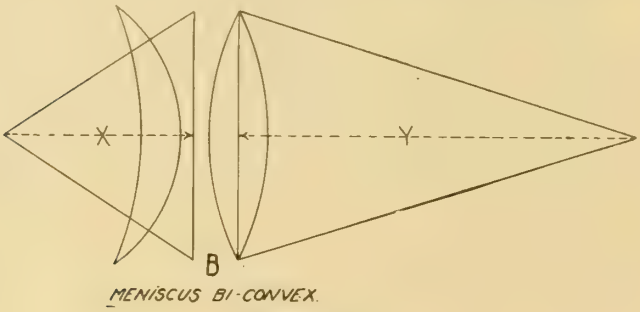


**Diagram B.**

The crossing point of the beam light will hardly be discernible when the distance between condenser and aperture is short.

In this connection it is interesting to note that increasing the distance between condensers and aperture may be used to eliminate travel ghost when the shutter blade is too narrow. The effect of withdrawing the lamphouse from the machine head has the same effect on the narrowest part of the beam of light as withdrawing the arc from the condenser has on the spot at the aperture.

In conclusion: Until such times as objective lenses and condensers are brought up to our requirements the following points should be observed: Always have the crater as near as possible to the condensers, say between 3½ and 2½ inches, according to the amperage used, and always have the greatest possible distance between the condensers and aperture.

These two conditions conflict with the present apparatus in use in some cases. So it may be necessary to compromise between the two. But a compromise means loss of efficiency.

For convenience in the use of these tables the decimal equivalent for fractions are given. I believe this is at least reasonably clear—sufficiently so that the table can be readily applied by any operator.

CAUTION: *In measuring the back focus of your lens be very careful that the end of your rule is PERFECTLY CLEAN, because otherwise it might leave a faint mark on the lens which would injure the definition on the screen.*

These tables do not appear very imposing, but you may take it from me they represent a vast amount of labor. I would not presume to claim perfection for them. In fact I think it would be quite possible they may be subject to improvement, or even to entire revision, but I do think they are at least a good, long stroll in the right direction, and the first really intelligent step in advance, in this particular direction, since the optical projection system was first evolved. I am inclined to believe that Brother Griffiths should have used the wide diameter of the aperture instead of the narrow one, but this is a detail, and a matter which I think could be very readily set right if it can be shown that the wide diameter is the proper thing.

In closing, for the present, I wish to say that I firmly believe this to be a matter of huge importance, and I would very much like to have operators make careful test of these tables and report results. In making such a test, however, one must use a little common sense, and understand thoroughly what it is one wishes to determine. It seems to me the one most important thing to settle at this time is the matter of lens diameter best suited for different back focuses. I believe a great many operators are now losing a very considerable percentage of their light by reason of the fact that the diameter of their objective lens is too small for the condition under which it works. You will observe, too, that the smaller the diameter of the lens the further away must the condenser be from the aperture, and Table 1 will show you that under certain conditions the arc will be a great distance from the lens, thus involving excessive light loss. If you are obliged to locate the arc more than 3½ inches from the condenser in order to have a normal spot 1½ inches in diameter, and still meet the condition in Table 2, why you may instantly conclude that something is wrong, and that something can only be one of two things, viz.: wrong condenser focal length or diameter of the objective. Table 2 gives objectives up to 3 inches. Personally, I believe 2½ should be the limit. But right here another proposition enters, and that is the optical difficulties encountered by reason of the revolving shutter.

I think it is impractical to finally settle all the various points at one time. It would require an immense amount of labor and experiment, and an entirely *unreasonable* amount of expense. I feel it is better to put the matter out in this form, feeling perfectly assured that we have operators such as Griffiths, Armstrong, James, La Grow and hundreds of others, who are perfectly competent to and who will check up and correct any errors we have made and that we shall thus accomplish the final details without prohibitory expense.

And now one thing more before closing.

Fig. 17 is a photograph of two light rays obtained by placing a metal diaphragm, containing in its center a hole ¼ inch in diameter, against the front condenser, so that the hole comes in its center. You will observe that the light ray comes down to a fine point, and the least diameter of the ray indicates the point at which the shutter should be set. In very long and very short focal length lenses it is impossible to set the shutter at this point because in one instance it comes inside the hood of the lens barrel and in the other it is so far away that the shutter cannot reach it, and if it could it would be intermingled with the set of rays A, C, Fig. 8, carrying the aperture image, and hence the total ray should be so wide that travel ghost would inevitably result.

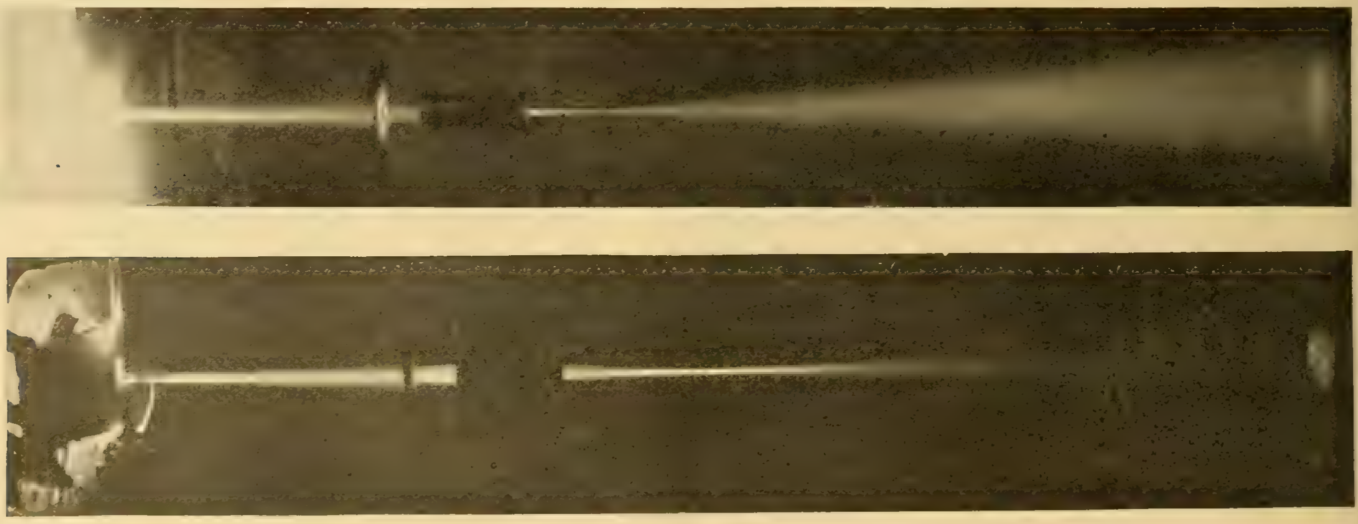


**Fig. 17.**

With regard to this latter point I suggest that operators drill a ¼ inch hole in a metal slide and place it in the carrier, whereupon the correct, or at least the best, position for the shutter can be plainly seen.

The matter contained in the foregoing article will, in carefully corrected form, be incorporated in the third edition of the Handbook.

### Supplementary.

After this series was completed Brother Griffiths sent in four drawings which, I think, ought to be reproduced as a supplement. I think these drawings will go a long way toward enabling students to yet more clearly understand the action of the rays through the lens system, and it particularly seems to me that diagram 4 is of much value in showing the precise effect of spherical aberration as applied to the lens system.

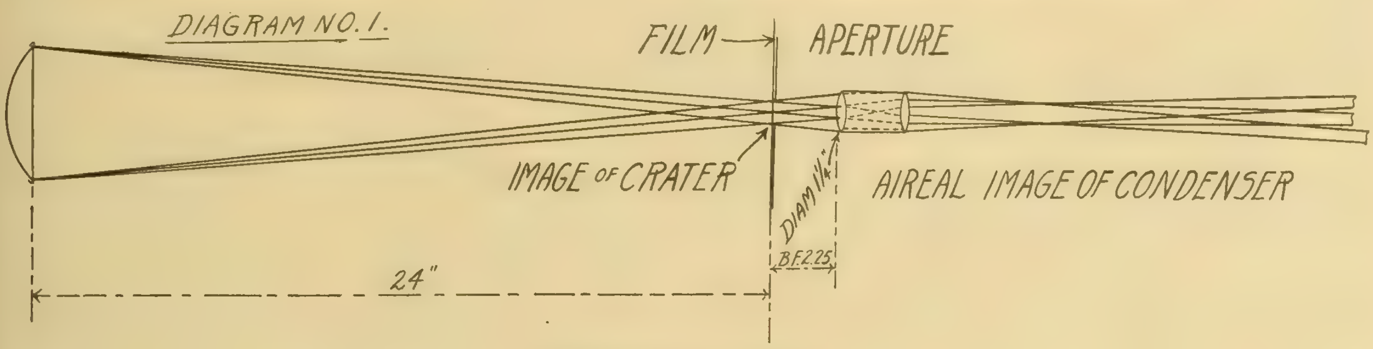


DIAGRAM NO. 1.
FILM
APERTURE
IMAGE OF CRATER
DIAM 1¼"
B.F. 2.25
AIREAL IMAGE OF CONDENSER
24"

Supplementary Diagram 1.

Diagram 1, shows the general course of the rays through the objective from the front condenser to and beyond the crossing point in front of the objective lens. In this particular instance it shows that the image, as a whole, is crossed at the center of the objective lens. narrow to permit the image of the picture, as a whole, to be crossed at This is owing to the fact that the angle of the incident light is too a point on the first surface of the objective lens, as would be the case if the light were going in all directions from each point of the film.

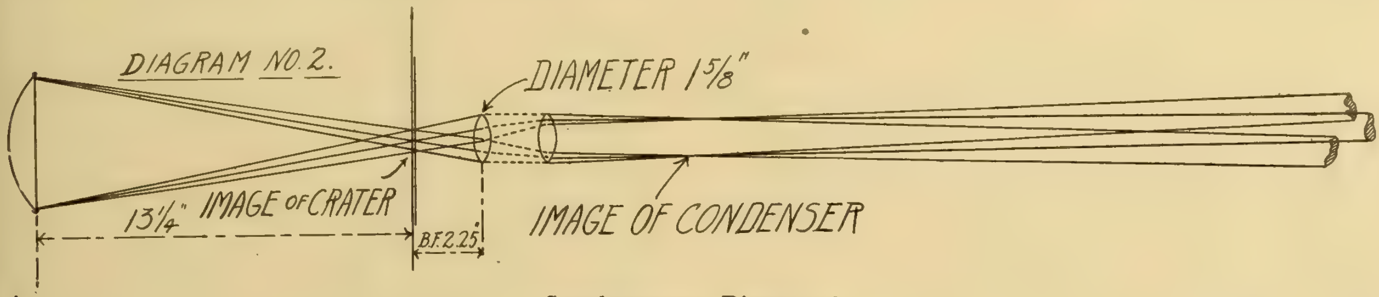


DIAGRAM NO. 2.
DIAMETER 1⅝"
13¼"
IMAGE OF CRATER
B.F. 2.25
IMAGE OF CONDENSER

Supplementary Diagram 2.

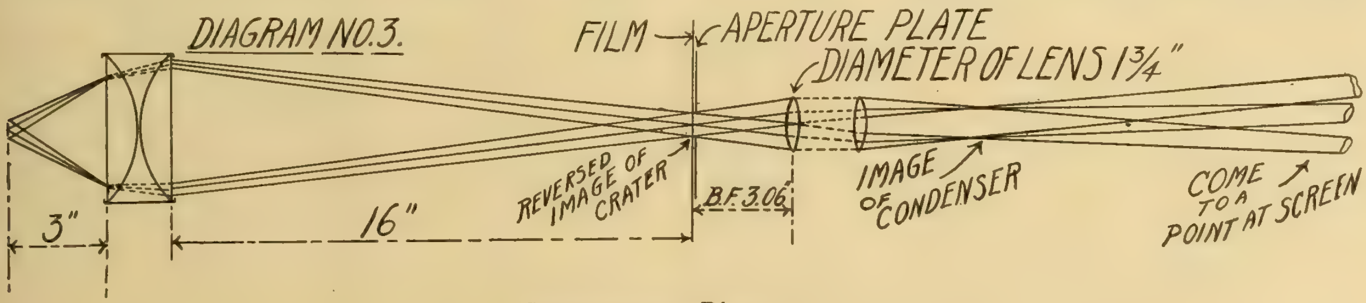


DIAGRAM NO. 3.
FILM
APERTURE PLATE
DIAMETER OF LENS 1¾"
REVERSED IMAGE OF CRATER
B.F. 3.06
IMAGE OF CONDENSER
COME TO A POINT AT SCREEN
3"
16"

Supplementary Diagram 3.

Diagram 2, shows similar conditions to those that exist in diagram 1, except that the incident light has a wider angle.

Diagram 3, illustrates the action from the crater to a position in front of the objective lens.

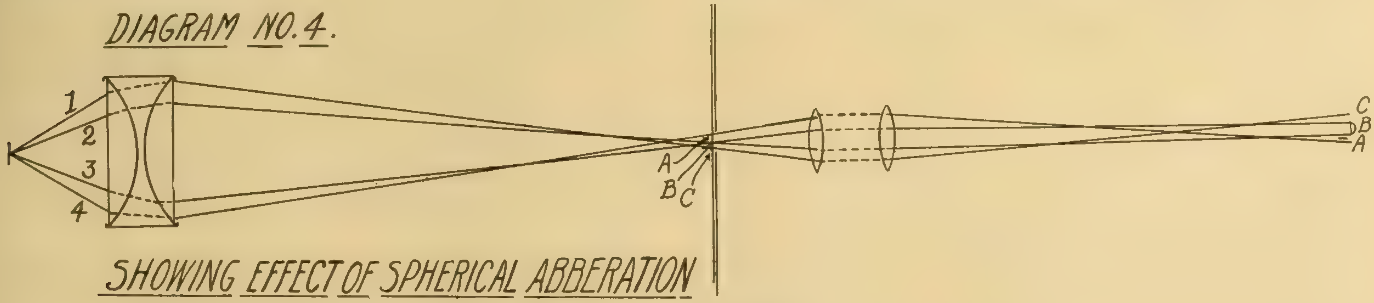


DIAGRAM NO. 4.
1
2
3
4
A
B
C
C
B
A
SHOWING EFFECT OF SPHERICAL ABBERATION

Supplementary Diagram 4.

Diagram 4, shows the effect of spherical aberration. All these diagrams conform with the tables. In diagram 4 rays 1, 2, 3 and 4 are emerging from one point in the crater. Rays 1 and 4 suffer greater refraction than rays 2 and 3, owing to the greater angle at which they are incident upon the plane of the back condenser, therefore they focus at a point nearer to the condensers. Rays 2 and 3 being in focus at the film against focus at the screen, but rays 1 and 4 entering the film at two different points also reach the screen at their respective different points, so that the result of spherical aberration at the screen will be loss of illumination at point B with corresponding added illumination at points A and C; also it does not in any way interfere with the focusing of point B of the film on the screen. In the same way that B loses some of the illumination so will all the other points lose some of their illumination, and if B is not gaining sufficient to make up for the loss there will be a dark ghost in the center of the screen. Therefore the total effect of spherical aberration is uneven illumination of the screen and not poor definition, provided, of course, the objective be fully corrected. I think also that spherical aberration has a considerable effect on the color of the light on the screen owing to the introduction of the dispersed rays from the outer edges of the condenser being conveyed to the central portion of the spot.

Note: In studying these diagrams the student should carefully remember that the rays shown are only typical of millions of other rays which are not shown. That is the stumbling block encountered by most students who undertake to study light ray diagrams. Remember that the same thing is taking place at every infinitesimal pin point of the lens, but to show all that would make a drawing just one black smudge.

# Motion Picture Photography*

Conducted by **CARL LOUIS GREGORY**

## Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

## Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances have been demonstrated to its editor.

## Getting a Job as Cameraman.

MORE THAN half of the letters which come to this department are from young men who wish to obtain jobs as cameramen, and the majority of the inquirers seem to think that there must be some magic formula like the "Open Sesame," of the old Arabian Nights Tale, which will admit them at once to a fat job with some moving picture concern. Very few of the queries seem to indicate that the writers have any idea that there is any special training or capability necessary to get such a position.

Motion picture photography is a very restricted profession.

There is a decided limit to the number of reels of film that the film market can absorb and still give a profit to the producers. The average production of usable negative is about one-thousand feet a week per cameraman, therefore, the weekly release of new pictures in reels about expresses the number of cameramen who are at present earning their living by camera work. There are about one hundred and seventy-five reels of new subjects released every week, which means that there are about two hundred men in the hundred million population of the United States who make their living by taking pictures exclusively. Of course this does not include a considerable number of persons, mostly camera owners, who make an intermittent income from odd jobs at camera work. There are several thousand workers outside of the producing and directing end whose work depends very directly upon camera production; they are the factory workers and it is, or should be, from them that the competent camera operators should be drawn. This is not written to discourage anyone who wishes to become a cameraman, it is only to give to the would-be operators a better understanding of the difficulties that they must be prepared to overcome before they decide to devote their time and energy to acquiring the rigid training necessary to the attainment of such a position.

The limited nature of the calling practically makes it impossible for any school or college to provide any course in cinematography which would give an adequate training. There are a few, a very few schools, only two, in fact, known to this department who advertise to teach motion picture camera operating, and they are commercial propositions pure and simple. They teach you just what they advertise—to operate a motion picture camera, but they do not teach anyone to become a cameraman. That can only be learned by actual experience in the studio and in the field. Unless you can afford to go and apply in person to different film factories until you get some sort of a minor position and then work up by study and application, you had better give up the idea of becoming a cameraman.

Besides these advertising schools there is a course offered by the University of Syracuse in the use of the motion picture camera. This course would probably be of great value to any young man who feels that he has the time and money to acquire the principles of his chosen profession and then go out and work his way up the same as the cub graduate in civil engineering gets out and starts in by dragging a surveyor's chain or packing a heavy transit.

If you've got the stuff in you go to it, boys, and you'll win out in the end.

## Making Up for Motion Pictures.

A. Mahler, St. Louis, Mo., writes:

> I am an amateur photographer and am interested in motion picture photography and would like to know just what kind of grease paint or powder they use in the studio, that is, in color.
>
> I have heard that they use a light yellow powder over a pink grease paint, so I would like to know just which one is right.

There is a great deal too much make up used in motion picture studios. The primal idea of make-up in motion pictures should be the same as that of the retouching done by a good photographer in making a portrait, i. e., the removal of superficial blemishes. Since retouching the multiplicity of small pictures in a motion picture negative is practically impossible, the actor is supposed to arrive at the same result by the more direct method of retouching his face. Since the average actor is used to making up for the glare of the footlights and to bear inspection only at comparatively great distances as he is accustomed by being viewed by audiences in the theater, he is apt to forget that in motion pictures the major part of his work is done in the much stronger and differently colored light of day or in the glare of a multitude of arcs and Cooper-Hewitt's with the relentless eye of the camera only ten or fifteen feet away and often much closer. Up-to-date directors are insisting more and more that "make-up" shall be natural and not artificial. Some of the studios even put their extra people on the salary list the day they leave off shaving when they require people for "rough-neck" parts.

It requires a skilled artist, indeed, at make-up who can put on a crepe hair mustache or beard that is not palpably false, and the director who uses an actor with a bad make-up is only deceiving himself and not the public.

Below I am giving an abstract of a set of general rules for make-up which was made out for a well-known studio a short time ago, and a copy of it should be pasted in the top of every motion picture actor's make-up box:

People doubtful of their make-up should submit the same to their photographer for inspection before appearing before the camera.

As a rule too much make-up is used for natural effect.

For ordinary make-up use Stein's No. 2 grease paint over cold cream with enough flesh or brunette powder to avoid shine or varnished effect of grease and cold cream.

Unless of extraordinarily dark or light complexion or in case of skin defects such as pimples, moles, pits, freckles, or fine wrinkles, grease paint should not be used—a light application of cold cream with a slight application of powder gives the best results before the camera.

Application of grease paint: Remember that the camera records the back and profile as well as the full face and extend the make-up to the hair at the top, to below the clothing at the neck and behind the ears at the back.

Make-up of the eyes: As a rule it is not necessary to bead the eye lashes. It should practically never be done although it is sometimes advisable for persons with light lashes to darken them with black cosmetique. If you possess heavy black lashes it is not necessary to line the eyes. Others should line the eyes with a very narrow black line placed as near the lashes as possible. People with prominent eyes and plump persons should shade the orbits of the eyes very slightly with black or brown—thin persons and those with sunken eyes do not generally need shading. Unless eyebrows are very heavy and well defined it is generally advisable to touch them up with the eyebrow pencil.

The lips: Be very sparing in the use of the lip rouge. Remember that red photographs the same as black and that a heavy application of rouge gives an unnatural black mouth on the screen. Except in very rare cases do not attempt to alter the shape of the lips by the application of lip rouge. It almost invariably shows on the screen. Do not apply rouge to the cheeks, or at most, the very faintest trace.

Lining: Lining should not be resorted to except in cases where the character of the part absolutely requires it. They should be made with dark red or brown and very carefully blended. Directors should take pains to select their characters according to type whenever possible and not require people to make-up out of their type unless in cases of increasing age or effects of disease, etc., called for by the scenario.

Wigs: Wigs with wig bands coming across the forehead should never be used if it is possible to avoid it. When this is necessary take great pains in blending the band to the forehead and render the junction of band and flesh as nearly invisible as possible.

Mustaches and beards: The technique of a good beard and mustache would require more space than could be devoted to it here. Do not use curly crepe hair until you have straightened it by dampening and wrapping around a hot pipe or some other similar method. Comb out the straightened hair and build up the beard or mustache on the face a small lock at a time with the aid of good spirit gum, then trim carefully. If you do not know how to put a beard on properly get assistance from some one who does. Do not forget to use such colored hair as harmonizes with your own or the wig you are wearing.

Colors: Light blue photographs white and should never be used in motion picture make-up.

Yellow, orange, red and their combinations all photograph dark. Red and black are all the same to the camera.

Yellow blonde hair photographs dark, ash blonde photographs light—the more loosely the hair is arranged the lighter it photographs, and different methods of studio lighting also affect the photographic values of hair.

**After all, there is *only one moving picture paper that you really need*, and this is IT. Conducted by the largest and most experienced staff of editors and correspondents.**

---

*Copyright, 1915, by the Chalmers Publishing Co.

# Comments on the Films

## General Film Company

THE OLD AND THE NEW (Biograph), Oct. 4.—The story of this one-reel drama is unconventional and strikes a true note of pathos. The old bookkeeper, who finds his age a heavy handicap in the eyes of the young manager of the office, is feelingly played by Edward Cecil. Isabel Rea, Kate Bruce and Curtis Cooksey complete the cast.

THINK MOTHERS (Lubin), Oct. 4.—Mary Charleson has been intrusted with the leading role in this one-reel drama and, as usual, fully justifies her position in the cast. The story illustrates the hard fact that innocence is not always a strong safeguard for a young girl. The play has many good points. Mary C. Smith, Charles Brandt, Jack Standing, Thurston Hall and Bartley McCullum deliver an excellent quality of dramatic art.

HEARST-SELIG NEWS PICTORIAL, NO. 79, 1915 (Selig), Oct. 4.—The mobilization of the N. Y. National Guard, at Van Courtlandt Park, is the most interesting feature of this number. The following items are also shown: Columbia football team at practice; hippos go into winter quarters, Central Park; three steeple-jacks race, Medford, Mass.; 300-foot tower wrecked by storm; President Wilson votes at Princeton, N. J.; victims of the submarine F-4 brought to San Francisco; N. Y. Civic Club visits Boston; scenes at the Panama-Pacific Exposition; Princess Alexander of Teck reviews troops; Belgian recruits training near Harve; M. Gilbert, French aviator, visits aeroplane works in Paris.

THE REWARD (Vitagraph), Oct. 4.—The author, producer and star of this one-reel comedy-drama is S. Rankin Drew. The plot of Mr. Drew's picture is a diverting one, and the characters and situations are strictly up-to-date.. The author-producer has wasted no time over a difference of opinion with the leading actor of the cast, but that gentleman has not taken advantage of the fact. This perfect harmony has insured a fine photoplay. Virginia Pearson, Isidore Marcile, Jay Dwiggins, Harold Foshay and Hattie De Lara ably assisted Mr. Drew.

WHITEWASHING WILLIAM (Kalem), Oct. 5.—For this slapstick comedy, the director, Rube Miller, found a number of situations certain to draw laughs. Most of his characters are ducked in a pond and, or so it appears on the screen, narrowly escape drowning.

LOVE AND SWORDS (Lubin), Oct. 5.—Broad farce is the one ingredient of this five-hundred-foot photoplay. Honus Inkwell and Mike Grapefruit are the names of rival lovers, impersonated by David L. Don and Joe Opp. They are excellent burlesque comedians and put forth their best efforts in a comic duel which closes the reel.

THE GIRL AND THE MAIL BAG (Selig), Oct. 5.—Victoria Forde gallops off with most of the honors in this one-reel drama, written by Cornelius Shea. Tom Mix is as effective as ever while in action, but Tom gets shot rather early in the story, and Miss Victoria is forced to take matters into her own hands. She is equal to every emergency and, the situations being full of interest, wins her audience completely.

BLACK EYES (Edison), Oct. 6—Reviewed by Louis Reeves Harrison on page 1843, issue of September 11.

THE FABLE OF "THE STATESMAN WHO DID NOT MAKE GOOD" (Essanay), Oct. 6.—Harry Dunkinson comes very near being the whole thing in this one-reel Ade fable. Frankie Raymond makes everything possible out of the situations that fall to the wife, but Mr. Dunkinson dominates the picture after the manner of a Tammany ward boss on the lower east side. The Ade brand of humor, both visual and chirographic, is as refreshing as ever.

FITS AND CHILLS (Vitagraph), Oct. 6.—Originality of theme is not a predominant feature of this one-reel farce, written by C. Graham Baker. Nevertheless, both author and producer have made good use of the material and turned out fifteen minutes of continuously cheerful diversion. The character studies reflect much credit on Harry Fisher, Donald MacBride, Sig Stark, Kalman Matus and Jewell Hunt.

HER SOUL REVEALED (Biograph), Oct. 7.—The lives of the "Submerged Tenth" are treated with feeling and truth in this one-reel drama. The settings are realistic and the contrast of characters is cleverly shown. Augusta Anderson, Laura LaVarnie, Zoe Bech and Charles Perley complete an adequate cast.

SNAKEVILLE'S WEAK WOMEN (Esanay), Oct. 7.—A woman "cop," in the person of Margaret Joslin, makes it lively for all the male persons in this one-reel comedy. Although not a plea for suffrage, it foreshadows man's probable fate if woman is allowed to become his rival in this particular field of endeavor. It is all very funny on the screen, but, as a reality, may be sadly lacking in mirth. Victor Potel and Harry Todd are cast as a city chap and a bad example.

THE HONEYMOON ROLL (MinA), Oct. 7.—The underlying motive of this one-reel farce is capital, and the reel starts off most promisingly. The producer has not made the most of the material, however, and the action slows up considerably in the middle of the picture. The finish is spirited. Rena Rogers, Wm. Seiter and Constance Johnson proved expert at farce acting.

HEARST-SELIG NEWS PICTORIAL, NO. 80, 1915 (Selig), Oct. 7.—The reunion of the Grand Army, at Washington, closes this number, but leads the others in point of interest. These include F 4 submarine victims, Washington; ostrich farm, Los Angeles; new highway, Canyon City, Col.; fire at Ardmore, Okla.; winter fashions; baseball stars; training war mules, England; diving contest, Moseley, England.

OLD GOOD-FOR-NOTHIN' (Vitagraph), Oct. 7.—A James Whitcomb Riley flavor hangs around this one-reel comedy, written by Wm. Addison Lathrop. Its humor and pathos are of the country and it tells in a kindly fashion a simple little story that has a deal of human nature in it. Jay Dwiggins is rightly cast as Hiram, and Bobby Connelly makes him a good team-mate. Edwina Robbins and Thomas Mills complete the cast. George Ridgewell is an adroit producer.

BILLY'S STRATAGEM (Biograph Reissue No. 18), Oct. 8.—Further evidence that D. W. Griffith's reputation as a producer is based upon merit, this one-reel reissue has the power to chain the attention which its maker gave to most of his work. The story is of the old frontier days, and the cast contains the names of Wilfred Lucas, Claire McDowell, Edna Foster and Inez Seabury.

BRONCHO BILLY, SHEEPMAN (Esanay), Oct. 8.—The feud between the cattlemen and the sheep raisers of the west is excellent material for a photoplay. This one-reel drama contains an entertaining phase of life under such conditions, and is vigorously acted by G. M. Anderson, Lee Willard, Marguerite Clayton and others.

THE SON (Lubin), Oct. 8.—This one-reel drama is built on a strong theme. A married man, who runs after other women, is brought to realize the wrong done his wife by a plan conceived by his son. The big scene is very dramatic, and well played by Jack Standing, Octavia Handworth and Leon Kelly. Daniel Carson Goodman wrote the scenario.

MISS STICKY-MOUFIE-KISS (Vitagraph), Oct. 8.—James Montgomery Flagg, the illustrator, is responsible for this one-reel comedy, of which the titles form a very important part. The heroine, played by Mrs. Sidney Drew, uses nothing but "baby talk," and her unhappy husband is forced to wade into the ocean and never return. Sidney Drew's picture of comic despair, as he disappears beneath the briny is a masterpiece of pantomime art. A greater variety of situations would have improved the play.

THE WATER TANK PLOT (Kalem), Oct. 9.—Among the recent "Hazards of Helen" there is none that surpasses "The Water Tank Plot" in point of thrills. Helen Holmes climbs high on the trestle of a bridge, swings herself from a water tank into a moving engine and engages in a spirited combat with the men who plan to poison a carload of race horses. An excellent picture in story and treatment.

BOB'S LOVE AFFAIRS (Biograph), Oct. 9.—In this one-reel comedy, Alan Hale proposes to four different women—the first one at the age of ten. The situations are amusing and make a bright and spirited little play. Mr. Hale's quartet of charmers is acted by Madge Kirby, Helen Bray, Ilean Hume and Nell Dawkins.

THE MANUFACTURE OF COIN (Edison), Oct. 9.—This reel was made at the United States Mint, Philadelphia, by permission of the Treasury Department. The different processes in the manufacture of gold pieces are shown, and are very instructive and interesting.

THINK OF THE MONEY (Lubin), Oct. 9.—The popular appeal in the title of this one-reel comedy, by Epes W. Sargent, extends to the photoplay itself. The subject matter is not new, but the interest in the struggle for a fortune and the comic devices resorted to by the warring heirs, make the picture an excellent medium for Billie Reeves, Mae Hotely and their associates.

THE TIGER SLAYER (Selig), Oct. 9.—Emma Bell's scenario for this one-reel Jungle-Zoo drama has an entertaining plot, and the local color has been carefully reproduced in the picture. Al W. Filson, Earle Foxe, George Larkin, C. B. Murphy, Earnest Evers and Fritizi Brunete comprise the cast.

## General Film Company Specials.

TIDES THAT MEET (Essanay), Oct. 4.—Lovers of the romantic tales of Dumas will find much of the same spirit of adventure and zest of life in this three-reel drama of Clinton Dangerfield's, with its scenes laid in the Mexico of to-day. A new danger lurks in every fifty feet of film, and the hero gets the upperhand, only to again find himself in the power of his enemies, with delightfully thrilling frequency. Bryant Washburn makes a captivating figure of the young American engineer, and Edmund F. Cobb, aside from other good work, contributes a wonderful stage fall.

THE FASHION SHOP (George Klein), Oct. 4.—Ethel Grandin is the star of this two-reel drama, which tells a moving tale of a young wife's struggle to help an invalid husband. Miss Grandin acts with sincerity and understanding, and wears a number of becoming gowns. She is well supported by the other members of the cast, and the photoplay does credit to its producer.

THE PRETENDERS (Kalem—"Broadway Favorites"—Four Reels), Oct. 4.—A good farce offering. The opening reel is slow; but the backbone of the picture is eminently worth while, and we can recommend it to exhibitors as film that will satisfy the discriminating. Reviewed at length on page 2008, issue of September 18, 1915.

A SULTANA OF THE DESERT (Selig), Oct. 4.—One of the most famous of Balzac's short stories is "A Passion in the Desert." In this tale, a lioness becomes atached to a French soldier and shares her cave with him. Very nearly the same situation occurs in this two-reel drama, written by Kathlyn Williams, who also plays the principal role, that of a French girl, who is lost on the desert and makes friends with a lion. The picture is ultra-romantic and Miss William's scenes with the lion speak volumes for her nerve control. The acting of the entire cast and the production of the picture are first class.

THE OLD SIN (Essanay), Oct. 5.—Strength of *motif* is not lacking in this three-reel drama of modern life, written by H. Tipton Stack. The attempted ruin of a young girl forms the main situation of the story. The subject is skilfully handled and earnestly acted by a cast which includes June Keith, John Lorenz, Hugh E. Thompson, John H. Cossar and J. N. Spence.

BARRIERS OF PREJUDICE (Vitagraph), Oct. 5.—Once again the tiny hands of a baby unite its parents, after misunderstanding and deceit have separated them. The theme of this two-reel drama is not new, but it is very human, and Ulysses Davis has produced it amid picturesque surroundings and brought out all that is best in the situations. The acting of the cast is uniformly efficient, the leading parts being taken by Anne Schaeffer, Carleton Weatherby, Marguerite Reid and Mrs. Jay Hunt.

THE MAN IN IRONS (Kalem), Oct. 6.—The twelfth "Mystery of the Grand Hotel" is an ingenious story of counterfeiters, produced in two reels by James W. Horne, from a scenario by Hamilton Smith. The element of suspense is cleverly maintained and the scenes, especially in the second reel, are thoroughly dramatic. Marin Sais gives a capital performance as the woman confederate of the counterfeiters. Others in the cast are True Boardman and Ollie Kirkly. A review of this subject can be found on page 282 in the issue of October 9.

JIM WEST, GAMBLER (Lubin), Oct. 6.—A three-reel drama, written by Wilbert Melville, in which Melvin Mayo, L. C. Shumway, Dorothy Barrett and Helen Eddy have the leading roles. The story is powerful and full of human interest. The acting of the entire cast is excellent. A review of the picture appeared in last week's issue on page 463.

THE BRIDGE OF TIME (Essanay), Oct. 7.—The author of "The Diamond from the Sky" is credited with writing this three-reel drama. Mr. McCardell's effort has many pronounced merits. The story covers a wide field of action and deals skillfully and interestingly with two distantly-connected periods of time—the days of Queen Elizabeth and the present. Harry Mestayer, Guy Oliver, Virginia Kirtley, Bert Garsby, Wm. Sheerer and Eugenie Besserer have been carefully rehearsed by the director, Frank Beal.

THE TELEGRAPHER'S PERIL (Lubin), Oct. 7.—Sensation abounds in this two-reel drama, written and produced by George W. Terwilliger. With his easy command of the art of putting life and movement into a photoplay, the author has experienced little difficulty in giving his story a full supply of melodramatic thrills. The picture recalls "The Limited Mail" and other record-breakers of a past decade, when sensational scenic dramas held the boards of the popular price circuit. Ormi Hawley, Kempton Greene, Earl Metcalf and Herbert Fortier sustain the leading roles.

AN UNWILLING THIEF (Edison), Oct. 8.—A stolen child is the central figure in this three-reel drama, written by Mary Imlay Taylor. The photoplay does not belong to a high order of work, but will find admirers among screen patrons who prefer heart interest and the happy ending. The story is well told on the screen, Langdon West having directed the production. Leonie Fulgarth, Herbert Prior, Lawrence White, Yale Banner, Harry Eytinge and Lillian Devere have the important allotments on the program.

SUPPRESSED EVIDENCE (Essanay), Oct. 9.—In order to prevent his daughter from learning of her mother's disgrace, the man in this two-reel drama goes to jail for fifteen years. There is a reconciliation at the finish, and all the scenes are strongly emotional. G. M. Anderson, Marguerite Clayton, Lee Willard, Leona Anderson and Ella McKenzie give the picture the stamp of reality.

YOUTH (Vitagraph), Oct. 9.—The work of the producer and the members of the cast lift a rather commonplace story into the ranks of the best class of three-reel photoplays. Lanier Bartlett's scenario contains no great sitaution or lesson from life, but admits of some graceful posing and a series of beautiful scenes. Mlle. Valkyrien is fair to look upon and possesses much charm of manner. While posing for the sculptor, she seems the embodiment of Youth. Antonio Moreno, Frankie Mann and Donald Hall complete the cast. Harry Handsworth made the production.

## Metro Pictures Corporation

EMMY OF STORK'S NEST (Columbia), Oct. 11.—Mary Miles Minter gives a performance of much charm in this five-part Columbia-Metro adaptation of J. Breckenridge Ellis's novel. It is a well produced picture, reviewed on page 461 of the issue of October 16.

## Mutual Film Corporation.

A CORNER IN CATS (Casino), Oct. 10.—Cissy Fitzgerald and her accomplice invade a small town, where they pick pockets and work other confidence games. They finally buy up all the cats and then release a box of rats, which enables them to sell the cats at a high figure. This is handled in burlesque style and proves quite entertaining.

CAPERS OF COLLEGE CHAPS (Falstaff), Oct. 11.—A comedy number of the better type, in which two stranded college boys, members of a glee club, sing and play in a wine room for an evening. When one of them marries he is surprised to receive a visit from the bartender, with a present of flowers. The bride is also surprised, but her anger is appeased when she learns the truth. A good number.

MISS TRILLIE'S BIG FEET (Novelty), Oct. 11.—This number presents a broad burlesque on "Trilby," the action being of an eccentric, knockabout sort. Persons familiar with the story will find a good deal of amusement in this.

BING BANG BROTHERS (Falstaff), Oct. 14.—There is a good deal of quiet amusement in this story of two "Sure Fire Comedians," who finally succeed in making the crusty old manager give them a contract. Their efforts to create laughter are finally successful.

AIDED BY THE MOVIES (Beauty), Oct. 16.—A comedy, in which John Steppling plays the role of the father who is outdone by a youthful pair, by having a real wedding ceremony performed on the lawn in front of the house, pretending that it is for a moving picture. The director, cameraman, etc., are there, and the deception is worked out to the finish, when father, discovering the joke that has been played on him, is forced to be reasonable.

JOHN T. ROCKS AND THE "FLIVVER," (Thanhouser), Oct. 17.—A pleasing comedy, in which a young man induces the richest man in the world to ride in a "Flivver" car. He is aided by the girl, whose hand he claims as a reward. This is light and pleasing throughout.

BUSTED BUT BENEVOLENT (Falstaff), Oct. 18.—A cômedy number, in which two young men get into debt at a summer hotel, and in a ruse to tide the matter over successfully, namely pretending to commit suicide by drowning, they are robbed of their last remaining money, which is put in the pool for a reward for the pair of hobos who have rescued them.

ALIAS JAMES, CHAUFFEUR (Beauty), Oct. 19.—This is an interesting comedy number, in which a young woman, out of curiosity with regard to a young man who has attracted attention among the feminine part of the population, disguises as a man and substitutes for his chauffeur, who pretends to be ill just to give her the opportunity that she is looking for. She falls in love with him, and afterward finds that he is a widower with one child. The plot has been worked out very prettily, with Neva Gerber in the feminine lead.

THE LITTLE DETECTIVE (Cub), Oct. 21.—One of the George Ovey comedies, in which he wins the girl by playing detective, and saving the house from burglars. The father is hereby forced to acknowledge the rare courage of his future son-in-law. This is an acceptable farce comedy.

HATTIE, THE HAIR HEIRESS (Falstaff), Oct. 21.—The coming of the wealthy girl, who has inherited a fortune from her father's hair tonic, to a small town causes great rivalry for her hand. Her suitors all grow heavy hair and beards by use of the tonic in order to win her, but she finally weds a bald-headed man, whose hair will not respond to the treatment. This is an amusing idea and works out in quite a pleasing way.

## Mutual Film Corporation Specials.

RHODA'S BURGLAR (Centaur), Oct. 7.—A two-reel production of more than the ordinary interest. The production has been produced with good taste in many ways. A woman leaves her husband to go with a man of bad moral character. She takes with her her little girl, who grows to young womanhood, only to be forced to become betrothed to a man whom she despises. Her own father, down and out, enters the house intending to rob it, and is met by Rhoda, his daughter. The close of the story presents a happy reunion.

BREEZY BILL—OUTCAST (Mustang), Oct. 8.—Jack Richardson is again seen in his old character part of villain in this two-part production. Helene Rosson plays opposite him as the masked rider. The story is an interesting one and in a way pathetic. The bandit, having stolen the child of his wayward wife, has hidden away in the hills, and has avenged himself on the wife by making of her child a robber against her will. The story works itself into a love story in the end, when the girl is rescued by a man whom she has previously refused to shoot on one of their roundups.

THE QUEEN OF THE BAND (Reliance), Oct. 10.—This is an interesting two-reel crook story with Marguerite Marsh, Adoni Fovieri, George Walsh and other competent players in the cast. The story is prettily set, and centers particularly around the theft of a diamond from a jewelry store. The diamond is smuggled into a locket which is afterward bought by one of the gang. This picture will interest the average audience.

STANLEY'S CLOSE CALL (Centaur), Oct. 14.—Mona Darkfeather plays the feminine lead in this two-reel animal drama, which takes us into the wilds of Africa, or supposedly so. The young woman of the story follows her lover thither, and is rescued from a tribe of cannibals by the Stanley party. The production is of moderate interest, as far as the story goes, but is above the average in animal acting; elephants, lions and leopards doing more than is expected of these wild beasts by way of picture acting.

THE BRINK (Mutual Masterpicture—American) (No. 42), Oct. 14.—A four-part melodrama featuring Forrest Winant. Opposite him plays Rhea Mitchell in a role that suits her charming personality well. The story treats of the association of a young man with a gang of burglars, having fallen into the power of the head of the gang through an attempt to right his financial difficulties. The scenes at the burglar's headquarters are fraught with mystery, and follow quite closely the lines of old-fashioned melodrama with up-to-date devices thrown in. Any audience will be pleased with this production. It is a good one of its kind.

THE LONG ARM OF THE SECRET SERVICE (Than-o-Play), Oct. 16.—A three-reel melodrama, with Kathryn Adams, Wayne Acry, Morgan Jones and Robert Whittier in the cast. The production is a fairly interesting one, and reflects considerable credit on producer and players. There are a number of attractive motorboat scenes. An opium smuggling incident forms part of the foundation of the story.

THE BLOT ON THE SHIELD (American), Oct. 18.—A two-reel number that is to be commended. Its close does, however, rather spoil the good impression left by the first part of the picture, inasmuch as that most of the melodramatic efforts are gotten out of the giving of a revolver by the father to the daughter, and leaving her to believe that he intends that she should kill herself as a means of saving the family name. Vivian Rich plays the feminine lead in a charming manner. With the exception of the point mentioned above, the production is a very attractive one.

THE SPIRIT OF AUDUBON (Thanhouser), Oct. 19.—A fine two-reel number, with an educational, or nature study, value. It features some splendid pictures of wild birds in their native haunts, taken by Herbert K. Job in the interests of the Audubon societies. There is a slight plot worked into this, in which the spirit of Audubon conducts two children to the homes of the pelican, tern, laughing gulls, ibises and other birds. Views of ex-President Roosevelt on a trip in Florida are also included. A good offering.

## North American Film Corporation.

THE MAD MILLIONAIRE (American), Oct. 11.—Chapter XXIV of "The Diamond from the Sky." Taken altogether, this is one of the best numbers in this series. The views at the costume fete are all very attractive. John Powell, mounted on his horse in the ball room, tells the dramatic story of the diamond and how it came into the possession of the Stanleys. Many of the incidents shown in the first number are repeated here, but they gain a new interest from subsequent events. Esther, who has attended the fete, denounces Powell, whom she recognizes as Arthur, and throws the diamond out of the window. Once more it falls into the possession of an unknown hand.

## Pathe Exchange, Inc.

PATHE NEWS, NO. 78, 1915 (Pathe), Sept. 29.—Interesting items of this issue are the review of troops at Van Courtlandt Park, New York; Mr. and Mrs. Murphy (hippopotamus) taking up their winter quarters at the zoo; University of Pittsburgh football squad preparing for the season; photos by E. A. Hoag of scenes of anarchy in Mexico, and John D. Rockefeller visiting families of his employees.

THE ALTAR OF HEAVEN (Globe), Oct. 9.—An exceedingly interesting subject showing one of the most beautiful and original examples of Chinese architecture in existence. "The Altar of Heaven," where the Chinese emperors used to worship, has no sign of life about it but an occasional shepherd herding his flocks.

PICTURESQUE ZEELAND, HOLLAND (Photocolor), Oct. 9.—This is a beautiful and interesting series of views descriptive of life in picturesque Holland. Many quaint scenes and costumes are to be seen in the picture.

WHEN MICE MAKE MERRY (Pathe), Oct. 11.—A Bray animated cartoon of the most amusing kind. This is really one of the funniest of the Bray cartoons. The cat after the mice gets more than is coming to her, and the finale of the picture shows one of the mice disappearing into the open mouth of a sleeping negro woman.

WILFUL WALLOPS FOR WEALTH (Starlight), Oct. 16.—Heine and Louie in their pursuit of the good things of life do some funny turns in this film which concludes with the expulsion of the pair in the usual disgraceful manner. A very acceptable comedy of the farce comedy class.

FATTY'S FATAL FUN (Starlight), Oct. 23.—This is an amusing farce comedy in which Fatty has the tables turned on him, and passes through some remarkably strenuous times trying to be present at his own wedding ceremony.

## Pathe Exchange, Inc., Specials.

THE PERILS OF TEMPTATION (Balboa), Oct. 11.—An interesting and well-produced picture of four reels with Jackie Saunders in the feminine lead. In some places there is evidence of carelessness in construction, or, more properly speaking, in the story's development. For instance, we are obliged to surmise that the young girl of the department store has become either the companion or secretary of the older woman into whose parcel she has slipped the stolen necklace, and to whom she later unburdens herself.

JOHN GLAYDE'S HONOUR (Gold Rooster Plays—Frohman), Oct. 15.—A forceful five-reel production, in which a few technical errors mar to a very small extent the effect of the whole. C. Aubrey Smith plays the title role, and Mary Lawton the feminine lead. Reviewed by Margaret I. MacDonald on page 463, issue of Oct. 16.

COUNSEL FOR THE DEFENCE (Bolboa), Oct. 18.—A four-reel production which is interesting in spite of the fact that it contains a rather improbable situation. An attorney who helps a man to escape his sentence by hiding the jewels he has stolen and burning the clothes the prisoner has thrown among some bushes at the time of his arrest, later makes a wedding present to his wife of a necklace made from some of the stolen pearls. The bride, in a tussle with the burglar who enters the house on the eve of the marriage, falls dead.

## Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 187 (Universal), Oct. 6.—An unusually pleasing review of the G. A. R. reunion in Washington, D. C.; opening of a Brooklyn playground; recruiting in England and other war scenes. Prominent visitors at Universal City are also shown.

NO BABIES ALLOWED (Joker), Oct. 9.—An Allen Curtis number, featuring Melbourne Morante, Gale Henry, Max Asher and Wm. Franey. This is a good comedy number of the burlesque type. The baby mix-up is very funny and should bring much laughter.

A MILLIONAIRE FOR A MINUTE (Joker), Oct. 16.—Max Asher, Gale Henry and Wm. Franey appear in this characteristic number. The burlesque action gets up considerable amusement in places. It tells the story of how Eziekel inherits a fortune from his uncle in India. A very fair offering of the type.

THE VENGEANCE OF GUIDO (Powers), Oct. 16.—This number features Sydney Ayres and Doris Pawn. The vineyard scenes are attractive. The scene in which the girl restrains Guido from burning her admirer's hand could have been made more dramatic. The number as a whole is one of average strength.

DOES FLIRTING PAY? (L-KO), Oct. 17.—Harry and Mrs. Gibbon appear in this number, he as a male flirt. The restaurant scenes contain some amusement of a distinctly low comedy sort. The reel closes with a rough house in the eating place.

A ONE-CYLINDER COURTSHIP (Nestor), Oct. 18.—An Al E. Christie number, featuring Ray Gallegher, Billie Rhodes and Neal Burns. Ray appears as a country boy, who purchases a one-cylinder auto in order to stand in with the girl. He wins her only after overcoming difficult competition. This is well-pictured and amusing.

LON OF LONE MOUNTAIN (Rex), Oct. 19.—An unusually pleasing mountain story, by Ida May Park. Lon Chaney, Arthur Shirley and Marcia Moore are featured. The types are good and the atmosphere unusually pleasing. The mountain lover saves his school teacher rival and then wins the girl himself. A good release.

ALMOST A KNOCKOUT (Nestor), Oct. 22.—One of Al Christie's comedies. It will make entertainment. Lee Moran is seen in his old-time and popular role of the janitor. Eddie Lyons and Jane Waller are the man and wife into whose misunderstandings the janitor is brought to his great distress.

THE MAGIC BON-BONS (Victor), Oct. 22.—Featuring Violet MacMillan in another dream story with an amusing idea in it. The photography is not of the best in numerous scenes. The plot itself is half fairy tale and will appeal to children.

A PURE GOLD PARTNER (Powers), Oct. 23.—A number by Harvey Gates, featuring Sydney Ayres, Doris Pawn and Val Paul. The story concerns two prospectors, one of them being the girl's brother. The latter dies suddenly and a ne'er-do-well tries to assume his place and lays claim to his gold. But the dead man's partner prevents the deception. The number is well constructed and makes a good western release.

## Universal Film Mfg. Company Specials.

A SHRIEK IN THE NIGHT (Victor), Sept. 15.—A two-reel romantic number, written and produced by Jacques Jaccard, with Warren Kerrigan and Helen Leslie in the leading roles. This tells of a young man urged by his father to give up his own sweetheart and pay court to a girl for business reasons. He almost consents to this, but goes to the rescue of his own sweetheart when a designing fellow tries to wrong her. He marries her at once and then finds she is, after all, the girl his father wanted him to marry. This is nicely put on and has a good pull on the interest throughout.

THE BROKEN COIN (Universal Special), Oct. 11.—Instalment No. 17. Kitty finds herself a captive on the vessel, with Roleaux bound in a piece of canvas beside her. Count Frederick boards the vessel in search of her. Some fighting ensues, during which the vessel takes fire and is consumed, the principals, of course, escaping. Count Sachio is seen making overtures to King Michael. The coin does not appear in this number. There are no very stirring scenes in this.

THE CAMPBELLS ARE COMING (Broadway Universal Feature), Oct. 18.—A four-reel picture filled with exciting dash and fierce fighting. The close-ups of the struggle between the Sepoys of the rebellion and the English garrison of the beleaguered city of Lucknow are particularly tense. The love story is of the slightest. It is a picture that will be amply acceptable to the average spectator and will be extra pleasing to Canadian and English people at this time. Such offerings are wanted. The photography is acceptable. The picture was reviewed at length by Robert C. McElravy in the issue of May 29, 1915, page 1439. The former review credited it to the "Gold Seal" brand. It is to be issued as a Broadway Universal Feature.

THE FAIR GOD OF SUN ISLAND (Gold Seal), Oct. 19.—A three-reel story by James Dayton with an imaginative touch in it worthy of H. Rider Haggard. The hero is thrown upon an island in a ship wreck and lives as a cave man for a year or more. Then the sun-worshipping natives come. He saves the girl whose life is about to be sacrificed. Later he brings her to civilization, but she comes to a tragic end. The villainy of the captain and mate are additional plot features. A good adventure story, which holds the interest well. Herbert Rawlinson, Louise Hamilton and others are in the cast.

ROOM AND BOARD, $1.50 (L-KO), Oct. 20.—This features Billie Ritchie, Alice Howell and Louise Orth in two reels of eccentric comedy. The photography is very good throughout, the settings clean and attractive and the incidents quite amusing for this type of low comedy. Billie appears as a henpecked husband. His wife flirts with another and he determines to drown himself. He is saved from this by a lady hypnotist and later becomes her assistant. He soon has a chance to revenge himself upon his unfaithful wife and her friend. This contains some laughable moments.

THE GREATER COURAGE (Big "U"), Oct. 21).—A western number in two reels, featuring Jane Novak and Roy Stewart. The leading characters are appealing, but the story itself is weak in construction and lacks dramatic interest. The plot tells of the way in which a rough young miner befriends a girl whose brother has gambled away his fortune. The miner marries the girl, but treats her brutally until certain later developments arouse real love for her. The production is one of only average interest.

THE MEDDLER (Imp), Oct. 22.—A two-reel number of only fair strength, covering a space of more than twenty-five years in time. Ogden, who loves Ward's wife, leaves for South Africa in order to forget the attachment. When he returns the wife is dead, but the husband and son are living, the latter a grown man. Ogden aids the son, who later refuses to betray his office secrets. Ogden at first opposes young Ward's attachment to an actress, but later approves of it. The story has a good foundation but does not develop strongly enough, in spite of the proficent cast.

A FIGHT TO A FINISH (Bison), Oct. 23.—A three-reel thriller, with Marie Walcamp, C. E. Horn and George Cummings in the cast. This is a fine offering of the sensational type and Miss Walcamp performs some daring feats. She and her brother are employed as operators by a railroad company. The brother falls into bad company and, in spite of her efforts to save him, later conspires with his gang to rob the express car. This arrangement is carried through in a daring way, but the girl learns of it and some stirring scenes are pictured in recovering the stolen money and rounding up the gang. The photography is very good throughout.

## World Film Corporation.

THE MASTER OF THE HOUSE (Equitable-Triumph), Sept. 27.—A five-part sentimental melodrama in which Julius Steger is starred. The story possesses little novelty, but is presented in an interesting fashion. A review may be found on page 461 of the issue of October 16th.

THE PRICE (Equitable), Oct. 4.—As in the original stage production of this drama, Helen Ware plays the leading role. She acts with sincere feeling in a picture of good quality, reviewed on page 462 of the issue of October 16th.

THE FAMILY CUPBOARD (Brady), Oct. 10.—In this very well presented version of a successful stage drama, the leading role is played by Holbrook Blinn, who is given excellent support by Frances Nelson. A review may be found on page 465 of the issue of October 16th.

BLUE GRASS (Equitable), Oct. 11.—In addition to the humorous performance of Thomas Wise, this picture has an interesting feature in the horse racing scenes. It is altogether a very acceptable five-part production, reviewed on page 462 of the issue of October 16th.

HEART OF THE BLUE RIDGE (Shubert), Oct. 18.—Clara Zimball Young gives a capital characterization in this five-part production of a story of moonshiners written by Waldron Baily. The plot possesses little novelty, but it is made interesting by reason of the exciting action and the able acting of Miss Young and those in her support, including Chester Barnett and Robert Cummings. James Young directed the picture.

## Associated Film Sales Corporation.

TOO MUCH ELIXIR OF LIFE (Alhambra), Oct. 11.—Rather a good number with a farce comedy situation. Allan Fralick is a familiar figure among the players, all of whom do acceptable work. The story is centered around the wooing of a girl whose father, a scientist, objects to the man she wants to marry, on the grounds that he has accomplished nothing. The young man seeing a drunken man on the beach, wraps him up in canvas and shows him to the scientist as a wonderful discovery he has made. Had the entire production been treated as a farce comedy the effect would have been better.

NOLAN'S WOOING (Liberty), Oct. 11.—Otis Thayer helps materially in making this picture an excellent sample of legitimate comedy. The story presents a situation of real humor, and as presented in the film is sure of a laugh anywhere. Nolan's wooing holds at least one disastrous situation, namely, when he takes his lady love out driving behind a horse that was sold to him for a "quiet" one. Otis Thayer has directed the picture as well as playing the masculine lead.

JOE'S DEVOTION (Navajo), Oct. 11.—Here is an excellent sample of the western drama. In it a full-blooded Mexican excites considerable admiration for his manner of portraying the character of the villain. The story is that of the love of two men for the same girl. The Mexican's revenge for a trifling rebuff previously dealt to him provided for some interesting work.

## Associated Film Sales Corp. Specials

A MOVIE NUT (Banner), Oct. 11.—This is a two-part comedy in which a dream proves a medium for various amusing situations. The man who longs to be a moving picture comedian dreams that he is a replica of Charlie Chaplin in appearance, but without this comedian's talent the dream figure gets into difficulties. This picture is one that is suited to the average audience.

THE HIGHEST BIDDER (Empire), Oct. 11.—This is a nicely produced drama, bordering on melodrama, its greatest fault lying in the quality of the photography. The story treats of how an unscrupulous employee tried to gain control of the estate of a rich man, whose only daughter was unable to cope with the villain and his accomplice. The situation is saved by the man whom the girl afterward marries. Some very pretty locations have been chosen as backgrounds, and a number of charmingly old-fashioned scenes have been introduced.

THE BLIND MUSIC MASTER (Santa Barbara), Oct. 11.—A two-part melodrama in which some clever work appears. Lee Hill plays the role of the blind music master who falls in love with an actress who lives on the same floor. One night he makes a discovery when he hears a drunken man leaving her apartment, and in his fury at the incident he falls, strikes his head on some furniture and thereby recovers his sight. Being able to see the woman whose soft hands he had learned to love, he turns from her to another woman whose hands are hard from work, but whose face is alight with an inner beauty. The most serious fault to be found with the production is its over-melodramatic development.

## Miscellaneous Specials.

SIN (Fox), Oct. 4.—Theda Bara has an emotionally effective role in a story of Italian characters and temperament, produced by Herbert Brenon. A review may be found on page 465 of the issue of October 16th.

FLAME OF PASSION (Picture Playhouse, October).—A fairly entertaining drama produced by Tom Terriss and his company in Jamaica. The locations are unusual and attractive and the story possesses some scenes of dramatic force. Mr. Terriss plays the principal role, assisted by Elaine Terriss, Lionel Pape, Rienzi de Cordova, Alfred Hemming and others.

## LESSEY JOINS EASTERN FILM.

IN ANNOUNCING the acquisition to its producing staff of George Lessey, formerly of Edison and Universal, the Eastern Film Corporation, of Providence, R. I., makes the statement that Mr. Lessey will handle the five-part dramatic productions of the company and specialize in stories containing spectacular effects and large casts.

George Lessey.

Mr. Lessey has had a long and varied career as actor and producer, and for many years was managing producer for some of the leading stock companies of the country. Four years ago he joined Edison as one of their producers, and after two years of solid success with that company, was induced to contract with the Universal under a large salary to direct the world famous star, King Baggot. At the expiration of the contract, recently, there was keen bidding among the foremost producers of the country for Mr. Lessey's services, and the Eastern Film Corporation has secured him at an almost prohibitive salary for a number of years to handle their big feature spectacles.

## METRO TO PRODUCE "THE YELLOW DOVE."

"The Yellow Dove," a big novel which is the latest from the pen of George Gibbs, and which is to be published by D. Appleton & Company during the present month, has been accepted from the manuscript by the Metro Pictures Corporation for production on the screen, and Francis X. Bushman will be the star.

The story is one of international politics concerning the present European situation, in which the hero plays the difficult role of a spy. The story, while dealing with circumstances surrounding the war, is not a war picture.

## A CLOSE CALL IN "THE VENTURES OF MARGUERITE."

One of the players in the company which is at work on the episodes of "The Ventures of Marguerite," the new Kalem series featuring Marguerite Courtot, will never again be able to find anything particularly romantic about a mill wheel. This player was taking part in Episode No. 2, which was being filmed at Greenbrook, N. J., when he fell into a stream at a point just above a mill. But for the fact that one of the millhands saw the man's danger and stopped the wheel in the nick of time, the accident would have ended in a tragedy.

## OBSERVATIONS

### BY OUR MAN ABOUT TOWN.

IF THE thousands of people in New York State identified with the motion picture interests do not go to the polls on November 2nd and give the Constitutional Amendment a swat under the chin, they will slap in the face those who have been indefatigable workers for the welfare of the business. and allow to pass the best opportunity to show that the motion picture people have become a factor not to be overlooked when strength at the polls is to be calculated. Every manufacturer, exhibitor, exchange man, operator, and all others engaged in the motion picture business and all its branches, of the age and other qualifications to vote should be at the polls on election day and get in their votes against the creation of the band of men who smothered in committee a measure bearing upon a vital constitutional right of the motion picture trade. Meantime they should do everything in their power to get clearly before their friends and patrons the issue the motion picture people have against the proposed amendment. Those who have not followed up the work of the constitutional convention and efforts of the picture people at its sessions should be sought and enlightened. It is both a remarkable and lamentable fact that such issues as amendments to constitutions are the least understood by a great mass of the people who go to the polls on election day. Some claim lack of time has prevented them from studying the subject. Others say the questions at issue are too intricate. For this reason they go to the polls and vote only for the candidates, leaving the "dry questions," as they frequently term them, to the voters who better understand them. These are the people that are to be sought and educated.

* * *

And there are other people the motion picture electioneers must have a heart to heart talk with. They are those who feel they would like to help the picture people, but hesitate to kill the whole amendment in doing so. Their argument is against favoring few to the detriment of many. This is a very laudable principle, but it is not involved in the constitutional measure now before the people. The press is almost unanimous in its condemnation of the mass of misfit legislation presented to the people by the constitutional convention at Albany. All the labor organizations in the State are against it, and one of the strongest arguments in support of the motion picture people's fight against the amendments is furnished by a letter issued by the Executive Council of the State Federation of Labor. Among the thirteen reasons given in that letter for negatively voting on the revised Constitution is one stating that the measure denies the prayer of labor's memorial that the writ of habeas corpus shall never be suspended. Another reason given is that the constitutional convention refused to make a plain and clear definition of freedom of speech and freedom of the press, thus leaving them to court decision in the future as in the past.

* * *

While both these reasons given by the State Federation of Labor are in accord with the contentions of the motion picture people, because there are labor organizations among them, the chief arraignment of the constitutional convention and its deformed creation is based on the question of freedom of thought and speech. Learned men of high standing in the legal, journalistic and other fields went before the congress of fossils at Albany and pleaded with them to embody in the proposed revised constitution a measure according them the same freedom as the press. The petition was referred to committee and killed there.

* * *

In view of the almost universal protest against the whole work of the Albany tinkers, and consistently with their fight for that liberty enjoyed by the press, the picture men are justified in demanding that the revision be killed at the polls. If there are any good features in the proposed revision they are very few, and the advocates of the measure have thus far refrained from attempting to publicly explain them. Having but few virtues the amendment is not one that should prevail at the polls and the motion picture people should exert their full power to postpone amending the constitution until a measure based upon reason, justice and impartiality can be framed and presented for the people's vote.

Some crank has written to a newspaper asking why the authorities allow the exhibition of moving pictures depicting scenes of the war in Europe. He says they only tend to unfavorably work upon the emotions of people. This writer has in his makeup the same material that is embodied in the censorship agitator. There can be no honest complaint against such exhibitions if the pictures are genuine. Their exhibition are as proper and legitimate as the illustrations that are appearing in the newspapers and magazines and the authorities cannot consistently prevent the publication of the pictures by motion picture exhibitors and allow the other publications full rein. In attempting to stir up the authorities against the war moving pictures, the crank only adds strength to the argument of the moving picture people against official censorship and discrimination between moving pictures and the press on freedom of speech and thought.

* * *

People having money for investment are warned against the use that certain schemers are making of a recent decision by a United States Court in a case that has been pending for several years on questions bearing upon the restriction of trade. Efforts are being made to convince investors that the decision has opened a wide and profitable field in the motion picture business. The truth is that conditions for investment are not as good today as they were when the suits were first brought and during the years immediately succeeding that event. The explanation for this seemingly paradoxical situation is that since the instigation of the suits affected by the decision recently made, an open market has become established in the motion picture field, so that from a standpoint of trade conditions and opportunity for investment there is absolutely no advantage offered by the court's decision. Schemers who try to convince would-be investors otherwise should be looked upon and treated exactly as the people were who went about the country exploiting "salted mines." The only difference is that the former present a little stronger color of legitimacy, but the results must be the same. Everybody connected with the motion picture business knows that the field for producers is taxed to its capacity and should a large percentage drop out there would still be enough left to keep the exhibitors comfortably supplied with new material. Only last week a company in this city went into bankruptcy with liabilities amounting to $1,004,744. It would be far better for those uninitiated in the motion picture business to invest their money in the cabarets that the war has opened in Wall Street. They would at least know where their money went, a consolation they would not have if they gave the money to the sharps and sharks who are trying to make bait out of the recent court decision. If millions are being made in the motion picture field it is because the successful companies are in the hands of men who are profiting by years of experience and hard work, and not because they have had ample funds at hand for investment. The motion picture business is legitimate and must be conducted upon the same principles upon which all other undertakings based upon intelligence, honesty of purpose, and untiring zeal are founded. Although but a short time out of its infancy it is by no means a virgin field, and there is nothing in sight to justify a suspicion that it is likely to become one. There are opportunities for investment, but only through legitimate sources should such investments be made. Any scheme which involves propositions to bring about something which those in the field have overlooked or failed to discover is not what might be called legitimate because it is not laid out along the lines of fact. What the men already in the business have not made use of, or are not hard at work preparing to put into operation, will fall far short of bringing a fortune, or even a reasonable return, to the "come-on," as the old green goods man would term it.

---

## BIG PRICES FOR "BIRTH OF A NATION."

H. A. Sherman, general manager of the Elliott Sherman Film Company of Minneapolis, Minn., closed a deal this week for the rights to Griffith's great spectacle, "The Birth of a Nation," in sixteen states west of the Mississippi River. The price paid for these rights was $250,000 cash; making the largest transaction ever conducted for the rights to a traveling attraction in the history of the American theater. The deal was closed by President H. E. Aitken for the Epoch Producing Corporation, the New York company that controls all rights to the Griffith production. Owing to the tremendous work of handling the tours of ten companies that are under the direction of J. J. McCarthy, general manager for the Epoch Company, it was decided to release this large territory to one concern. Mr. Sherman will make his headquarters in Minneapolis, but will book his tours through the Klaw & Erlanger offices in this city.

## Comment on Patents Company Decision

### G. A. Rogers, Counsel for William Fox, Issues a Statement on the Effects of the Decision.

GUSTAVE A. ROGERS, of Rogers and Rogers, 160 Broadway, New York City, has issued a statement in reference to the decision of Judge Dickinson in the case of the United States against the Motion Picture Patents Company and others. Mr. Rogers, after expressing his gratification over the victory for which he and his brother take considerable credit, declared "that owing to the profound changes in the industry the full import of the decision of Judge Dickinson will not be fully understood by those who read the meagre accounts in the newspapers." Mr. Rogers continued: "In November, 1911, William Fox, for whom my firm was acting as counsel, began the fight which resulted in the complaint being filed by the government. Aside from the effect that the decision will have upon the manner of conducting the motion picture business, it will have another result. In the suits that was pending against the manufacturers and the General Film Company, including those of William Fox's company, in which he is seeking damages of $1,800,000 against the members of the combination, the decision of Judge Dickinson under the new Clayton Law becomes prima facie evidence in all such damage suits. The claimant is merely obliged to prove his damages and then the burden shifts to the defendants to overcome the effects of Judge Dickinson's decision. As to the general effect of the decision upon the entire industry this can be answered more fully after the form of the decree has been determined. My opinion is the decree will be drastic in its form, compelling the Patents company to re-assign the patents to the original holders thereof and forbidding any further combination upon such patents.

## House Peters

HOUSE PETERS, the latest of the galaxy of photoplay stars to be enlisted under the Lubin banner has had a career of mighty note, filled with adventure and success. At a decidedly early age, mother and father Peters decided that a little youthful training in the wilds of Australia would not be amiss for their promising son, not because he had shown a tendency to be incorrigible, but because both Mater and Pater realized that for a youth who showed the ambition of young House, experience would be by far the prime teacher.

Accordingly Australia welcomed House Peters at about fifteen years of age and House Peters welcomed Australia was considerably less in warmth, for soon he had joined a hunting party which planned to make a trip into the wilds of South Africa. With a soul satisfied by this adventure he turned his eye toward the stage and for many years successfully appeared through Australia and India with travelling repertoire companies. His return to his native land was not particularly auspicious and soon he made a tour of the Eastern Hemisphere in search of future adventure, ultimately ending with eighteen months' service in the English army during the Boer war.

House Peters.

During the past two years he has been seen in "The Bishop's Carriage," "7750 Chelsea," "The Pride of Jennico," "Clothes," "Mrs. Wiggs of the Cabbage Patch," "Mignon," "Salomy Jane," "The Girl of the Golden West," "The Warrens of Virginia," "The Captive," "Unafraid," "Between Men," and the "Winged Idol."

Mr. Peters' first appearance with the Lubin Company will be in the role of Steve Ghent in William Vaughn Moody's great Western American play, "The Great Divide."

It is the intent of the Lubin Company that Mr. Peters will be cast in roles depicting the rugged American life in the West, in which he is undoubtedly well fitted to appear.

## Seasons for Metro Pictures

### Six Months' Runs and Then New Prints and New Campaigns for Successes.

FOLLOWING the tried and successful example of the spoken drama in routing plays for a fixed and established season, the Metro Pictures Corporation will inaugurate a new motion picture policy by setting six months as the season for its feature productions. The season of the dramatic stage begins in September and ends in June. The Metro season will begin separately for each picture and after a run of six consecutive months a new season, with new prints, new paper and new campaigns in behalf of the successful feature offering.

This new policy will be inaugurated by the opening of a second season for "The Heart of Maryland," the great David Belasco play, in which Mrs. Leslie Carter is the star. This picture was produced by Herbert Brenon, who made "Neptune's Daughter" and other celebrated screen successes, and was first released six months ago by the Tiffany Films Corporation through the Metro exchanges. It was tremendously sucessful at the Hippodrome, where it played to 139,000 persons in eight days, and at other large theaters, and it has been playing continuously since the time of its first showing. Because it has been unusually successful on its second and third showings at theaters, it has been decided to formally inaugurate its second releasing season with a campaign throughout the country, calling attention to the exhibitors to the great size and power of the production.

## Madeline Travers in Pathe's "Closing Net"

IN "The Closing Net," Edward Jose's Gold Rooster Play adapted from the novel by Henry C. Rowland, appears a girl with an important part, that of "Leontine," the beautiful crook, who does some remarkably good work. Madeline Travers is her name, and she is the daughter of Richard W. Trellegan, who was the proprietor and manager of a company which toured the United States and England for twelve years.

Miss Travers can boast of a rather unusual racial mixture in her veins, her father being of Cornish descent and her mother of French and Russian parentage.

Madeline Travers.

She was born in Boston and went on the stage at the age of fifteen. Among her numerous good engagements was one doing leading business with Rose Stahl in "The Chorus Lady," both in New York and London; the original cast of "Joseph and His Brethren," and with Cohan and Harris' "Seven Keys to Baldpate."

Miss Travers has a personality of pronounced charm and judging from her work in Pathe's "The Closing Net," she will be seen again in feature productions.

### GOVERNOR HUNT IN LUBIN PLAY.

Governor Hunt, of Arizona, the man with a heart which is so much more human than which it was ever supposed a politician's might ever be, has become a motion picture devotee, and starts right off on his career before the camera with a bang—good, big and generous.

Recently the powers that be of the western branch of the Lubin Manufacturing Company had under consideration the production of a three-reel feature, which called for an impersonation of Governor Hunt. The entire stock company had a whack at making up, but the problem was still there. In last resort, the Governor himself was approached. It was thoroughly explained to him that "his presence" was urgently needed and he acquiesced. The result is the debut of a new motion picture player, no less than the Governor himself, and in the Lubin release of November 3 "A Western Governor's Humanity," the Governor of Arizona is portrayed by Governor Hunt of Arizona, and the directors sit back and wonder if the harsh critics will tell him the picture is miscast. His wager is ready.

# Reviews of Current Productions

## "The Sign of the Broken Shackles"

### Kalem Two-Reel Melodrama—Villainy, Noble Self-Sacrifice and Love.

Reviewed by Hanford C. Judson.

THERE is a touch of the old-fashioned about this offering "The Sign of the Broken Shackles," a two-part Kalem picture; but melodramatic situations are apt to have this and in many it seems not to have militated against popularity. It is not a wonderful picture; it tells an exaggerated story; but there is nothing in it that the simplest can fail to comprehend at a glance. It is plain that, if the picture is addressed to any particular portion of the public, it is to the gallery. But, while it is not a picture that makes a critical mind enthusiastic, it will pass on a program. This reviewer, as an airdome exhibitor, has pleased his audience in a suburban village, with melodramas cruder in situation and in action not more exagerated than is this offering. Then it has much that can truly be highly commended.

Scene from "The Sign of the Broken Shackles" (Kalem).

The leading role is taken by Alice Hollister as a tenant on a sugar plantation owned by an English nabob, a young and good looking fellow and a desirable hero (Harry Millarde). The rich man's brother (Arthur Albertson) is the villain and is sent to the island to force the tenants to pay the proper rents. The plantations are not profitable and the men on the island are rebellious. The brother is goatish; makes love to an octoroon (Nell Farrin) and also makes rought love to the heroine. There is a struggle in her house. Heroine backs to a drawer and gets a revolver just as the octoroon comes, in her trouble, to kill the villain. Both shoot at the same instant and the heroine thinks she is the murderer. She doesn't take the proper credit; but becomes frightened and, after joining the band "of the broken shackles," flees the island to become a famous singer in New York. The rich man stops in the city on his way to get vengeance and falls in love with her. The band draw lots to see who is to kill him and the lot falls to the heroine. Some fairly exciting scenes follow to the pleasing denouement with the two young people accepted lovers.

---

## "Landing the Hose Reel"

### The First of "The Chronicles of Bloom Center," in Which Selig Players Create Boisterous Merriment for Forty-five Minutes.

Reviewed by James S. McQuade.

WILLIAM LORD WRIGHT and Maibelle Heikes Justice have collaborated so successfully in "Landing the Hose Reel," the first of a series of twelve comedies comprising the "Chronicles of Bloom Center" that every man, woman and child who views it will await the release of each of the remaining eleven with great eagerness—providing, of course, that they have the same snappy action and a like mirthful flow of rural comedy. The rural types of men, women and boys introduced in "Landing the Hose Reel" will be seen in all of the series, with a character or two added at times, as the occasion calls for it. "Landing the Hose Reel" occupies three reels, which permits the introduction of most of the characters seen in the series.

These village types are both original and distinctive. Chubby Green, the village bad boy, and Johnny West, the "printer's devil," are two of the funniest comedy characters I have seen for some time. They figure in boyish pranks that force us to laugh at them and at the same time to "cuss" them inwardly, on reflecting that we might also be victims. Chubby is the greatest offender and, therefore, the greater funmaker. Sometimes he works alone and sometimes in concert with Johnny but always in a way that evokes boisterous mirth. The cunning with which he permits a sneaking tramp to steal a "loaded" cigar, and the joy that pervades his mind and fatty anatomy while he watches old Constable Plum, the village arm of the law, take the cigar from the tramp and smoke it himself, are irresistible. And, as we watch the constable jump almost out of his boots when the cigar "goes off," we laugh just as heartily as the perpetrator of the practical joke.

The mass meeting in the village town hall, which has been called to raise half the sum required to purchase the hose reel, will force another storm of guffaws; for Chubby and Johnny fill the air with sneezing powder, and stampede both orators and audience. They "pull off" another big stunt on Constable Plum, when they change the village-10-mile-speeding-limit sign to read "100 miles;" and still another when they sadly perplex the two young ladies in charge of the candy booth, at the lawn fete, when they change the sign "10c candy kisses" to read "10c kisses."

Ralph McComas and Sidney Smith are the mirthful imitators of Chubby Green and Johnny West.

Perhaps one of the most mirthful incidents of the fun-laden, three reels is that in which the self-appointed fire chief, Groceryman Ira Pash, refuses to believe Constable Plum, when the latter tells him that his own home is burning down. Two other fires, to which the fire company had been called, proved to be false alarms, thanks to the devilish ingenuity of Chubby and Johnny, who had touched off "smoke pots" in two buildings. Concerning these "smoke pots" the disgruntled chief, after discovering them, had said: "Them's smoke pots; they don't harm nothin', but smoke a helluva lot." So, when Constable Plum rushed to him and burst out, "Your house is on fire; honest to gosh it is," no wonder that the irate chief replied: "Chase yourself; you don't fool me a third time."

Scene from "Landing the Hose Reel" (Selig).

As the last scene fades out, we see Fire Chief Pash, slightly under the weather from the libations indulged in, on account of the great honor that had come to him, gazing incredulously at the ashes and charred timbers of what had once been "home."

The release date has been set for Thursday, October 14.

### Lillian Tucker in "Charles O'Malley."

Lillian Tucker, the leading woman of the recent World Film release, "Evidence," in rehearsing with Andrew Mack, and will appear with him in his new Irish play "Charles O'Malley." She will play the role of an Englishwoman, for which type she is especially well known.

## The "Mettle of Jerry McGuire"

### Two-Reel Universal Production Features Helen Holmes in a Thrilling Railroad Photoplay.

Reviewed by Robert C. McElravy.

THIS is a brisk, well constructed story of railroad life, enacted by a cast which includes Helen Holmes, J. P. McGowan, L. D. Maloney and a bright little girl. The latter, being the daughter of an engineer, feels perfectly at home in a locomotive cab, as the story goes, and she starts things by running away with a whole train of cars. In the effort to catch the train, which of course is accomplished after much difficulty, Helen Holmes, in her part of the mother, jumps from an automobile to a flat car. Her manner of alighting affords ample evidence of the chances she took in performing this feat, and as both the auto and train are moving at full speed the desired thrill is accomplished.

Scene from "The Mettle of Jerry McGuire" (Universal).

The story itself is an attractive one, though in a somewhat conventional way. Jerry, the engineer, loves the girl at the station. His fireman also loves her, but Jerry wins her hand. They are married and the jealous fireman resolves to get the girl at all cost. He bides his time and at length an opportunity presents itself to frame up a wreck on Jerry. This is done and Jerry loses his job. He then takes to drink and is finally sent to prison for a crime. On his release he learns that the fireman has been endeavoring to win over his wife. They quarrel, and while the wife wavers in her affections, the child runs away with the train. Jerry and the wife save her and a happy ending is achieved.

## "How Molly Malone Made Good"

### Unusual Photoplay Introducing Ten Stage Stars Is Presented by Kulee Features, Inc.

Reviewed by Lynde Denig.

HERE is a six-part picture exactly calculated to satisfy public curiosity concerning the off-stage appearance of celebrated actors and actresses. It was produced by the Photo Drama Company, with Lawrence B. McGill directing a cast headed by Marguerite Gale and including William H. Tooker, Helen Hilton, W. A. Williams, Armand Cortes, James Bagley, Edward Sullivan and John Reedy. These present the story of a girl reporter, written by Burns Mantle, dramatic editor of the New York Evening Mail. But more important than the story, more important than anything else in the picture, in fact, are the intimate glimpses of stage stars which it affords.

Scene from "How Molly Malone Made Good" (Photo Drama).

Molly Malone is a pretty Irish lass with an engaging smile and plenty of nerve. Just arrived in New York, she looks for her brother in the office of the Tribune and not finding him she wants an opportunity to do a little reportorial work herself. The Sunday editor gives her the hardest kind of an assignment—interviews with stage favorites, who don't want to be bothered. Two discredited employees of the same paper try to thwart Molly at every turn. They account for the melodramatic excitement in the picture, but interference notwithstanding, the plucky young woman goes right ahead with her task and is back in the office at the appointed hour.

Her visits carry her to the homes—generally the country homes—of Robert Edeson, May Robson, Leo Ditrichstein, Lulu Glaser, Cyril Scott, Henrietta Crosman, Henry Kolker, Madame Fjorde, Julian Eltinge, Julia Dean and Charles Ross and Mabel Fenton. We see all of these people at close range, enjoy views of their attractive estates and experience a few thrills when Molly's life is threatened. Director McGill secured some effective scenes of a runaway in which a carriage is crushed between two trees, of an automobile smash-up at a railroad crossing, of a heavy rainstorm and of the lobby of the Hotel Martinique, to mention some of the most memorable parts of a well staged and clearly photographed production. Miss Gale is beautiful to look at and altogether charming in her interpretation of the girl who never said, "It can't be done."

## "The Magic Skin"

### A Beautiful Five-Reel Kleine-Edison Feature Adapted by Richard Ridgeley from "La Peau de Chagrin," of Honore de Balzac.

Reviewed by Louis Reeves Harrison.

PORTRAYED with a truly artistic sense of design, achieving a satisfying effect in an unassuming way, "The Magic Skin" is primarily an evidence of skilled adaptation and direction, for many of the scenes require delicate handling and they are presented without a suggestion of bad taste. The story runs along the familiar lines of "Faust," being chiefly concerned with a redeeming vision of a young man fast drifting from his finer ideals into the gratification of material desire and wayward impulse, in which he is aided by His Satanic Majesty through the instrumentality of a magical skin. This skin shrinks in size with each gratified desire, as does the soul of the man, until he reaches a degeneracy which makes him the Devil's Own. The Balzac story suffers nothing in visualization; to the contrary, it is more effective, though its termination is a compromise.

Scene from "The Magic Skin" (Kleine-Edison).

Some minor faults are visible, a few of the unimportant scenes are overplayed, but these are heavily overbalanced by a pleasure-giving harmony of settings with the mood of the story, and by the splendid cast. Sally Crute as Flora Margot and Everett Butterfield as the "Faust" in this case, carry off the honors, though Mabel Trunelle responds delightfully to all the requirements of her modest role. Opportunity is accorded Butterfield for a strong impersonation and his interpretation grows in strength until it is powerful at times. Sally Crute seems to create her own opportunities, her fascinating personality and high intelligence making an impression that contributes largely to the success of what will undoubtedly be a winning play.

### Alice Dovey in "The Reformers."

Miss Alice Dovey is at the Gaumont studio, Flushing, N. Y., acting in a Casino Star Feature, a one-reel comedy, under the direction of Edwin Middleton. It is called "The Reformers" and will be released October 24. Miss Dovey closed recently in "Hands Up," the Maurice and Florence Walton Revue.

## "The Bludgeon"

### Kathryn Osterman Is Featured in a Five-Part Equitable Subject Which Will Be Liked by Many.

Reviewed by George Blaisdell.

THE Equitable will release on Oct. 18 "The Bludgeon," a five-part subject in which Kathryn Osterman is featured. Supporting her are John Dunn, who has the role of the husband who takes blame upon his own shoulders that his spendthrift and mildly flirtatious wife may be free; Roy Applegate, who plays Hillman, the lawyer friend of the husband, who later marries the woman in the case; Clara Whipple, who is Mrs. Wharton, who by introducing her friends or victims into what she is pleased to call society manages to live on them; and Katherine Lee, the child.

Scene from "The Bludgeon" (Equitable).

Miss Osterman has a difficult role—that of a woman who is ambitious and who is selfish, who believes every effort of her husband must be bent toward her personal advancement and adornment. It is a character that not only cannot compel sympathy, but is bound to repel it. There is a tendency, too, to facial exaggeration, to staginess as opposed to spontaneity. Mr. Applegate will be liked. So, too, will Mr. Dunn as the inventor husband. With the majority, however, the interest probably will center in Katherine, the little Rose in whom is bound up the affections of the father, and whom the wife designs to use as the bludgeon to force from her husband money which she cannot secure on her own account. The child is naturalness itself, and there will be many who will feel that to her go the acting honors.

"The Bludgeon" is well staged. In spite of the gray that dominates its coloring, experience with pictures in character resembling it gives assurance that this, too, will be liked by most practical picture men, because of their knowledge as to what their clientele like.

## "The Long Arm of the Secret Service"

### Three-Reel Regular Mutual Detective Story With an Unexpected Termination.

Reviewed by Louis Reeves Harrison.

IT IS rare that the hardened critic is surprised, though it would not be a difficult thing to catch him napping by springing an inconsistent solution of a problem. Long training enables him to forecast results in detective stories of exceptional intricacy, while the end is too easily foreseen in the average screen production, but he is occasionally thrown off the track in a perfectly logical line of development, as in the case of "The Long Arm of the Secret Service."

The story is almost purely one of plot and action, the characterization not rising to any observable height, but it is original and developed with skill. It opens with the meeting after many years of a young oysterman and a girl who was his sweetheart in childhood. Natural result of their joint retrospect is an intimacy verging on love. With a promptness that is rather crude, an obvious villain, though a real estate dealer of wealth and local prominence, thrusts his attentions upon the girl and shrewdly conspires to throw the odium of his villainy, that of smuggling opium, upon the young oysterman.

Now arrives a self-announced member of the Secret Service and asks the villainous real estate dealer to assist him in capturing the smugglers. The villain laughs behind the detective's back, that heartless laugh we know so well, and frames up a case involving the innocent young oysterman. At the last moment, when all seems lost, the villain is foiled. But how? The innocent-looking girl was the real detective, and she clears her lover while rendering good service to Uncle Sam.

## "My Madonna"

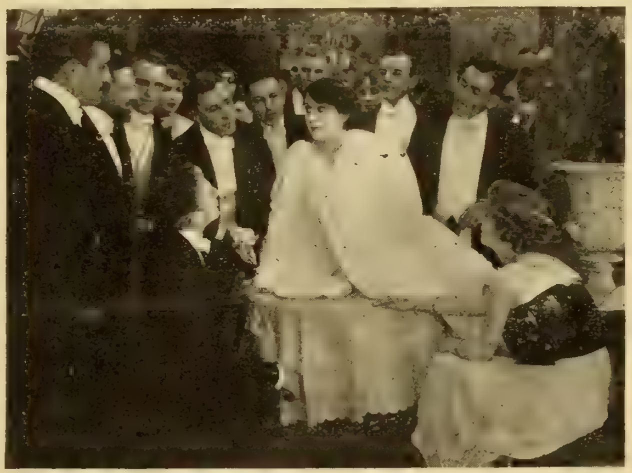
### Popular Plays and Players' Drama for Metro Program—Olga Petrova Is Impressive in Stellar Role.

Reviewed by Lynde Denig.

WHILE Mme. Alice Blache acknowledges indebtedness to Robert W. Service's poem, "My Madonna," for the inspiration of this drama, or perhaps melodrama would be better, she may well take credit for having evolved a story in many respects her own. The picture is, in the main, true to the spirit rather than the letter of the poem. In the first two reels, showing how the artist comes to meet and love his Madonna, many of the poet's verses are used as sub-titles and the scenes convey more poetic feeling than is apparent in the subsequent action, which introduces a rather ordinary case of marital infidelity and its consequences. The eventual return of the artist to his Madonna, as the source of inspiration and contentment, is satisfactory in bringing about a happy ending and true enough to character, if one recognizes the deepness of the man's attachment and the superficial quality of his infatuation for the Baroness.

The picture's chief defect is a tendency to jump from one dramatic scene to another without a convincing accounting for the behavior of the characters. One is a bit surprised at the ease with which the poor artist wins Lucille, a pampered demi-monde. Also her constancy after marriage shows a remarkable reversal of moral form, and in return for this, the artist stumbles into an affair with the Baroness, a divorcee. A conventional photoplay situation, that in which an innocent man is accused of murder, is used in the last reel, prior to a well handled trial scene, culminating in Lucille's dramatic attempt to sacrifice herself in place of her husband.

But granting the shortcomings mentioned, "My Madonna" measures safely above the average feature production. At times it is exceptionally artistic, revealing ingenuity in the effects attained and a skilled use of double exposures. Olga Petrova presents a lovely appearance as Lucille, whether clothed as a woman of fashion, or in the robes of the Madonna, and her acting of a role calling for much variety in expression, is marked by intelligence and feeling. Guy Coombs is natural as the artist, whereas able performances are given by Albert Howson as the Baron and Evelyn Dumo as the Baroness.



Scene from "My Madonna" (Popular Plays and Players).

## "An Affair of Three Nations"

### Arnold Daly and Ashley Miller Produce First of the "Ashton-Kirk" Novels of John T. McIntyre in Five-Part Gold Rooster Play.

Reviewed by Margaret I. MacDonald.

A HIGHLY colored melodrama produced in the best style of the screen is this thrilling adventure of Ashton-Kirk, Investigator. The story of John T. McIntyre is essentially a mystery story from first to last. It is apparently not intended that we should at once share in the secret of the screen, but that we should remain in breathless suspense until the last card is played.

The cast participating in "An Affair of Three Nations" are as follows: Arnold Daly, who of course is the wealthy young investigator, Sheldon Lewis who as Dr. Morse meets his end early in the story, William Harrigan, Charles Laite, Charles Krauss who gives an inimitable portrayal of the eccentric character Drevenoff, Martin Sabine, Godfrey Stein, George Melville, Luise Rutter and Doris Mitchell. This talented cast by means of "makeup" and otherwise have presented a variety of interesting and appropriate types.

Being the first of a series of "Ashton-Kirk" stories to be produced for the Pathe Exchange, Inc., by Arnold Daly and

Ashley Miller, the production has been looked forward to with considerable interest, partly because of the remarkable adaptability of the McIntyre novels to the screen, partly because of the well-known qualities of the directors and because of some of the names of the cast that had been heralded some time previously.

The public will not be disappointed in "An Affair of Three Nations." The story of the effort of the son of Count Drevenoff to gain possession of a copy of a treaty of the Russian Government with the United States, which had been taken from his father at the time of his death, is mysterious, thrilling and artistic. If one may go so far as to predict its future we would say that as a box office attraction there can be no question of its success.

Scene from "An Affair of Three Nations" (Pathe).

## "The College Orphan"

### Six-Part Broadway Universal Feature Introduces the De Havens, and They Should Be Popular.

Reviewed by George Blaisdell.

THE Universal will release on October 25 as a Broadway Feature "The College Orphan," which is in six parts. The subject will introduce to picture goers Carter De Haven and Flora Parker De Haven. Judging from their work in the subject under review they will be popular. Mrs. De Haven is of striking type—good looks she has beyond question; but better than that, she gives strong evidence of the possession of the intelligence from which successful screen actresses are made.

"The College Orphans" contains elements of comedy and of drama. There are rollicking scenes of academic life and strife. There are moments of pathos as the young slavey, abased by the boarding mistress, reveals her love for the happy-go-lucky collegian she heroizes and idolizes. There are sterner periods as the denouement approaches in which the story tends to the melodramatic. Many characters are introduced, but the interest very quickly centers on two persons; yet there is a third, the kindly broken-down old professor who befriends the girl sent out from the poor farm.

Scene from "The College Orphan" (Universal).

The picture will make good entertainment. Some disposed to be critical may feel that it might be shortened a bit to the subject's advantage. These also may question the probability of the action of the students in trying to soften the blows of masculine football by substituting the antics of sissies—antics which have been known on previous occasions to make the unskillful laugh. On the whole, however, the college atmosphere is unusual—the fraternity life, the escapades, and the following trouble. That there are real college boys in many of the mob scenes is plain—there is a snap and go, a response to the direction of the cheer and other leaders, that is refreshing.

Mr. De Haven will be liked. He has youth, agility in abundance and a personality that interests. The De Havens should make a strong addition to the Universal forces.

## "Heart of the Blue Ridge"

### World Film Production Presenting Clara Kimball Young as Mountain Girl in Story of Moonshiners.

Reviewed by Lynde Denig.

NOVELTY of plot is not a distinguishing feature of this five-part Shubert-World Film drama, written by Waldron Baily and directed by James Young. It is a story of moonshiners and the efforts of a young revenue officer to capture them, particularly the leader of the band who persistently annoys the pretty Plutina. Also it is a story of the hatred existing between this moonshiner and the girl's honest lover, who buys his first pair of boots when he goes to town after his appointment as overseer of a tract of lumber. The atmosphere of the picture is true to the promise of the title; the characterizations are direct and easily comprehended; the action in the last two reels is exciting and the production always profits by magnificent mountain scenery.

Admirers of Clara Kimball Young no doubt will be delighted by her portrayal of the untutored mountain lass whose chosen companion is a pet bear. Even at the cost of some personal discomfort, Miss Young evidently determined to make her characterization in all respects true to type. The Plutina of the story never possessed either shoes or stockings, so this conscientious actress discarded protecting footwear and ran through rough fields and along rocky passes quite as though sharp stones did not exist. She becomes the central figure in many picturesque scenes and meets the melodramatic action in the concluding reel with fine spirit. Miss Young has played more difficult roles, but few which may be expected to have a wider appeal.

Scene from "Heart of the Blue Ridge" (World Film).

Robert Cummings was well chosen for the villainous Dan Hughes, the moonshiner who stops at nothing in his effort to possess Plutina. In the way of stirring action an audience need ask for nothing better than the scenes in which the man drags the girl off to a cave. For a concluding thrill, Zeke (Chester Barnett) grapples with his enemy and after a struggle throws him over a cliff. The picture was well directed and convincingly acted.

## "Gladiola"

### A Three-Reel Edison Release of Great Scenic Beauty, in Which the Author Discards the Conventional Ending—Viola Dana a Charming Heroine.

Reviewed by Edward Weitzel.

THE exterior scenes for this three-reel drama, written by Mary Rider, were taken in the gladiolus fields of Berlin, N. Y. They are of rare beauty and add greatly to the worth of the picture. Another potent factor in the success of the photoplay is Viola Dana's acting of the title role. The story has to do with a simple country maiden and the wealthy but unscrupulous young man from the city. The expected happens, in quite the usual way. The girl is lured to the city, deceived by a mock marriage, learns the truth and returns home to become a mother. At the finish, the author shows independence of mind. When young Williams comes to the farm and offers to right the wrong, Gladiola does not weakly accept the protection of his name. In spite of the child, she remains firm in refusing to marry him, and, eventually, accepts the honest love of one of the farm hands, who has known her all her life. This ending gives a sweet scent to the play and fits in with the field of blooming flowers, where the love scene takes place. There are several well played scenes in the city, but it is the beautiful exteriors among the flowering plants, the acting of Viola Dana, and the ending, that makes Miss Rider's drama worth while. In a part that might easily have been made weak and over-sentimental, Miss Dana struck a real note of pathos, and denoted the innocence and charm of the character by force of her own personality and command of the actor's art. The perfect honesty with which this little woman creates her effects is one of the finest things about her work. Robert Conness looked and acted the city man convincingly, and Pat O'Malley was a manly country lover. Charles Sutton, Jessie Stevens and Eldean Steuart were agreeably cast. John H. Collins directed the picture.

Scene from "Gladiola" (Edison).

## "The Coward"

### Frank Keenan Gives Splendid Portrayal of the Old Southerner in Triangle Kay-Bee Feature.

Reviewed by George Blaisdell.

THE management of the Knickerbocker theater, where is being shown the Triangle program, for the third week of its season, continued over the subjects which had held the screen for the second week. One of the reasons contributing to this action well may have been the strength of "The Coward," in which Frank Keenan is starred. The story is in six parts. It is a straight and simple tale, from the pen of Thomas H. Ince, who is also the producer. Mr. Keenan has the role of an old southern colonel—and it is a role that he knows right down to the ground—a man proud of the line of Winslow; from what he has done, from what his forbears have done, he has a right to expect much from his son in the coming hostilities between North and South.

Scene from "The Coward" (Triangle).

When the picture was flashed on the screen it carried the mind of the writer back to that morning, last July, in San Francisco when Mr. Keenan talked to the exhibitors assembled in convention. Mr. Keenan was full of the enthusiasm of the old player who had just finished his first picture. He was speaking to an audience also containing many actors. They were in holiday mood, and so was he. There was a roar of appreciative laughter when the actor, speaking with a knowledge of a weakness that is not confined to those of the stage, declared: "I have seen my first picture, and believe me, I am good." Mr. Keenan was joking, of course; but he told the exact truth.

It is a remarkable interpretation of the rugged old Colonel Jefferson Beverly Winslow Mr. Keenan gives us. Restraint is the keynote—to the verge of boldness; but it is always impressive. He smiles as he contemplates with pride the photographing or the tintype of his son; he rages, but not boisterously, when he learns of the young man's cowardice; the failure to enlist he condones, but takes measures to see that the youngster alters his mind; when the quick desertion follows, the old man shoulders the gun the young man laid down; the mind of the father is so upset by the stain on the family's honor that he refuses to acknowledge as his own the boy in bed suffering from a wound the father had inflicted. It is only when finally he is made to understand the day's victory is due to the great bravery of his son that the reaction comes. It is a situation of heartache as the old man takes his son in his arms.

There is much in this subject that is worth while. We see a bit of a battle that is understandable—it is no hodgepodge. There is a cavalry charge upon intrenched infantry; and there are long lines of infantry to follow up the charge. Charles Ray, as the coward who eventually finds himself, gives a strong performance. Gertrude Claire, as Mrs. Winslow, the mother, holds sympathy throughout. The picture is well acted. Of strong situations there are many, but the denouement is one to be remembered.

## "The New Adventures of J. Rufus Wallingford"

### "A Rheumatic Joint," Third of the Series, Treats of Mud Baths and Other Equally Amusing Situations.

Reviewed by Margaret I. MacDonald.

IN THE third of the Wallingford series we find humor in the ascendency. Burr McIntosh and Max Figman, supplemented by Lolita Robertson, Harry Carr and Edward O'Connor and others who mean much to the production, are doing their "worst" for the sake of comedy.

Discovered that Cornelius Rockewell, third on the list of offenders to be dealt with by Wallingford and his accomplice in the work of forcing restitution, is in Zwick's Sanitarium, it remains for Wallingford who has discovered that he too has a rheumatic joint to register at the sanitarium also. The mud baths are not to his liking, but he gains, before his escape from the sanitarium, the knowledge that the millionaire will pay any amount of money to be cured of old age.

When Wallingford and Blackie Daw open their sanitarium some time later, to be known as Wallingford's Sanitarium for the cure of old age, Onion Jones is on hand to accidentally meet the millionaire, and lure him and his money to the Sanitarium. Onion Jones' bid of $100,000 is outbid to the amount of $150,000 by Rockewell, and so another wrong is avenged.

Scene from "New Adventures of J. Rufus Wallingford" (Pathe).

This number of the Wallingford series is an especially amusing one. As a comedy it is a finished two-part production in itself.

Allen Curtis is staging another of Ben Cohn's one-reel comedies entitled "A Quarter Century and Susie," with Max Asher, Gale Henry, William Franey, Milburn Moranti and Lillian Peacock in the leading roles.

## "Nan o' the Backwoods"

### Three-Reel Lubin, Produced by Sidney Olcott—Valentine Grant in the Title Role.

Reviewed by Edward Weitzel.

PEARL GADDIS, the author of this three-reel photoplay, has been content with erecting her dramatic structure upon familiar and well approved lines. Her heroine is a product of the backwoods, beautiful but lowly born. She is loved by a young physician, who attempts to improve her deficient education, but a wealthy idler from the city appears on the scene with his auto, and the girl is immediately taken for a ride. The trip is repeated several times, without harm to Nan, but her brother, Lige, suspecting the worst, forces the owner of the auto to marry his sister. Reinforced by Nan's father, the bridal party then go to the home of the groom and introductions follow. Nan's new father and mother will have nothing to do with her or her kin, and turn them all out of doors. The young doctor has remained faithful in his love for Nan, and shortly after the separation, the husband having confessed on his death bed that Lige's fears were without foundation, the way is made clear for a happy ending to the worthy physician's romance.

Scene from "Nan o' the Backwoods" (Lubin).

Such a story makes no great strain on the minds in an audience. It is elemental, well within the compass of human experience, and will prove entertaining to those who are satisfied with skimming over the surface of things. Sidney Olcott has given the picture every advantage to be derived from skilful producing, and his efforts have been ably seconded by Valentine Grant, Walter Chapen, James Vincent, P. H. O'Malley and Roy Sheldon.

## "Flame of Passion"

### A Tom Terriss Feature Produced in Jamaica and Released by the Picture Playhouse Co., Inc.

Reviewed by Lynde Denig.

IN THIS, the second of the five-part photoplays made by Tom Terriss and his company while in Jamaica, the Picture Playhouse company has an offering of uneven merit. Many scenes in the last two reels are very fine indeed and strikingly unusual, whereas there is less to commend in the earlier passages of the production, partially because the photography is of varying quality and partially because the film shows the lack of careful editing. There are several awkward jumps in the action and the story does not always carry conviction. In justice to the producer, however, it should be said that in subsequent prints the blemishes in the photography may be remedied and with careful revision "Flame of Passion" no doubt will be materially strengthened as a dramatic photoplay.

Scene from "Flame of Passion" (Terriss).

Using a plot that is simple enough in its central element, Mr. Terriss has aimed to go deeper into human emotions and the philosophy of life than might appear on the surface. The woman of the picture is the embodiment of passion, and as the story advances we see how passion is born in the heart of a young man, how it asserts an irresistible power and how the victim is released only by the death of the woman who has captivated him. Passion is the motif running through the story and giving significance to the quite melodramatic incidents connected with the efforts to deprive Dick Lorient of the West Indian plantation which he has inherited. The picture has a way of sliding from practical photoplay melodrama into scenes showing the industrial occupations and religious customs of the natives of the West Indies. Passages of philosophic meaning are frequently introduced by quatrains from Omar Khayyam's Rubaiyat.

Distinctly on the credit side of the production are the many beautiful locations, especially in the concluding reel. The acting, too, is satisfactory, with Mr. Terriss heading a company that includes Elaine Terriss, Lionel Pape, Reinzi de Cordova and William Lewin.

## "The White Pearl"

### Marie Doro in a Five-Part Famous Players Production Puts Life in a Tired Story.

Reviewed by George Blaisdell.

THE Famous Players released on October 11 "The White Pearl," featuring Marie Doro. Miss Doro does much in the five-part subject to create interest in a theme more fitting as a background for a comic opera than for a screen drama or even a "fanciful romance." She is aided by a good cast and by elaborateness of production. The director has gone to great lengths to obtain Japanese atmosphere. Not only does he employ many Japanese men and women, but he uses for backgrounds extensive Japanese gardens. There are many scenes taken on board a big schooner at sea. The photography is of a high order. All these factors make for illusion, but they cannot overcome the handicap of a story that is threadbare—the gem stolen from the Buddhist idol, death following in its wake.

MARIE DORO
FAMOUS PLAYERS

Scene from "The White Pearl" (Famous Players).

Thomas Holding plays opposite Miss Doro. Mr. Holding will be remembered as the David Rossi of "The Eternal City." His work is of the best. The two make a splendid pair of lovers. Mr. Holding portrays Bob, the son of a tea merchant, in love with Nancy, daughter of a sea captain. Bob has come into possession of the white pearl and has given it to Nancy. The gem has been stolen by a Chinaman, who in turn has been killed by the second thief. It is the latter who on his death bed has given it to Bob. The father of Bob refuses to sanction his marriage to a sea captain's daughter and sends the young man to Yokohama to take charge of a branch. It is just at this time the captain takes his daughter with him on a voyage to Japan—her health is declining.

Bob stows away on the schooner. When the vessel springs a leak near the coast of Japan the two are separated. Nancy drifts ashore on a liferaft—her memory gone. It is when later as a dancing girl she is assailed by an Englishman that Bob appears on the scene and rescues her.

### Robert Leonard in "Idols of Clay."

Robert Leonard is at work at Universal City, on the production of a two-reel drama entitled "Idols of Clay." Mr. Leonard, Ella Hall and Marc Robbins appear in leading roles.

## "The Dragon's Claw"

### Marion Leonard and Walter Hampden are Featured in Knickerbocker Three-Part Drama.

Reviewed by Lynde Denig.

S. E. V. TAYLOR, author and director of this three-reel photoplay, supplied Merion Leonard and Walter Hampden with an unusual, if not very cheerful story. There are several surprises in the plot development, the picture is pleasantly free from superfluous scenes and in the last reel there is quite a bit of dramatic action that may be expected to arouse a few thrills in an audience. The production's chief defects are the gloomy idea on which it is based and the absence of light touches to relieve a somewhat too somber tone. Occasional bits of natural humor are not out of place even in a serious melodrama.

Scene from "The Dragon's Claw" (Knickerbocker).

In the two players chosen for the leading roles, the Knickerbocker company is fortunate. The enviable reputation gained by Miss Leonard in the early days of photoplays has not been forgotten by followers of the screen, who surely will welcome the reappearance of so able an actress. Here she is cast as the daughter of a western prospector, who does not live to profit by his discovery of gold. While on the way east Nora's father is killed and when she finds the body, the charm that he wore around his neck is missing. There is no trace of the murderer, but the girl remembers the dragon's claw and her determination to find the man who took it. Years later she discovers it among the possessions of her husband and with some reason on her side concludes that he must be guilty. His explanation of how he came to acquire the charm only strengthens her belief.

Nora plots a quite fiendish revenge, which is carried to a tragic conclusion before she learns that her suspicions were all wrong. Mr. Hampden, an accomplished stage actor, plays the husband with force and dignity. This is his first appearance on the screen and considering his lack of photoplay experience he seems remarkably at ease. He has an impressive personality and a fine bearing that photographs well. The final scenes, introducing a fight between cowboys and western bandits, were skilfully handled by Director Taylor.

## "The Little Gypsy"

### Walter Dare's Romantic Melodrama Is Made Into Five-Part Picture by Fox Company.

Reviewed by Lynde Denig.

AS PRESENTED in this five-part photoplay, directed by Oscar C. Apfel and Mary Murillo, "The Little Gypsy" is a rather fragmentary story lacking the illusion of reality. The romance, blended with somewhat artificial melodrama, consequent upon the strike of the weavers of Thrums, seems a bit forced, despite the effectiveness of several of the scenes. One receives the impression of a story that is planned to include all the elements of a popular picture and the plan is too obvious. First a little sentiment, then a few scenes of striking weavers being held in check by soldiers, or perhaps scenes of a burning village; then a little more sentiment followed by melodramatic action, and so on until the photoplay has run its course. There is little to hold the sympathy of an audience.

Dorothy Bernard plays Babbie, the little Gypsy, who, as an infant, is found by an earl and given a home, quite as though she were a member of the family. Although she occupies the position of a lady, it suits her fancy to masquerade in the garb of a gypsy and captivate the priggish young minister. She meets him in the woods, dances in her most flirtatious manner and is rebuked by being called "a woman." An audience is not inclined to take the little minister with anything like the seriousness that he takes himself. The sub-title intended to convey his distaste for worldly pleasures is something of a joke. His ultimate capitulation to the wiles of Babbie is a foregone conclusion.

Two of the finest characterizations in the picture are given by Mrs. Hurley and William Riley Hatch. Mrs. Hurley, in particular, makes a small part stand out by reason of her perfectly natural acting. Others in the cast are Thurlow Bergen, Raymond Murray, W. J. Herbert and B. Barker. The picture profits by picturesque locations.

## "The Final Judgment"

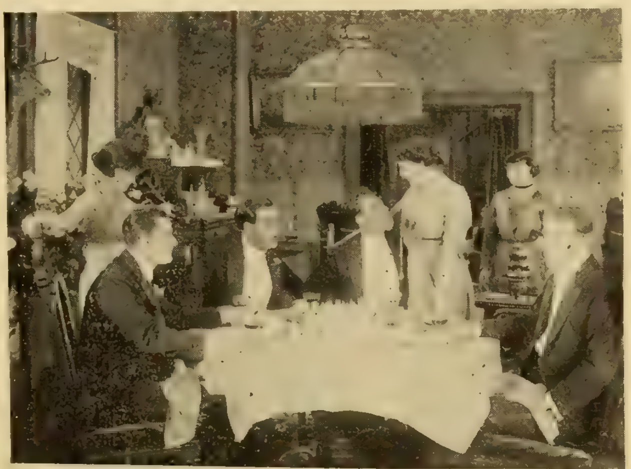
### Metro-Rolfe, Five-Reel Picture with Ethel Barrymore and E. Cooper Cliffe—Sensational Melodrama—Has a Fresh Situation.

Reviewed by Hanford C. Judson.

TO ONE who has seen Ethel Barrymore act on the stage, it is a thankless task to review her work in pictures. There are flashes of good acting in her latest film work—how could there help being?—but she isn't the same fine actress that we all know so well. There are times when she failed to convince; because she failed to suggest at important moments all the elements in the situation. Perhaps the trouble is with a too sketchy scenario and a director who didn't supply at every moment that which takes the places of words and moods in a play.

The picture is "The Final Judgment," a Rolfe-Metro offering in five reels. The story, a sensational melodrama, has a new and deeply emotional situation and as a whole it holds interest well though it is not compact,, there being not a few short scenes of needless explanation in it—a re-explanation of what all know full well. But the story breaks through these things and breaks through the fact that it really needed youthful players to make this story convincing. The situation has enough strength to keep the mind in bond for five reels. The heroine's husband is in the death cell condemned for murder of which another lover of hers is guilty. She suspects, and her problem is to show up the villain, and she begins by making him think that she loves him and has really disliked her husband.

The script is from a new play, not yet produced, by George Scarborough and in which Ethel Barrymore is soon to appear and the picture was directed by Edwin Carewe. Other players are H. Cooper Cliffe, the villainous lover; Mahlen Hamilton, her accepted lover and husband; Percy Standing, another lover; Beatrice Maude, her sister; M. W. Rale, a Japanese valet, and others.



Scene from "The Final Judgment" (Metro).

It is a picture that, if we know audiences, will pretty surely make money for exhibitors; because it is the kind of story they seem to want just now.

### Nicholls to Produce "Tom Martin."

At the Selig Jungle Zoo, at Los Angeles, Producer George O. Nicholls is completing a Selig Special in two reels, entitled "Tom Martin—A Man." Guy Oliver, Vivian Reed and others are well cast.

### Miss Lindblom Featured in "The Black Heart."

The Liberty Film Manufacturing company have just completed work on their feature, "The Black Heart," a six reeler, which will shortly be released on the Associated program. Miss E. O. Lindblom is featured in this massive production.

### "The Measure of Robert Clark."

"The Measure of Robert Clark," a two reel Universal story by F. McGrew Willis, is occupying the attention of Lynn Reynolds and his company of Universal players. Sydney Ayres, Doris P. Pawn and Val Paul play the leading roles.

## Four Strong Biographs

### "The Coming of Angelo," "The Musketeers of Pig Alley," "The God Within" and "The Lonedale Operator" Are Coming Reissues.

Reviewed by Lynde Denig.

THE expert workmanship of D. W. Griffith and the excellence of the Biograph casts of some four or five years ago have at no time been more convincingly illustrated than in the four single-reel subjects chosen for reissue in the last week of October and the first three weeks in November. They are "The Coming of Angelo," Oct. 29; "The Musketeers of Pig Alley," Nov. 5; "The God Within," Nov. 12, and "The Lonedale Operator," Nov. 19.

Scene from "The God Within" (Biograph).

Owing to the depth of its appeal, the sound, human interest of a story touched with spiritual significance and the superb performances given by Henry Walthall, Blanche Sweet, Lionel Barrymore and Claire McDowell, "The God Within" calls for first mention. It is the kind of a picture that one feels and remembers, for few have presented a difficult theme so powerfully and yet with such unquestionable taste. In a rough Western town where one child is born in wedlock and another without the bonds of marriage, we see how the spirit of God is awakened in two lives that gave small promise of spirituality. This production was one of Director Griffith's finest inspirations.

"The Coming of Angelo" is a model of artistic photoplay production in the most beautiful of California seacoast locations. The plot is simple, a triangular love affair with emotional Italians as the principals; but the treatment lifts the drama far above the usual picture using the same material. The element of suspense is maintained, literally, to the last scene and sympathy is aroused for all the characters, particularly for Angelo, the discarded lover, who plans to blow his successful rival into eternity. Blanche Sweet appears at her best in this picture, as do Walter Miller and Charles H. Mailes.

Scene from "The Coming of Angelo" (Biograph).

At the time the Biograph Company first released "The Musketeers of Pig Alley" it was hailed as a masterly depiction of gangster life in the slums of New York. We have had many pictures of the kind since then, but probably none that gives a more gripping and realistic presentation of underworld society. Even minor figures in the scenes were selected with a careful regard for types, and in the principal roles we find such actors as Harry Carey, Walter Miller, Lillian Gish, Lionel Barrymore and Robert Harron.

"The Lonedale Operator" is a railroad melodrama produced two years earlier than the other films in this batch of reissues. Its place on the program is due to the requests of many exhibitors who recall the success it scored with audiences in 1910. There is no reason why the peril of the girl, threatened by tramps in a lonely railroad station, should be less effective with present-day theatergoers. Miss Sweet, Wilfred Lucas, Francis Grandin, Edward Dillon and Joseph Graybill are in the cast.

## "A Girl of Yesterday"

### Mary Pickford, Charming as Ever, Is Seen as an Old-Fashioned Maid Brought Up to Date.

Reviewed by George Blaisdell.

IT WAS a pretty story the Famous Players released on October 7. "A Girl of Yesterday" brings back to us Mary Pickford, charming as ever. The story is a simple tale of how an old-fashioned girl is molded to the ways of those who indulge in up-to-date amusements. It provides four reels of excellent entertainment. A crowded house at the Broadway theater on the afternoon of Columbus Day showed its approval by its mirth as the prim Miss Stuart was gradually but none the less surely initiated in the art of holding up her end with her fashionable neighbors.

Making for illusion was the appearance of Jack Pickford in the role of John Stuart, the younger brother of Jane. Several times there might be detected those little pleasantries that obtain between the real sister and brother. It is said this is the first time these two have appeared on the screen in their true relation, and it may be added that the debut of the twain was highly successful. Miss Pickford had good all-around support. Standing out in the cast were Marshal Neilan and Donald Crisp, both of whom are now directing other players. Mr. Neilan is seen as Stanley Hudson, who lives on the opposite side of the high wall bounding the home of the Stuarts. When Hudson courts the brother for the sake of the sister he finds a willing ally in John, who is really anxious to get acquainted.

Scene from "A Girl of Yesterday" (Famous Players).

Miss Jane's first appearance in society is in her grandmother's gown. She is well satisfied with it until her brother, who has overheard the remark of a jealous minx, suggests it would be a good plan to get some "regular" clothes. The maid goes out on the balcony to weep and suddenly finds herself surrounded by all the men in the house. The new raiment is secured, however. Jane's first public appearance is in a short-skirted riding habit, and Miss Prim's horror makes mirth. After a trying experience on horseback she falls behind the others and gives up. She confides to her horse that he jars her. There are following sessions on the golf links, there is a trip on a yacht, and an adventure in an aeroplane, in which Glenn Martin is introduced. Jane is supposed to take a ride in an aeroplane, but you can't prove it by the film.

"A Girl of Yesterday" is a subject that will be popular, not only on account of the personality of the leading player, but also by reason of the good acting and the picturesque backgrounds—which are Californian.

---

At the Liberty Film company at San Mateo, the Swedish actress, Miss Sadie Lindblom took the lead in a photodrama entitled "The Peacemaker" with Frederick Montague in support. She is now appearing in "Love Finds a Way" with Al Lutthringer playing opposite her. Mr. Lutthringer is well known on the speaking stage and this is his first experience in pictures.

## "The Card Players"

### "The Card Players," a Three-Reel Rialto Feature.

Reviewed by Margaret I. MacDonald.

THE first of the above named productions is based on a theme of large possibilities, and hands out a moral without seeming to moralize. Director Garrick is to be commended for his wise choice of types, and also for the realism contained in many of the scenes of the production.

The story of "The Card Players" places before us a vivid picture of a circumstance of frequent recurrence, especially in social circles. The son of a father and mother both given over to the card habit, apparently inherits a double portion of the gambling vice, and neglects business, sweetheart, and all things that life should hold sweetest and best, to follow incessantly the game of chance that consumes his entire being.

Scene from "The Card Players" (Gaumont).

The production which features William Roselle makes a distinct impression. The story is in most part lucidly told, and its lesson cannot fail to reach even the simplest mind. There are, nevertheless, technical errors apparent here and there in the picture, which might have been avoided. For instance at the point where young Carl Fremont, the junior member of the card fiends, robs the woman whom he had recently befriended, he does so at night, while in the succeeding scenes intended to portray incidents of the same hour take place in broad daylight.

Madge Orlamond plays the role of the mother, and plays it well, Charles U. Davis appearing as the father does some of the finest work in the production, Lucille Taft is particularly pleasing as Nitra, Carl's sweetheart, and Wm. Stieff as the noble Zimar gives an exceptionally fine interpretation of the part. The work of William Roselle is also strikingly clever as the weak son of careless parents. The scene of the "gambling hell" through which Carl passes at the will of the mystic, as a cure for the card vice, is effectively portrayed, but rather improbable.

## Matters in the Courts

### Fox Enjoined in "The Two Orphans" Case—Biograph Stockholder Sues for Dividends—Stevenson vs.

### Fox Injunction Granted.

Judge E. Henri Lacombe, sitting as trial judge in the equity branch of the Federal District Court, has granted the preliminary injunction sued out by Mrs. Kate E. Stevenson, better known as Kate Claxton, against William Fox and the Fox Film Corporation, to restrain the defendants from producing their version of the play of "The Two Orphans" as a photo feature play. In making the order, the court required the plaintiff to enter into an indemnifying bond of $2,500. The bond has been filed.

In a brief opinion discussing the issues raised by the bill in equity and the supporting and opposing affidavits, following a verbal argument, Judge Lacombe holds as follows:

The defendants undoubtedly had the right to make an independent translation of their own from the original French play, with such alterations, additions and modifications as their skill and ingenuity might suggest. But they had no right, in doing this, to transfer into their version any of the modifications and improvements which appear in the N. Hart Jackson version. The book in English from which defendants claimed to have prepared their version, which they assert was a novelization of the original French play does not appear in fact to have been so prepared. No evidence was submitted to support this contention. Some of Jackson's own matter appears in this book, this being in violation of the copyright of that play. In the absence of proof to the contrary it is fair to infer the book was made from the Jackson version.

Upon the question of the renewal of the copyright on which the plaintiff bases her claim, Judge Lacombe dismisses the contention of the defendants briefly, saying that the widow of Jackson was the proper person to apply for the renewal under the law as it then stood.

Judge Lacombe, in his opinion, held that there were some of Jackson's text, situations, etc., in the Fox version. These were not of large extent, however, and he directed—holding the plaintiff to be entitled to the injunction pending the suit—that this document be suspended for forty days to allow Fox to correct his play by eliminating all matter original with Jackson. He added that the time was sufficient for this purpose and also, as the record was very brief, it was time sufficient in which the defendant could prosecute his appeal should he desire to take the case up.

Later in the week, after further reflection, this opinion was modified by a second order granting the prayer as asked with the bond of indemnity made a condition precedent. The bond having been filed, the injunction issued at once.

### Sues for Biograph Dividends.

A bill in equity has been filed in the United States District Court by Van Vorst, Marshall and Smith, 25 Broad street, as attorneys for Richard H. Staats, against the Biograph Company, for $27,500 dividends alleged to be due on 550 shares of the capital stock of the defendant company.

The bill alleges that Staats owns the stock mentioned and that it is of $55,000 par value. It alleges that all of the $2,000,000 of the capital stock of the Biograph Company, excepting $1,000, is outstanding. On December 28, 1914, the bill alleges, the Board of Directors declared a dividend of 50 per cent., payable February 1, 1915, in registered scrip certificates, with an agreement on the face thereof by the Biograph Company to convert them on or before December 31, 1916, at par without interest in part or wholly in cash, or wholly or in part at par, with such interest as might be thought proper by the company. Circulars were issued to all stockholders of record on December 28, 1914.

On August 10 last, without notice to any stockholders and without his consent, Staats alleges, the board met and passed a resolution purporting to rescind the order to pay dividends as set forth in the bill. He then alleges that on September 14 last, he made a formal demand on the Biograph Company for his scrip under the resolution providing for the 50 per cent. dividend. He says the company has a fund of undivided profits in excess of $1,000,000 and asks that it be required to pay him the sum claimed as accrued dividends on his stock.

### Vanoscope in Voluntary Bankruptcy.

A petition in voluntary bankruptcy has been filed with the clerk of the United States District Court by the Vanoscope Company, of 220 West Forty-second street, this city, its principal offices. The corporation holds a charter under the laws of Delaware and is a manufacturer and developer of color motion picture. Liabilities are given as $1,007,861, with assets not estimated. The principal creditor mentioned in the petition is Joseph E. Merhardt, of the Manhattan building, Chicago, who has a suit for $1,000,000 for alleged breach of contract pending in the Cook County Superior Court.

Numbers of firms of lawyers have claims against the company for unnamed amounts, for services in the various litigations the bankrupt has been involved in. The assets consist of patent and copyrights, trademarks, models of motion picture machines of unknown value. John E. Harper, president of the concern, signed the petition.

Last spring William L. Robinson, a Chicago promoter, secured a judgment in the Federal Court here for $189,765, in a suit for breach of contract. Robinson sued on the ground that he had been ousted from the presidency of the Vanoscope Company through the alleged agencies of Lewis C. Van Riper, who holds many of the Vanoscope patents. No mention of this judgment as a possible liability is made in the petition.

### Roland Bottomley Joins Kalem.

Foreign photoplay patrons will be delighted to hear that Roland Bottomley, the English star, has been added to the Kalem stock company. Mr. Bottomley has toured the English colonies and has a wide following in South Africa and Australia. He is featured in "The Net of Deceit," and will appear in the role of Rodolphe in Kalem's four-act production of the famous extravaganza, "The Black Crook."

### Vignola Directing "Black Crook."

That exhibitors are looking forward to Kalem's four-act production of the famous extravaganza, "The Black Crook," with considerable anticipation, is evident from the letters received requesting information as to the release date of that subject. Director Robert G. Vignola is still hard at work upon "The Black Crook," and confidently expects it to be one of the best features ever produced by him.

### Kerrigan in "Pennington's Legacy."

Under the direction of Otis Turner, J. Warren Kerrigan, who has returned to Universal City from Lake Tahoe is working in the title role of Meredith Nicholson's serial story, "Pennington's Legacy," a five reel drama. Bert Grasby, Lois Wilson, Maude George, Harry Carter, G. A. Williams and Mary Talbot support Kerrigan in this picture.

# Manufacturers' Advance Notes

## Arrow to Produce for Pathe

### Contract Calls for Gold Rooster Features and Short Subjects, to Be Issued on Regular Program.

ANOTHER producing company, the Arrow Film Corporation, 71 West Twenty-third street, has been added to the list of concerns making pictures for release on the Pathe program. A contract was signed last week, calling for four and five reel subjects to be released as Gold Rooster features, also for one, two and three-reel pictures that will be handled by Pathe under various brand names.

W. E. Shallenberger, president of the Arrow company, has engaged Howell Hansel as director-in-chief of all productions. Mr. Hansel, who directed "The Million Dollar Mystery," will devote his immediate attention to the casting and staging of the first Arrow pictures for Pathe release. He has secured as his assistant A. F. Mayo, who has been successfully identified with the many of Mr. Hansel's big productions.

Howell Hansel.

The Yonkers studio of the Standard Film Print Corporation has been leased by Mr. Shallenberger. Upon the inauguration of picture-taking, which will be in about a week, Mr. Hansel will make his headquarters almost entirely in the studios. The executive offices of the corporation will remain, for a while, at 71 West Twenty-third street. Later on they will be moved uptown.

Internationally famous stars of the stage and of the screen will be seen in forthcoming Arrow releases. The stories will be written by the best-known and most capable authors and playwrights of America. These stories will be put in scenario form under the plan devised by Mr. Shallenberger for the perfect co-ordination of all units of production, collaboration by story-author, scenario writer and director.

The scenario, advertising, and publicity departments will be in charge of Albert S. Levine, secretary and treasurer of the Arrow company.

## DETROIT KRITERION IS WELL EQUIPPED.

When the Detroit Kriterion Film Service, Inc., was organized, it became apparent that no expense would be spared to make their offices the most complete, and their employes picked from the best, making a very desirable combination to handle the Associated program. The corporation has as its chief executives, Mr. Otto Seestedt, president; Mr. Charles Wesch, secretary and treasurer, and Ralph E. Peckham, vice-president and general manager, who knows the moving picture game from all angles, the last two named having been part owners in the Universal Film company's Detroit and Toledo offices.

The Detroit office of this company takes in three floors as follows: Main floor has general offices, supply room, inspecting and shipping room. Practically all woodwork being fumed oak with furniture to match. Private exchange, two trunks and seven branch lines. Second floor is equipped with sixty foot exhibition room, decorated with flowers and finished with color scheme of ivory and gold. Stage being nine feet with three dressing rooms, shadow box set off with little blue lights among flowers. Along both sides of room are 6's and 3's of latest releases. The floor of this room is matched wood for dancing. One hundred and fifty people can be seated comfortably in projection room. At front on same floor is large comfortable room for directors. The third floor is for all advertising matter with fully equipped mounting room.

The Toledo office has ground floor location and is also complete in every detail. Both offices are centrally located.

## "STINGAREE" (Kalem).

Such excellent progress has been made upon the production work of "Stingaree" that the first episode of this new Kalem series has already been completed and the second is now well under way.

James Horne, the director responsible for "The Mysteries of the Grand Hotel," is producing "Stingaree," and that it is a labor of love is evident from the manner in which this Kalem series has taken hold of him. A story which has drifted East from Kalem's Glendale (Cal.) studios, will serve to illustrate.

According to the story, Mr. Horne was to have attended a dinner given in his honor. The hour set for the function drew nigh but, to the dismay of the friends who had planned the affair, the chief guest had yet to present an appearance. A phone message to his home revealed the fact that Mr. Horne was still at the studio.

Forthwith, a committee leaped into an auto and broke all speed laws in getting out to Glendale. The men arrived just as Horne was rehearsing one of the "Stingaree" scenes. Confronted by the committee, the Kalem producer stared blankly at them for a moment or two, until the reason for their presence dawned upon him. Then, with profuse apologies, Horne turned back to the stage, finished the scenes, hustled into his "soup-and-fish" clothes and left for the dinner!

But Horne is not the only Kalemite who is throwing himself into "Stingaree" with all his heart and soul. True Boardman, if possible, is even more enthusiastic about the series—and with good reason.

Mr. Boardman is enacting the title role and part of his enthusiasm is due to the fact that in playing "Stingaree," one of his keenest ambitions is being realized. Long ago, when the "Western" drama was at the height of its popularity, Boardman read E. W. Hornung's novel, upon which the Kalem series is based, and immediately saw its tremendous motion picture possibilities. The record price demanded for this subject, however, precluded all possibility of his appearing in the role until he joined Kalem company.

A cast of unusual strength and containing some of the foremost Kalem stars, is supporting Mr. Boardman. Paul Hurst, who long ago won the appellation as "The best bad man in motion pictures," appears as the ruffian Howie, Stingaree's opposite. Mr. Hurst and Mr. Boardman are shown in the accompanying illustration as they appear in their respective roles. Others in the cast are Ollie Kirkby, Marin Sais, Thomas Lingham, Frank Jonasson, etc.

"Stingaree" will be issued at weekly intervals in the form of twelve two-act episodes. Each of these subjects will be complete in itself and, in accordance with the Kalem policy of providing exhibitors with the best in feature attractions at no extra cost, will be issued in regular service.

Scene from "Stingaree" (Kalem).

---

W. C. Harwood of the Vermont theater, Toronto, Canada, is generous in his praise for the Knickerbocker Star Feature, "Hamlet." He writes: "The feature was very beautiful, splendidly produced and a great success at our theater."

## "THE VENTURES OF MARGUERITE" (Kalem).

Although the fact that Marguerite Courtot is being featured in "The Ventures of Marguerite" naturally makes this new Kalem series of interest to photoplay patrons in general, it is to the ladies that these single reel dramas will present an especial appeal.

The reason for this is not hard to find. By special arrangement with Russek, of Fifth avenue, these famous modistes will costume Miss Courtot for every episode in "The Ventures of Marguerite." Possibly the foremost authority on fashions in the country, Russek number among their patrons some of the most prominent members of the "Four Hundred."

Scene from "When Appearances Deceive" (Kalem).

Consequently, because the clothes worn by the dainty little Kalem star will embody the latest of Dame Fashion's dictums, "The Ventures of Marguerite" will be closely followed and studied by every feminine photoplay "fan," from New York to the tiniest hamlet in the country. The resultant advertising value, as every exhibitor will realize, is tremendous.

It must not be imagined, however, that the "Ventures" will consist merely of a succession of fashion pictures. This is far from being the case. As a matter of fact, it is declared by Kalem company that this series will contain some of the strongest single-reel dramas ever issued by it.

As heiress to a large fortune, Marguerite, the heroine of the series, is well able to gratify her love for beautiful clothes. It is therefore in keeping with the character that the costumes worn by the Kalem star shall express the newest and best in the realms of fashion. At the same time, while the "fashion feature," of the series is naturally of importance and will be regarded with the utmost interest by the ladies, every episode will be of sufficient strength to engross the attention of every "mere man" who sees it.

"When Appearances Deceive," the first episode of "The Ventures of Marguerite," will be released by Kalem on Friday, October 29. The succeeding episodes will be issued every Friday. Incidentally, in an effort to assist exhibitors who desire to advertise this series strongly, Kalem will issue one, three and six-sheet, four-color lithographs for each episode.

## "THE LITTLE DETECTIVE" (Cub Comedy).

In his exploits in the Cub Comedies, Jerry, the principal character in all the releases played by George Ovey, has undertaken a good many different jobs, carrying them on with dubious success. The latest picture, "The Little Detective," which is to be released October 22 on the Mutual program, shows him in another line of endeavor—that of detective—and while more success attends his crook-herding efforts than some of his other wage-earning attempts, never before did he fall so short of attaining his ultimate object as in this case.

The fashionable Ferndale residential section having been terrorized by a series of robberies, Jerry with his partner Hank obtains a job as detective to guard the house against intrusion. Jerry doesn't care much for the job itself because it involves too much risk for his well being, but it gives him a chance to be near pretty Goldie, whom he admires, so he is willing to undergo the ordeal which the job carries. Events turn about very much as Jerry expected. A burglar does enter the house. But Jerry surprises even himself by capturing him. For his reward Jerry suggests that he be permitted to marry Goldie. His surprise and disappointment may be imagined when he learns that the pride of his eye is already married.

As treated by the Cub Comedy company with George Ovey the story has been whipped into a series of laughs. The entire cast besides Ovey and including George George, Louis FitsRoy, Jefferson Osborne, Goldie Colwell and Janet Sully do effective work. Milton Fahrney directed.

## LAURA HOPE CREWS AS A CROOK.

Those who enjoyed the wonderful art of this clever actress, Laura Hope Crews, in the Lasky-Belasco production of "The Fighting Hope" are to have an opportunity to see her again as an entirely different type of woman in "Blackbirds," the latest Jesse L. Lasky Feature Play Company release through Paramount Pictures Corp. on Oct. 14.

In "Blackbirds" Miss Crew plays the clever queen of a band of crooks who operate all over the world. When this play was presented at the Lyceum theater, in New York, Miss Crews scored a dramatic triumph as the star of the production in the same role in which she will be seen on the screen.

Jesse L. Lasky Feature Play Co. (Inc.)
Laura Hope Crews
Paramount photoplay
"Blackbirds."

Scene from "Blackbirds" (Lasky).

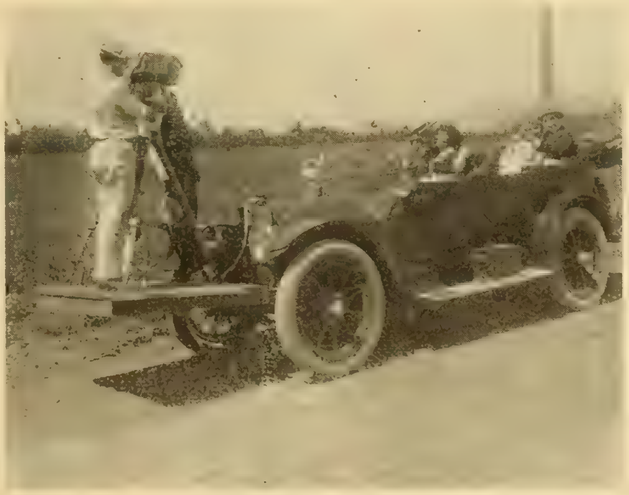
## THIRD CENTAUR STANLEY PICTURE.

The third of the "Stanley's Adventures in Africa" series which David Horsley is picturizing in the two reel Centaur Features with the Bostock animals, is called "The White King of the Zaras," and is released October 28 on the Mutual program.

## HOW AUTO PICTURES ARE TAKEN.

To the man acquainted with picture studios the ways and means of making pictures of action going on in moving autos is so familiar that he seldom pauses to give the matter a thought. Judging from comments heard in picture audiences, however, there seems to be a very hazy idea in the mind of the average layman as to how this thing is done.

The accompanying illustration shows how Al Cawood, cameraman for Horace Davey's second Nestor comedy company, achieves the desired result. The platform on which Cawood and Director Davey stand is firmly braced in position. The camera is focused, the action rehearsed with the car standing still, and then, when all is in readiness, the word is given to "shoot." Immediately the car gets under way and Cawood starts turning his little crank making pictures of the action going on in the car. The rope which is seen dangling from the radiator cap is used by the cameraman to steady himself against ruts and chuck holes while riding with his back to the road.



How Auto Pictures Are Taken.

### "BUCK'S LADY FRIEND" (Mustang).

Into a motion picture studio comes a woman—the friend of Buck. She comes at his invitation to see him "act," and inspired by the machinations of others he does some acting not on the program. This is the second of the famous stories written by Charles E. Van Loan, and the delightful fun of the author has been accurately and effectively transferred to the screen.

It is a pleasant satire on the vanity of a leading man, and a fun-filled recital of what his associates do to him when they discover he has a lady friend. There is none of the slap-stick, rough-and-tumble style of comedy; but just deliciously delectable humor of the human kind, pictured in a manner all can understand.

Scene from "Buck's Lady Friend" (Mustang).

When she appears on the scene and finds her "lover" all togged up as an early English knight, her heart goes out to him, but is intercepted by another leading man who begins an immediate conquest—and wins. This is a setting for funny situations.

Buck loses his friend, but he succeeds in landing a terrific blow on his rival's jaw before the latter is enabled to get away with his prize. Incidentally, he learns a lesson about women, for there is just a touch of homely philosophy in Buck's undoing.

"Buck's Lady Friend" will be released October 23 in three reels under the Mustang brand.

### "THE BLOOD OF OUR BROTHERS" (Centaur).

The grimness of war, its devastating consequences and the fallacy of its purpose is the basis of "The Blood of Our Brothers," an allegorical war drama which David Horsley will release October 27 as a Centaur Star Feature through the Mutual program.

The story, which is written by Crane Wilbur and is picturized in three parts, is heralded as the most forceful plea against war and the most powerful appeal for universal peace ever projected by means of motion pictures.

Scene from "The Blood of Our Brothers" (Centaur).

Treated in allegory, the story cannot be said to hold a brief for any of the factions now concerned in the European conflict. The country in which the scenes of the play are laid, the period of time, the costumes of the characters and the characters themselves have no connection with present situations. As the picture is produced, the locale is identical with no particular country and the characters are typical of no nation. The only and quite commendable mission of the picture is to point out the futility of war.

Besides the strength of the moral of the story, the picture carries a picturesqueness because of its symbolic treatment. The principal characters are Kindheart, a shepherd, played by Crane Wilbur; Devotion, his wife, Celia Santon; Infirmity, her father, Ed. Collins; Valor, her brother, Carl Von Schiller; Loot, a soldier, Victor Rottman, and Lust, another soldier, Harry DeRoy. The charm coming from this sort of handling may readily be imagined.

Many unusual sets and ensembles have been conceived by Director Arthur Maude and the picture promises something exceptional in three reel productions for regular program service.

### "SHOULD A WIFE FORGIVE" (Equitable).

"The Lady of Perfume," in which Lillian Lorraine makes her first appearance in a really important feature picture, and which was produced for Equitable by Horkheimer Brothers, has been renamed "Should a Wife Forgive," which is a more appropriate title for the powerful story told in the production.

"Should a Wife Forgive" will be released by Equitable, through World Film, November 8.

Lillian Lorraine, in her first feature work, gives ample evidence of her ability to portray highly emotional roles. Her part, that of La Belle Rose, a cabaret singer, whose attractive personality weans a young husband away from his home and family. The young husband becomes entranced with La Belle Rose and finally borrows ten thousand dollars from his wife to exploit Rose in a play. The night the play opens, the husband supposedly leaves town, but his wife, who attends the theater, sees him back stage and suspecting his intimacy with La Belle Rose, follows up her suspicions and proves them. The young husband, who met Rose through an admirer, is attacked by his friend, who is jealous of him, and La Belle Rose is fatally injured in the affray.

Scene from "Should a Wife Forgive" (Equitable).

The young wife, learning of her spouse's infatuation, orders him from her home, La Belle Rose denounces the gay life for that of a nun, her admirer disappears, while the young husband, alone starts life over again, to win back the true love of his wife.

Many of the sets were staged at the homes of Miss Lorraine's friends at Long Beach and Pasadena, Cal., the result being a series of elaborate views, surrounding highly intense dramatic action.

"Should a Wife Forgive" is in five acts and four hundred scenes and required the better part of eleven weeks to complete.

### "TWO SPOT JOE" (Banner).

E. Forrest Tayor, the new star of the Flying "A," a specialty chosen to portray Western types, distinguished himself in the title role of "Two Spot Joe," a double-reel Banner Feature, released on the regular Mutual program October 15. The story has a Bret Harte flavor, and shows the regeneration of a gambler and desperado through his love for the abandoned wife of Tom Carroll, a dissolute claim jumper. Anna Little famous for her brunette beauty and her wonderful work in western pictures, impersonates Jennie Carroll. Jack Richardson and Louise Lester, established American favorites, make up the balance of a strong cast.

Leon Kent has completed the production of a three-reel story by Max Genaski and Harvey Gates, entitled "Stumbling." Agnes Vernon, Ray Hanford, Jack Livingston, Malcolm Blevins, Constance Johnson and Edwin Clarke play the leading roles.

### "COMRADE JOHN" (Pathe Gold Rooster Play).

"Comrade John," the novel by Samuel Merwin and Henry K. Webster, has been put into a motion picture for Pathe. Readers of the book will remember that in it the authors exposed the folly of the various freak religious cults and showed that too often they were used as a source of profit to their founders. In "Comrade John," Herman Stein, a character strongly reminiscent of the notorious Alexander Dowie, is the founder of a sect whose motto is "beauty through toil." Through his great ability and utter unscrupulousness he has induced many persons to subscribe to his enterprise and has finally even enlisted the support of Wall Street capital, a tribute to the commercialization of his cult. He employs John Chance, a brilliant architect, to lay out for him a "dream city" which by its exceeding beauty shall advertise the new religion all over the world. Through the one weak spot in Stein's armor, his fondness for women and his unmoral attitude toward them the great organization he has built crashes around his ears and he is a ruined, discredited man.

Scene from "Comrade John" (Pathe).

In the Pathe picturization of this unusual story, William Elliott, who is one of Broadway's cleverest leading men, takes the part of John Chance. Ruth Roland, one of the best known of motion picture stars, plays Cynthia, the girl for love of whom Stein ruins himself. Lewis J. Cody plays Herman Stein. The Balboa Amusement Corporation, who made the picture in California, deserves great credit for the sumptuous way in which they produced the picture. The acting is beyond cavil—being convincing from every member of the cast. The fire scenes in which the temple of the cult is burnt down are most impressive.

"Comrade John" will win its way with every audience as a feature of unusual merit. It is put out as a Gold Rooster play. and will be released October 29.

---

### "THE CARD PLAYERS" (Rialto).

A lesson to parents may be found in the great Rialto Star Feature picture which will be released on the Mutual program October 20, entitled "The Card Players." Parents who are setting a bad example to their children by the inordinate playing of cards will find something worth knowing in this picture. William Roselle, Lucille Taft, Charles U. Travis and Maudie Orlamond play great drama in "The Card Players."

---

### "ELAINE" MAKES WONDERFUL SHOWING IN ENGLAND.

The British Isles are in the throes of the hottest advertising campaign that has ever been attempted there. Pathe's big American serial successes, "The Exploits of Elaine," "The New Exploits of Elaine," and the "Romance of Elaine," are taking the British exhibitors by storm, aided by a truly remarkable use of newspapers, billboards and other methods of publicity.

Three months ago W. A. S. Douglas, formerly "serial" manager for Pathe in this country, was sent by Mr. Charles Pathe to London with the prints of "Elaine." To Mr. Douglas is largely due the extraordinary newspaper co-operation which is being given. The "News of the World," the largest newspaper in the world with a circulation of over 2,000,000, was induced to run the stories of "Elaine" in its Sunday edition. Through its allied newspapers the stories will appear all over Great Britain. The arrangements with all these papers were made upon the basis of the entire number of thirty-six stories.

The publicity campaign was started six weeks before the date of release of the pictures—October 18. Special ten hour trade shows were held in all the large cities of the United Kingdom at which the entire first fourteen episodes were put upon the screen. At intervals the projection was stopped and the exhibitors listened to speeches on the publicity program and other topics of vital interest. Refreshments of an elaborate kind were served at these showings, and the bookings obtained by the viewing of the pictures alone amounted to sixty-five prints. After the newspaper campaign was started twenty additional prints were necessary making the remarkable total of eighty-five prints.

---

### BIG STORM SCENE IN CENTAUR FEATURE.

In "The White King of the Zaras," a two reel Centaur Feature with Bostock animals and Captain Jack Bonavita the principals in the cast, which is to be released October 28 on the Mutual program, a sand and rain storm scene has been obtained that is said to be the most realistic thing of the kind ever attempted in motion pictures.

Elaborate arrangements were made for this spectacle. The locale is laid in Africa, the picture being the third of the "Stanley's Adventures in Africa" series, which is now being carried on in the Centaur Features. There was constructed an African village of straw huts, in the foreground of which Henry M. Stanley, the explorer, is encamped in a tent. The terrific storm, accompanied by high winds, strikes the village without warning at night when every inhabitant is asleep. The huts rock in the gale and the frightened natives come pouring forth and flee in all directions. Stanley (Roy Watson) and his followers endeavor to buffet the angry elements but are blinded by the grit of the nearby desert, the effect resembling the famous Santa Annas of southern California, when the velocity of the wind causes giant clouds of fine earth to rise and obscure the sun.

The huts are blown down and the rain falls in mighty torrents. The Stanley party and the natives fight desperately to save themselves. The tornado passes and the sand settles revealing a scene of desolation.

---

### "IDOLS OF CLAY" (Universal).

Robert Leonard has just written a three-reel drama entitled "Idols of Clay," which will be produced by him at the Pacific Coast studios of the Universal Film Company in the near future. Miss Ella Hall will play the leading feminine role in this production, that of a twelve-year-old girl, and Leonard himself will play the part of a lonesome man who lives next door.

---

### HAZEL DAWN STARS IN "MASQUERADERS"
### (Famous Players).

Henry Arthur Jones' internationally celebrated drama, "The Masqueraders," which has just been converted into a photoplay feature by the Famous Players Film Company with Hazel Dawn in the stellar role, will be released on the Paramount program October 28. It is the story of a high spirited, beautiful girl who finds herself compelled to become a bar-maid at the local inn when the wolf of poverty hovers near the family doorstep.

Picturesquely set in the atmosphere of Merrie England, "The Masqueraders" gives Hazel Dawn the best opportunity she has had since becoming a screen star for displaying her histrionic talent. As a light-hearted, care-free girl, she suddenly faces the serious problem of self-support. She is the life of the inn while she remains there, her charming vivacity winning her innumerable friends. Then comes the terrible revelation of her husband's real character and the suffering that follows, which reaches its final culmination in the gripping scenes of the game of chance in which she is the stake. Only a most accomplished actress could interpret the vastly differentiated emotions to which Dulcie is subjected. That Miss Dawn more than fulfills the requirements of the role will be the verdict of those who witness her talented performance as Dulcie.

Scene from "The Masqueraders" (Famous Players).

In support of the star there appear such well known stage and screen favorites as Elliott Dexter, Frank Losee, Ida Darling, and Russell Bassett, who has contributed many clever characterizations to the screen.

## CHRONICLES OF BLOOM CENTER—"SHOO FLY" (Selig).

"Shoo Fly," in two parts, is the second of the highly successful Selig comedy series, "The Chronicles of Bloom Center." "Shoo Fly" will be released Monday, October 25. The same characters which disported in "Landing the Hose Reel," the preliminary release of "The Chronicles of Bloom Center," will be seen in "Shoo Fly," including Constable Plum, Postmaster Pash, Druggist Phil Pickle, Johnny West, the printer's devil, Chubby Green, Bloom Center's bad boy, Miss Selina Tubbs, a maiden lady of uncertain years, and the militant Mrs. Plum, who keeps an everwatchful eye upon her officious spouse.

Scene from "Shoo Fly" (Selig).

Prof. Trapp and his wife arrive in Bloom Center to sell fly traps and fly swatters. A "fly-swatting" campaign is immediately decided upon. The Professor and his wife give a stereopticon entertainment in Melodeon Hall, showing the dangers of the common house fly. It is decided that prizes be awarded to the catchers of the most flies.

Jim Billings, commercial traveler, arrives in Bloom Center and suffering from indigestion, is given paris green by mistake. The judges in the "fly-swatting" campaign leave their work and rush to Billings' aid. While they are reviving him, the clerk dumps all the dead flies into a garbage can. Jim Billings recovering kills three flies and places them in a fly trap. When he encounters the judges his three flies are more than anyone else has, and he captures all the prizes.

There is an abundance of wholesome comedy contained in this second of the "Bloom Center" releases. The rural village of "Bloom Center" erected by Mr. Selig for this series again figures in the action, and the comedy is sure to incite unaffected merriment.

## "THE TURN OF THE ROAD" (Vitagraph).

When the Vitagraph Company began the production of their Blue Ribbon Features, they set a standard for the stories to be filmed that called for originality, interest, action and pictorial, scenic and costume accuracy, each story to be enacted by a picked cast of Vitagraph players. In addition, each picture must contain a series of punches that culminate in a tremendous climax. In "The Turn of the Road," a powerful drama of life by Isabel M. Johnston, they found a story that fully met all these requirements and in its production, Director Tefft Johnson has succeeded in transferring to the screen the author's conception of the story's possibilities. The action of "The Turn of the Road" builds up to this scene, which forms a breath-taking climax and Director Johnson has added that deft touch of artistry in its production that lifts it to a plane that stamps the picture a masterpiece. It is a screen story in five parts that is not only exceptional because of its story, but doubly attractive in its enactment, the leading characters being portrayed by such distinguished players as Virginia Pearson, Joseph Kilgour, Naomi Childers, Bobby Connelly and Robert Gaillard.

Scene from "The Turn of the Road" (Vitagraph).

## TERRISS PICTURES BEING WIDELY BOOKED.

"The Pearl of the Antilles" and "The Flame of Passion" are being extensively booked by the branch offices of the Picture Playhouse Film Co., Inc. These are the two big dramatic photoplays which were made by Tom Terriss and his associates in the Terriss Feature Film Co. some months ago in Jamaica, West Indies. The beauty of the scenery caught by the camera, it is said, is adding greatly to the "pull" of each of the subjects. "The Pearl" is based upon "The Sword of Honor," a play in which both Tom Terriss and his father, William Terriss, scored throughout England and the North American continent. "The Flame of Passion" is attractive not only because of the opportunities given Mr. Terriss, but also because of the appearance in it of Elaine Terriss in the role of a "Vampire woman," a part in which she has excelled on the legitimate stage for many years.

## LASKY PRODUCES "THE CHORUS LADY."

"The Chorus Lady," James Forbes' amusing and dramatic play, which has been a sensation of the American stage for years, has been presented in practically every country in the civilized world, has been picturized with an all-star cast by the Jesse L. Lasky company. Attempts were made to secure this play by practically every motion picture company in the United States, until the author finally accepted the offer of the Lasky organization.

An especially selected all-star cast was secured to present this splendid comedy. Cleo Ridgely, the well-known star, who has appeared in the Lasky productions of "Stolen Goods," "The Puppet Crown," "The Secret Sin," "The Marriage of Kitty," and other plays, was decided upon as the proper artist to portray the character of Patricia O'Brien, the Chorus Lady. Marjorie Daw, the clever 14-year old protegee of Geraldine Farrar, who scored such a success in support of Charlotte Walker, in the Lasky production of "Out of Darkness," will be seen as the younger and stage-struck sister, Nora. Wallace Reid, the distinguished young actor, who was secured by the Lasky company to appear as leading man for Geraldine Farrar, will be seen as "Danny," the young detective in love with Pat. The remainder of the large cast is composed of the principal members of the Lasky all-star stock company.

Scene from "The Chorus Lady" (Lasky).

## BANNER BUSY.

The Banner Motion Picture company is busy producing one and two reel comedies at the Liberty Studios in San Mateo, Cal. Among recent one-reel comedies finished are "Brave Bill," "Eliminating Archibald," "Teasing Tiny," "The Cook's Count," "Bill and Pill at the Dairy."

Bill Stinger, featured in Banner comedies, is well known through his monthly magazine "Stung." He writes a great many of the Banner comedies and as he weighs three hundred and fifty pounds he claims the distinction of being the biggest man in pictures. The Banner has just finished filming "Tenderfoot Sand," a western poem written by Bill.

The Banner is a closed corporation consisting of Miss Sadie Lindblom, president; R. H. Mouser, vice-president; Charles Anderson, secretary and treasurer, and Le Roy P. Swaine, scenario editor. Its product is released through the Associated Service.

## "ALONE IN THE CITY OF SIGHS AND TEARS" (MinA).

Reel melodrammer is presented in "Alone in the City of Sighs and Tears," the MinA release of October 14. It is a novelty offering in the way of real burlesque beginning back on the farm and ending in the big city where full play is allowed trick photography in showing the difference in speed between the rural villagers and the high pressure city folks. Rena Rogers, Russ Powell and Harry Fisher take the leads and get away with a bunch of laughs. Rena, as the simple country gal, is lured to the wicked, heartless city by Harry, the sleek city chap. Russ, her country lover, follows, saves the girl and routs the villain. The production is directed by William McCully and is said to be something new in comedy. Released October 14.

Scene from "Alone in the City of Sighs and Tears" (MinA).

## "THE PENALTY" (Reliance).

"The Penalty," Reliance feature written and produced by Ray Meyers, one of the D. W. Griffith assistants, is a pretty love story, filmed in Los Angeles and the desert region east of that enterprising film city. Eugene Pallette and Lillian Webster have the principal roles.

Pallette plays the character in the feature known as The Boy; Lillian Webster is known as The Girl. The story begins with an abortive romance between the two. The two are riding along a mountain trail when the boy's horse becomes frightened and runs away. She is left alone. To pass away the time she tries to pluck flowers which grow far down the edge of the cliff. She falls and saves herself from going into the abyss only by clinging to the scanty vegetation. A surveyor sees the girl in her perilous position through his telescope. He rescues her. Eventually the friendship thus begun ripens into love and they take one another for better or worse. The boy feels that his own sweetheart has been won away from him.

Scene from "The Penalty" (Reliance).

The young wife's mother is stricken with a fatal illness. In order to get to her mother's home it is necessary for the wife to cross a vast desert. Her husband, the surveyor, goes with her. During the journey they are caught in a sand storm. They are also attacked by Indians. The boy had followed them, determined to assist in the destruction of the man, but when he sees them engaged with the Indians he goes to their aid. His unselfish acts of heroism make a man of him.

Other principals in addition to Eugene Pallette and Lillian Webster are R. J. Howles, who plays the surveyor, and A. Witting.

## "THE SEVENTH MOON" (Mutual).

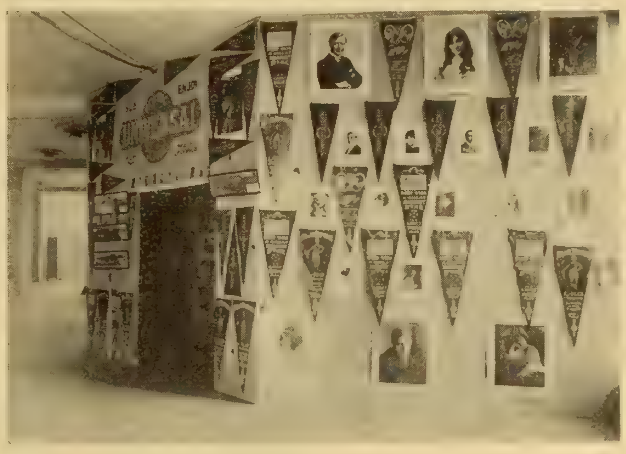
There are several features of more than usual interest in connection with the forthcoming Mutual Masterpicture, "The Seventh Moon," which will be released through all Mutual exchanges on November 4.

In the first place, the scenario is an adaptation of the well known book, "The Seventh Moon," by Frederick Orin Bartlett, published by Small, Maynard & Co., of Boston. The story has been put in scenario form by Mrs. Catherine Carr. Ernest Glendinning plays the leading role. Miss Winifred Kingston appears as Ellen Arsdale. "The Seventh Moon" is full of excitement and human interest.

## UNIVERSAL AT ELECTRICAL EXPOSITION.

The Universal Film Manufacturing company and Universal moving pictures were paid a tribute last week when the management of the Electrical Exposition and Motor Show requested this company to take charge of the moving picture show which is an attractive part of the exposition now being held at the Grand Central Palace in New York.

The Universal is the only company showing films at the exposition and it has a unique moving picture palace on the third floor of the Grand Central Palace. The outside is gaily decorated with pennants and beautiful photographs of the Universal stars and handsome souvenirs are being given away, such as post cards, with pictures of Universal actors and actresses, copies of the "Universal Fox Trot," Joe Rosey's latest musical hit, and also copies of the "Universal City March," written by Charles Arthur.



The Universal's Picture Show at the Electrical Show.

## "THE ROSE OF THE MISTY POOL" (California).

One of the big features now scheduled for early release is "The Rose of the Misty Pool" produced by the California Motion Picture Corporation immediately following "Salvation Nell." It was completed just before present activities were begun on "The Unwritten Law," the picture rights to which were recently purchased by the California producers from the author, Edwin Milton Royle.

There are at least two points of merit that promise to direct more than the usual interest to "The Rose of the Misty Pool." The first is the fact that Miss Beatriz Michelena is the star of the production, and the second the original authorship of the scenario by Charles Kenyon, whose immediate fame on Broadway is very great, since it was he who wrote the tremendous stage success, "Husband and Wife." This play has just opened at the Forty-eighth Street theater and promises to have the longest run of any drama that has come to New York for many months. Mr. Kenyon is likewise author of Margaret Illington's "Kindling."

Reports from the Pacific Coast declare Miss Michelena delightful in the role of "Rose." The story is of San Francisco society and is based on the true history of the rise to wealth of some of the leading families of the California metropolis.

### "BEACHED AND BLEACHED" (MinA).

"Beached and Bleached" is the title of a clever one-reel comedy which Director Louis M. Chaudet has just completed, featuring Smiling Bill Parsons and Constance Talmadge. It shows Parsons as a stock broker, strong for the feminine sex, and his meeting with grief through the wily actions of his wise new stenographer, Miss Talmadge. Every expectation in the way of lovemaking is turned to misfortune for him—the situations, chiefly at a beach resort, being shown in a dream. The release date is October 21.

Scene from "Beached and Bleached" (MinA).

### PHOTO DRAMA'S UNIQUE PICTURE.

The Kulee Feature Film Corporation has taken twelve of the biggest, most popular American stars and has featured them all in one and the same picture—never been done before. The name of this latest moving picture novelty is "How Molly Made Good." And side by side in equal spotlight array in this feature film stand the electric names of Leo Ditrichstein, Henrietta Crosman, Robert Edeson, May Robson, Julian Eltinge, Mabel Fenton, Charles Ross, Julia Dean, Cyril Scott, and Mme. Fjorde. It is needless to add that the salary list for these stars, gauged by their actual commercial value as set by the various moving picture firms, stands at the $83,500 mark.

Burns Mantle, present-day dramatic critic on the New York Evening Mail, is responsible for the scenario of this novel film, and he has shown himself most ingenious in the handling of the stellar problem. For after all, role plays a very vital part in the making or the breaking of an actor. The extraordinary part about "How Molly Made Good" is that not one of the stars featured in it is called upon to play maid, chauffeur or anything else beneath his dignity and possibilities. Each and every star's part is balanced with the other eleven, so that the wolf of temperament has been given no opportunity to howl outside the director's door. Mr. Mantle has very cleverly solved the star and temperament problem by having these celebrities play just themselves and their own personalities in the picture. "How Molly Made Good" is not hung on the usual hinges of picture melodrama. It is a novelty known as a plot of personality. Each star is given equal opportunity to exploit his own particular personal appeal to best advantage; each and all pictured just as they are in real life.

Miss Marguerite Gale, a very pretty newcomer in the world of screen stardom, plays the role of Molly. The cast includes W. A. Williams, Helen Hilton, John Reedy, James Bagley, Edward Sullivan, Armand Cortes, and William Tooker. Lawrence B. McGill, a well known picture director, staged the play. Credit for the excellence of all the technical detail and photography belongs to William Steiner, a pioneer of long standing in the moving picture field.

### MUTUAL HAS "ENTERTAINMENT THERMOMETER."

President John R. Freuler of the Mutual has just put into operation an effective system for accurate reports on what individual pictures on the new program are doing for the exhibitor. From cities and towns served by the Mutual's sixty-eight branch offices reports are made by exhibitors directly and confidentially to Mr. Freuler. By turning to a special file of daily reports the man who guides the make-up of the Mutual's program can tell on the instant how the exhibitor is prospering or failing to prosper with any particular release in any part of the country. The daily reports give Mr. Freuler data on the program used by the house on each day. The attendance afternoon and evening, the weather, the advertising used by the house and the same data for the corresponding day of the year before.

"These reports give me a finger on the pulse of the public and a sort of thermometer for the temperature of the trade," observed Mr. Freuler. "The exhibitor can expect to see the program continually being built up with the films which this system proves are making money as box office attractions, and anything that falls down in this test of public opinion will disappear in a hurry."

### ARE INTERESTED IN "PAPA'S WIFE."

The Picture Playhouse Film Co., Inc., are about to close a contract for a particularly attractive line of consecutive bookings on "Papa's Wife" in New York City and vicinity. Representatives of some of the biggest renters in the metropolis have seen the release and are greatly pleased with it, they say.

"Papa's Wife," it will be recalled, is the new two-reel comedy with which Tom Terriss, well known legitimate actor, is making his bow before the photoplay public as a director of screen comedies. Mr. Terriss has, of course, made a number of feature pictures, at the head of the Terriss Feature Film company, but the releases prior to "Papa's Wife" have all been heavily dramatic in their nature. "The Pearl of the Antilles" and "The Flame of Passion" are the most recent dramas by the Terriss company which are going the rounds of the various Picture Playhouse branch offices at the present time.

"Papa's Wife," Mr. Terriss believes, because it is clean, refined and funny because of legitimate situations and not because of slapstick antics, is the kind of comedy which the exhibitor of today wants. It is said to be the first of a number of high class comedy releases which are to be made by the Terriss company within the next few months.

### "GUARDING OLD GLORY" ON THE ISTHMUS.

W. H. Rudolph, eastern representative of F. O. Neilsen, of Chicago, received an urgent cablegram from Panama to allow "Guarding Old Glory," Mr. Neilsen's big patriotic picture, to be shown there to Uncle Sam's boys as soon as possible. Mr. Rudolph lost no time in complying with this request, and "Guarding Old Glory" will be seen throughout the Isthmus beginning next week.

This picture is now in its third week at the Strand theater, where it is given a rousing reception at every performance by enthusiastic audiences.

All territory is now sold with the exception of Louisiana, Oklahoma and Arkansas. W. E. Greene, who had already purchased Greater New York and New York State, also closed for New England.

M. H. Blackwell, of Blackwell's Enterprises, Pittsburgh, Pa., purchased western Pennsylvania and West Virginia, these two deals being closed through the New York office. Iowa was purchased by H. K. Ward, of Granville, Iowa, through the Chicago office.

"Guarding Old Glory" is said to have sold faster than any picture this year.

## Notes of the Trade

ROBERT WHITWORTH, the well-known English actor, is the latest recruit from the legtimate stage to join the ranks of film stars, having recently been engaged by the Vitagraph company. Mr. Whitworth will be remembered for his appearances with Nazimova in "Bella Donna," and with Phyllis Nielson-Terry in "The Adventure of Lady Ursula." His first part as a screen actor will be in "Wasted Lives," a three-part society drama by Ouida Bergere, upon which Director Theodore Marston is now at work for the Vitagraph company.

* * *

D. L. Burke, who has been in New York for some time, left for Los Angeles on Monday, October 11, to make arrangements for increasing the capacity of his studios, so as room can be made for four new comedy companies. Mr. Burke is president of the Deer Film company, releasing on the Associated program.

* * *

Richard Stanton is at work at Universal City on the productoin of a three reeler by L. V. Jefferson entitled, "Riches," Myrtle Gonzales, F. M. Wells, Gretchen Lederer, Hayward Mack and Stanton himself make up the cast.

* * *

Mary Miles Minter, the young Metro star, has been selected to play the role of "Little Nell" in "The Old Curiosity Shop," which Rolfe Photoplays, Inc., will produce at an early date. At present Miss Minter is working in the big five part feature, "Barbara Frietchie," which is under production at Popular Plays and Players studio in Fort Lee. Later, the company will go south to have some scenes photographed.

* * *

The Smalleys are well along with the production at Universal City of Kingston's novel, "The Flirt." Marie Walcamp plays the title role, with Grace Benham as her sister. The remainder of the cast comprises Antrim Short, Ogden Crane, Nannine Wright, Juan de la Cruz, Paul Byron, Frederick Church, Robert Lawlor and Robert E. Dunbar.

* * *

Bill Stinger, who was injured a few weeks ago in a comedy, "The Movie Nut," released on the Associated program, is now out of the hospital and back at work at the Banner studios in San Mateo. Bill fell off a 35 foot bridge and he only weighs 300 pounds.

* * *

S. Rankin Drew is at Saranac Lake, New York, where he will take the most important scenes in James Oliver Curwood's powerful, dramatic story of the Canadian Northwest, "The Hunted Woman." In Mr. Drew's company are included Virginia Pearson, Ned Finley and George Cooper.

* * *

Edwin Middleton, who directs the Gaumont one-reel comedies, Casino Star Features, was for twenty consecutive years an actor in Philadelphia. During that time he played in stock at the Girard Avenue, Forepaugh and Chestnut Street theaters and in the Orpheum stock company.

* * *

Frank Powell, whose masterly direction of "A Fool There Was" added new laurels to his reputation as one of the foremost photoplay directors in this country, and who has been associated with the Fox Film Corporation practically since the advent of that company into the motion picture field, is turning out artistic features with the regularity of the old one reeler days. A few of Mr. Powell's successes during the past year include "A Fool There Was," "The Children of the Ghetto," "The Valley of the Missing," "Princess Romanoff," "The Devil's Daughter," and soon to be released are the five-reel drama, "The Woman Pays," featuring Miss Nance O'Neil, an Italian tragedy, "The Final Payment," and the spectacular production, "The Witch."

* * *

Leon Kent is producing a two-reel story entitled "Stumbling" adapted by Harvey Gates from the story by Max Genaski. Agnes Vernon appears in the leading role.

* * *

Ethel Teare, the vivacious Kalem comedienne, is featured together with Bud Duncan, the little fellow, in a new burlesque comedy, "Diana of the Farm."

* * *

William Worthington is producing a two-reel Thanksgiving story, for the Universal by Robert M. McGowan entitled, "Searching for a Wife," scenario for which was written by F. McGrew Willis. Herbert Rawlinson is featured in this offering with Agnes Vernon playing opposite him.

* * *

George O'Donnell, operatic basso and all round actor, has been added to the roster of Vitagraph stars and will be seen in the production of Cyrus Townsend Brady's "My Lady's Slipper," under the direction of Ralph W. Ince. Mr. O'Donnell was in the original productions of "Arizona" and "The Chocolate Soldier," and played prominent parts in "Mlle. Modiste," "Adele" and other well known Broadway successes. Last season he was with the Hippodrome production.

---

## Picture Theaters Projected

FAIRFAX, CAL.—A new moving picture theater has been opened here by C. A. Timblin.

NEW SMYRNA, FLA.—J. J. Hall of Fort Lauderdale, Fla., is promoting the erection of an opera house to seat about 700 people.

ATLANTA, GA.—Hugh Richardson is having plans prepared for a moving picture theater and store building, to be erected at corner of Forsyth and Luckie streets; two stories, with provisions for five; 80 by 100 feet; brick, with terra cotta trimmings; composition roof; wood floors; electric light; fan ventilation system; seating capacity of 1,200; cost approximately $40,000.

GREENTOWN, IND.—Perry Davis of Frankfort, who recently purchased the Palace theater from J. E. Davis, is planning to remodel the front and elevate the floor. The house has been renamed the Star.

MUNCIE, IND.—Mrs. Anna Newbauer has disposed of the Dreamland theater to Clarence Jessup.

SHELBY, IA.—The Gem theater, conducted by C. A. Tate, has been redecorated and several added improvements made to the house.

ABILENE, KAN.—J. L. Kruger has been awarded the contract to erect a one-story moving picture theater, 46 by 87 feet, for G. A. Kubach.

LOUISVILLE, KY.—Suburban Lodge, A. F. & A. M., will erect a brick moving picture theater at the corner of Third street and Central avenue, to cost $10,000.

MAYFIELD, KY.—Gardner & Usher have awarded the contract to X. B. Wickersham, to erect a 2½-story moving picture theater on Broadway, 42 by 142 feet; brick, concrete and wood; tile and wood floors; hot air heat; electric lights; cost $15,000.

SHELBYVILLE, KY.—John S. Purnett of Jeffersonville, Ind., has disposed of his interest in the Green Dragon theater, to the Majestic Theater company of Louisville, Ky.

BELFAST, ME.—H. H. Maddock has purchased the interest of Charles B. Eaton in the Nickel theater.

BALTIMORE, MD.—Caleb R. Kelly, 232 Courtland street, is having plans prepared for a one-story moving picture theater, 40 by 150 feet, to cost $25,000.

NORTHBRIDGE, MASS.—Walker Brothers are considering plans for a one-story moving picture theater, 43 by 96 feet, to cost $12,000.

ALBION, MICH.—A new modern moving picture theater has been opened here by C. A. Fisk.

DETROIT, MICH.—Benjamin Ruben and Maurice Kaplan have taken over the interest of William Bailey in the Countess theater.

GRAND RAPIDS, MICH.—A new one-story moving picture theater is being erected by C. and G. Budde, on Bridge street, to cost $5,000.

COLUMBIA, MO.—T. B. Hall will erect a theater building at the corner of Ninth and Cherry streets, to cost about $40,000.

ST. LOUIS, MO.—Webster Amusement Company, 1431 North Eighth street, is having plans prepared for a one-story moving picture theater, 50 by 140 feet.

OMAHA, NEB.—E. Renman, 3117 Leavenworth street, is considering plans for a one-story moving picture theater, 32 by 100 feet.

GLENS FALLS, N. Y.—Bradley opera house has been leased by N. Sorocco who will convert it into a modern moving picture theater.

CHAPEL HILL, N. C.—S. J. Brockwell will erect a two-story moving picture theater, 50 by 130 feet, with seating capacity for about 800 persons.

ADENA, O.—Mrs. A. C. Ramsey, a widely known business woman of this city, has let the contract for the erection of a modern, fireproof moving picture theater, with seating capacity for about 500 persons.

CANTON, O.—Alhambra Theater Company, 332 Market street, will build a two-story addition, 22 by 100 feet.

CARROLLTON, O.—J. C. Beck is planning to erect a one-story moving picture theater, 30 by 110 feet, to cost $16,000.

COLUMBUS, O.—W. P. Stennson and Sheeler & Son have been awarded contracts for the remodeling of the moving picture theater owned by George Wahlenmeire, 407 West Seventh avenue. The improvements will cost $5,000.

YOUNGSTOWN, O.—Charles Detchon has let the contract for the erection of a fireproof moving picture theater on East Federal street, with seating capacity for 2,000 persons.

EDDYSTONE, PA.—John J. Kennedy, Jr., 1001 Chestnut street, Philadelphia, will erect a one-story moving picture theater, to cost $12,000.

PITTSBURGH, PA.—D. Chaitkin, 1413 Irwin avenue, is considering plans for a one-story moving picture theater, 40 by 176 feet, to cost $50,000.

PHILADELPHIA, PA.—Logan Construction Company, 1428 Rockland street, has been awarded the contract to make alterations to the moving picture theater at 4817-19 North Broad street, for L. A. Magazyn, to cost $1,000.

SUSQUEHANNA, PA.—J. J. Ryan is planning to erect a $50,000 moving picture theater here.

NASHVILLE, TENN.—Sixth Avenue Property Company will erect a moving picture theater on Sixth avenue, covering an area of 50 by 100 feet; fireproof construction; concrete floor; electric lights; to cost about $10,000. The house when completed will be occupied by the Empress Amusement Company.

WACO, TEXAS.—D. R. Faut has disposed of his interest in the Majestic theater, located at the corner of North Fourth street and Sanger alley, to Las Morras Company. The purchase price was $70,000. The new owners are planning to make extensive improvements to the house.

HUNTINGTON, W. VA.—Princess Theater Company will erect a fireproof moving picture theater on Fourth avenue, 45 by 200 feet, terra cotta front; Marquise in center; syphon ventilators in roof; reception lobby 50 feet deep; seating capacity for 1,500 persons; cost $25,000.

**Niagara Gem Slides.** Sample, Marguerite Courtot, in the "Ventures of Marguerite," this advertisement and 10c. "Thank You. Call Again" Slides, 25c. Absolutely the prettiest slides on the market today.
NIAGARA SLIDE COMPANY LOCKPORT, N. Y.

**FRUDE FILM CIRCUIT CLOSER**
For motor driven picture machines
SAVES MONEY AND WORRY
MOTION PICTURE FIRE PREVENTION DEVICES COMPANY
1061 Indiana Avenue, Chicago

**A Dependable Mailing List Service**
Saves you from 30 to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features, Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W30
MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York Phone 3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph
*Addressing Multigraphing Printing Typewriting*

# Trade News of the Week

Gathered by Our Own Correspondents.

## Censors Carmen Scene

### Pennsylvania State Board of Censors Finds Fight Between Carmen (Geraldine Farrar) and Cigarette Girls Improper—Orders It Cut to a Flash—One Other Scene Cut—A Well Censored State.

Special to Moving Picture World from Philadelphia News Service.

GERALDINE FARRAR has shocked the Pennsylvania Board of Motion Picture Censors. Furthermore, the prima donna, 5,000 feet of her, in fact, was introduced in the Court of Common Pleas here as evidence in her own behaif. Pennsylvania's Board of Motion Picture Censors has declared Miss Farrar's acting in certain portions of "Carmen" to be shocking and improper.

Andreas Dippel, opera impresario, was one of the witnesses in the hearing. He declared he had seen Miss Farrar in the photoplay "Carmen" on October 1, last, in Boston, where the play was shown in its entirety. It has passed the censors in New York and Chicago and other large centers.

"The film version," said Mr. Dippel, "gives Miss Farrar opportunities for acting and interpreting the role which the opera version would not permit because of the limitations of the opera stage and the music. I considered her acting in the film 'Carmen' a beautiful artistic achievement."

The Pennsylvania censors have ordered that a fight scene between Carmen and the cigarette girls be shortened to a few feet only. They have also shortened a duel between Carmen's lovers.

### TWO-DOLLAR SHOWS AT GRAND STREET OPERA HOUSE.

A formal opening of the Chestnut street opera house for the productions of the Triangle films took place on Tuesday, October 5. Likewise it introduced a $2 program. It may be added that a satisfactory audience appeared to be well pleased.

Many favorable comments were to be heard regarding the artistic blending of decorating effects. Everything is of a pleasant neutral gray, with the exception of the red of the seats, which are new and plump and the rows far enough apart to make passage easier than in any other theater in this city. Music was furnished throughout the entire program by a twenty-five piece orchestra, which sat behind gray hangings effectively set off by the red and green triangles.

The question of $2 moving picture shows is still open for argument in Philadelphia, and it remains very doubtful as to whether or no the good citizens of the Quaker City will patronize an institution charging such admission. The Chestnut street opera house will prove a fine experiment and the outcome of this latest venture in moving picture circles is being watched with great interest.

### A FINE SHOWING.

The Orpheum theater, at Lehigh, controlled by the Fourth Street Theater Company, under the direction of Harold Heiberger, has certainly proven to be a huge success. Through the efforts of Mr. Heiberger the patronage of the theater has been trebled within the past six or seven months and the attendance is constantly increasing. The Fourth Street Theater Company is composed of the following men: Charles F. Oldt, C. D. Buss, L. F. Heiberger and H. W. Heiberger, and the company is affiliated with the Lorenz theater, Bethlehem, and the Third Street theater of Easton.

### LEWIS TAKES "GREAT DIVIDE" PLAYERS WEST.

When Director Edgar Lewis and his group of sixteen Lubin players left for the Grand Canyon to begin work on the "exteriors" of "The Great Divide" they were surrounded by the entire acting force of the Lubin studios who bid them "pleasant journey." Miss Clayton's stateroom was a bower of American beauties, while in the room of Mr. House Peters there was an abundance of the Peters' brand tobaccos. The company expects to be gone about three weeks, then return to Philadelphia to complete the "interiors" of the play, which, according to Mr. Lewis, will be a "bird."

### JOTTINGS.

Word comes from Allentown that the Palace theater has been greatly improved of late, the interior having been entirely repainted and the walls adorned by artistic stencil work. In addition to this the theater has been equipped with inverted electric domes, which are kept burning constantly. The price at all evening performances now being ten cents instead of ten cents every other night.

The Zenith Motion Picture Company was recently chartered under the laws of Delaware to engage in the manufacture and sale of moving picture machines, supplies and all sorts of photographic films. The capital stock of the new concern is $500,000, Joseph F. Curtain, Samuel B. Howard and S. A. Anderson, all of New York City, being the principal incorporators.

### SUNDAY SHOWS IN JERSEY.

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

THE police of Hoboken and Bayonne issued orders last Saturday (Oct. 9) that all motion picture houses close on Sunday. It is believed that the activity of Sheriff Eugene Kinkead in making wholesale arrests two weeks ago for excise violations prompted the police in closing down the lid.

Last week, however, a movement was begun to lift the lid in Jersey City. Thousands of circulars have been distributed, saying that Jersey City has been unprogressive because of its enforcement of the old Sunday "blue laws."

Last week the picture shows were to have taken a chance at opening in Jersey City, but the Sheriff's visit to Hoboken killed the idea. Many Jersey City people traveled to Hoboken to attend the moving picture theaters there, but came back disappointed.

Here in Newark, however, things are different. Sunday benefits are permitted, so long as they are for a worthy cause. Last Sunday the following theaters had benefit performances: Odeon theater, Loew's, Keeney's, Lyric theater, and many of the smaller houses.

### PARAMOUNT THEATER CHANGES.

The Paramount theater, Newark, has changed its policy with the resignation of Oscar A. Morgan, who has been resident manager during the last year. Tali Esen Morgan, new manager of the theater, is also director of the Ocean Grove auditorium. Harry M. Hyams, a local theatrical man, will act as assistant manager. The policy of showing Paramount pictures exclusively will be dropped, and pictures of all the leading producing companies will be shown.

Last Monday was Mary Fuller Day, and she appeared personally at the theater. She was featured in the screen version of "Under Southern Skies." Handsome souvenirs were distributed by Miss Fuller.

Mr. Morgan will join the Paramount Pictures Corporation, and will act as advertising manager of the Famous Players' Film exchanges of New York, Washington and Philadelphia. W. E. Smith, a Newarker, is manager of these exchanges.

### STEWART QUITS PROCTOR'S.

Robert C. Stewart, of Newark, who for nearly fifteen years was identified with the Proctor interests in this city and New York, has resigned his position with that firm, and has associated himself with the Quiloa Film Company, a new motion picture producing corporation, with offices in the Candler building in Forty-second street, New York. The company has a studio at Cliffside, N. J., and it is there that Mr. Stewart will act as business manager.

### YUDKIN'S EXCHANGE MOVES.

Yudkin's Feature Film Exchange, of which Herbert H. Yudkin is manager, has removed from its old quarters, 197 Market street, to the Strand theater building.

### SHOW FOR BERNARDSVILLE.

The Bernars Inn auditorium has been leased to Benjamin Beberfeld and John Roland, of New York, who will open the place as a high-class moving picture house under the name of Beberfeld and Roland. The new lessees will give moving picture entertainments three times a week. They opened Oct. 18.

### MISS KING TO STOP AT NEWARK.

It is expected that Miss Anita King, driving a six-cylinder sixty horsepower Kissel car from Los Angeles to New York, will arrive here next week. Miss King, connected with the Jesse L. Lasky Photoplay Company, will stop at the Paramount theater, Broad street, at the invitation of Tali Esen Morgan, the manager. Newark will be the last stop before Miss King reaches New York. A luncheon has been arranged to which twenty-five people have been invited. Miss King will give a short talk in the evening at the Paramount.

### NEW JERSEY BREVITIES.

Moving pictures of the grand parade of Crescent Temple, A. A. O. N. M. S., and visiting Shriners, including Salaam Temple of Newark, were shown recently at Keeney's theater, Newark. The film was taken several weeks ago at Atlantic City, and proved very successful.

The Clinton Square theater, 213 Clinton avenue, Newark, is now under the management of John J. Howard. The place has been thoroughly renovated and remodeled. The theater should be a success, as it is situated in the finest residential section of the city.

The new policy of Oriental Night every Thursday is meeting with the approval of the patrons of the Odeon. "The Masked Dancer" was featured last Thursday. William Okin is managing the novel idea.

### HERBERT M. OSBORN WEDS IN WASHINGTON.

Herbert M. Osborn, one of the most popular moving picture men in the District of Columbia and manager of the Pathe exchange in the Bank of Commerce and Savings Building, is receiving the congratulations of his many friends upon his marriage on Saturday, October 9, to Miss Annie E. Smith. The wedding was the culmination of a romance which, according to Mr. Osborn, commenced twenty-seven years ago when both of them first saw the light of day in adjoining towns in Pennsylvania. To make the affair more interesting, they were first cousins.

### IN WASHINGTON EXCHANGES.

Leon J. Bamberger, of the New York office of V-L-S-E, paid a flying visit to the Washington branch last week for consultation with Manager Spurrier on the campaign to be carried on in this territory.

Miss Jeanette Blair has entered upon her duties as booker for the Washington branch of the V-L-S-E. Miss Blair has had a long experience in the moving picture business and has spent eight years in mastering the details of her position. For many years she was with the General Film Company in Philadelphia and has been with her present employers since the formation of the company. She is one of the best-known women in the film business and is exceptionally competent.

Rudolph Berger, who formerly represented the Picture Playhouse Film Company, of Philadelphia, made his first visit to Washington last week as the representative of the Kleine-Edison Feature Service Company. Mr. Berger's first entrance into the moving picture business was with the National Feature Film Company with which he remained until it was sold out to the Picture Playhouse Company. For his new employers he will cover the District of Columbia, Maryland and a part of Virginia. He will have temporary headquarters in this city for the time being.

### G. A. R. FILM.

Sidney B. Lust, who operates the United Film Service exchange in this city, had made about one thousand feet of film of the parade of the veterans of the Grand Army during its encampment here. He secured some very goods views of the reviewing stand and President Wilson, the various Grand Army posts, the famous Marine Band, known as "the President's own;" the general staff of the regular army, and prominent members of the local and national government. Mr. Lust has already booked the film in a large number of houses in this territory and gave a private exhibition before the members of the Washington Chamber of Commerce, which organization had in charge all of the arrangements for the encampment, at its first fall meeting on Tuesday evening.

### REAL PLAYERS AT GARDEN.

Tom Moore announces an innovation at his Garden theater in the personal appearance of a popular player. He has arranged to have Earl Williams visit Washington on October 16 and 17. He will deliver a short monologue at the Garden, and also impersonate several of the characters with which he gained his greatest successes. It is Mr. Moore's intention to present at various times other well-known film stars in person.

# To Extend War Tax

## Secretary McAdoo Recommends Continuing Federal Seating-Capacity Tax Until Peace in Europe—Points at Which Law Discriminates Against Picture Shows —Burden of Airdomes—Law Should Be Modified.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

IN all probability the seating capacity tax imposed upon motion picture and other theaters by the act of Congress of October 22, 1914, will be re-enacted at the next session. In a statement for the press, Secretary of the Treasury McAdoo says that, "In reply to many inquiries I have received about the revenue measures that will be proposed in the next Congress, I have determined to recommend: (1) That the Emergency Revenue Act, which expires by limitation on December 31, 1915, be extended until peace is restored in Europe, and (2) that the existing duties on sugar shall be retained for several years, or until normal customs conditions are restored. These are distinctively revenue measures, and are necessary in view of the extraordinary conditions now prevailing throughout the world.

"It is impossible to state at the moment what, if any, additional revenue measures may be necessary, as the estimates of the various departments have not yet been received. It is clear, however, that the two sources of revenue I have just mentioned should be preserved, no matter what the departmental estimates may be. Of course, it rests with Congress to say what shall be done. I am merely stating what my recommendations in these particulars will be."

Inasmuch as it affects the motion picture industry, this law should not be reenacted as it is decidedly unjust. It contains many features that are highly discriminatory and if the exhibitors are to be made to stand a portion of the burden, these at least should be remedied.

In the first place, the motion picture theater, admission to which is generally five or ten cents, is placed on the same plane with the legitimate houses for which an admission of from a quarter to several dollars is demanded. This is discrimination as against the exhibitor. Either the tax on the houses securing the larger box office returns should be increased considerably, or that imposed upon the motion picture theaters should be decreased to the same extent. A proper interpretation of the law providing for a tax upon theaters would place such tax on motion picture theaters at $10. This matter was the subject of considerable controversy shortly after the enactment of the law, but the Commissioner of Internal Revenue held it to be the intent of Congress that the motion picture houses should pay the higher rate.

Proprietors of airdomes must pay a tax covering several months during which they do no business, yet they are not entitled to any consideration when assessment is made according to seating capacity.

The rapacity of the law is further evidenced by the fact that should a theater change hands once or several times during the year each new owner or owners would be forced to renew the tax stamp.

The law is full of inconsistencies and represents a very poor piece of legislation. If there be actual need for this or a similar measure to produce funds for the maintenance of the government, it should be thoroughly gone over and more attention paid to the claims of the exhibitors. The latter are patriotic enough to even volunteer the payment of a tax when such tax is equitable, but when proper thought is given to the matter it is seen that they have been unjustly discriminated against. Ten dollars per house is ample and this sum should cover the theater and not the individual exhibitor; it should represent all that should be collected for any one year, regardless of the number of owners. Airdomes should be taxed only for the number of months during which exhibitions are given.

These and such other facts as may come to mind should be communicated to the representatives and senators by the various state leagues and by the exhibitors themselves. The wrongs inflicted by the law should be impressed upon them. It is but natural that if no protest is made it will be taken for granted that all concerned are perfectly well satisfied with the provisions of the law, while, on the other hand, a far more spirited protest should be made than that which was offered when the law was being considered by the committees of Congress.

### PROMISE FOR WINTER SEASON.

#### Reasons Why Picture Men May Be Confident of Reasonable Prosperity.

It is extremely gratifying to note that business conditions in general in the District of Columbia, Maryland, Virginia and the Carolinas show a considerable improvement during the month of September over the previous month. With prosperity assured in general business, the exhibitors cannot fail to enjoy an increased patronage during the fall and winter seasons. The following facts are obtained from a report of an official of the Federal Reserve Board rendered to the Treasury Department.

The near approach of the time at which cotton is to be moved finds general business in the above-named states in a much more favorable position than could have been anticipated three months or more ago. In this district there seems to be no nervousness on the part either of producer or consumer. All appreciated the practical value of banking facilities, now at their command, the absence of which last year so largely contributed to the uncomfortable and excited conditions. Not only are collections quite fair for this season, but what is as essential, orders are being placed for the future.

In tobacco, leaf prices just at present are holding very well, while manufacturers are busy on favorable terms.

Cotton milling in several directions is beginning to feel the effect of lack of dyestuffs.

Great improvement is noted in furniture manufacturing lines, an industry of considerable proportions in this district, the movement helping lumber in some slight degree. Building operations, however, are far below normal.

Retailers are doing better and with the advent of cooler weather look for further and pronounced improvement. Labor is fully employed.

Coal is continuing to hold the improved position it has gradually been occupying during the past 90 days.

Banks throughout the district are in an easy position, and in only a relatively few instances, to be found in strictly agricultural sections, is there any evidence of overborrowing. By far the greater number of banks are either rediscounting very modestly or have idle funds awaiting investment.

Conditions as a whole are sound and give excellent promise for the fall months.

### RENEW YOUR LICENSE.

Announcement has been made by William P. Richards, Assessor of Taxes for the District of Columbia, of the expiration on October 31, of all licenses of proprietors of theaters. All persons desiring to continue in the operation of playhouses after that date, he states, must promptly renew their licenses.

## PITTSBURGH BUSY OVER THE UNIVERSAL MOVIE GAME.

Special to Moving Picture World from Pittsburgh News Service.

THE Universal Moviegame, the latest advertising stunt to be put on the market by the Universal Film Manufacturing Company, has taken Pittsburgh by storm. It has been running in this city now for two weeks and it seems as though everyone is a contestant. The Pittsburgh Press is the paper in this city selected to run the contest. The Press has the largest circulation in Western Pennsylvania and the exhibitors are elated over this fact and are very confident that they will get the widest publicity.

A large number of Pittsburgh exhibitors have already contracted for the Moviegame, among which are the Regent, Belmar, Schenley Photoplay, Lawrence, Arsenal and Bellevue, all Rowland & Clark theaters.

## H. B. DAY TO HANDLE FEATURES DE LUXE.

Harvey B. Day, manager of the Pittsburgh office of Fox Film, has been appointed general manager of the new Features De Luxe department to be inaugurated soon by the Fox Film Corporation, and it is likely he will leave this city within the next couple of months to take up his residence in New York. Mr. Day's successor as manager of the Pittsburgh branch has not as yet been decided.

## NEW ALTOONA PICTURE HOUSE DELAYED.

Jacob Silverman, of Altoona, was a recent visitor in Pittsburgh, and while here stated that the large theater he and his brother are building in Altoona had been delayed owing to the inability of the contractors to secure iron structural material and the opening will likely be postponed until the 15th of December. From the fact that Triangle films will be shown in this house it will be named "The Triangle." The prices of admission will be 10, 15 and 25 cents, and the theater will be conducted on a high-class plan.

## BUTLER'S ORPHEUM REOPENS.

The Orpheum theater, in Butler, Pa., which has been closed for some time undergoing repairs, is now completed and open to the public.

This house now has a seating capacity of 600, with plenty of room for each patron, the seats being so arranged that there is plenty of room not only between the seats, but between the rows. It presents a most beautiful appearance, being done in green, gold and white with the shades, curtains and other decorations to match. The building has been made as fireproof as possible.

Dominec Paganelli and Peter Grillo, owners of the theater, are entitled to the congratulations of Butler people for the fine theater they have for the pleasure of the people of the city.

## SKIRBOLL VISITS CHICAGO.

Joseph S. Skirboll, general manager of the Metro Picture Service, Pittsburgh, was in Chicago last week, where he met the managers of the three western offices, Chicago, Kansas City and Des Moines. All seem enthused over the prospects for the Metro program in the future, as well as its success in the past.

## WORLD FILM OFFICE CHANGES.

S. B. Kramer, manager of the Pittsburgh office of the World Film, has resigned that position, to take a position as manager of the Mecca branch of the Universal Film Manufacturing Company in New York.

I. H. Hirsch, formerly of the Cleveland branch of the World Film, will succeed Mr. Kramer as manager of the Pittsburgh branch.

Another vacancy in the World staff occurs as a result of the resignation of George W. Lederer, who has been assistant manager to Mr. Kramer. Mr. Lederer has accepted a position in New York City.

## AUDITOR HOWELL WITH METRO.

Albert W. Howell, formerly traveling auditor for the Universal Film Company, is now filling a similar position for the Metro Picture Service of Pittsburgh, Chicago, Kansas City and Des Moines. Mr. Howell will make his headquarters in Pittsburgh. He is regarded as one of the best auditors in the country and has devised several systems which have been of great value to the film business.

## "CUPID'S GARDEN PARTY."

The following letter from George Le Soir, director of "Cupid's Garden Party," the great Made-in-Pittsburgh photoplay, in which the winners of the Rowland & Clark theaters Movie Star contest were given the opportunity of demonstrating their ability as motion picture actors and actresses will show Pittsburghers that there is real talent in the city for the silent drama.

"Gentlemen: Have just come from laboratory where I assembled the negative of "Cupid's Garden Party," which Snyder (the camera man who took the picture) and myself found to be excellent. No retakes are necessary, the scenes are well lighted and development first class. Pittsburgh should be vain of her amateurs who have turned out a really professional picture."

The scenes of "Cupid's Garden Party" are all familiar to residents of this city. They include Schenley and Highland parks, Forbes Field, Kennywood park, a great steel mill, Pittsburgh Field Club, the magnificent estate of T. N Barnsdall on Negley and Wellesley, as well as many street scenes familiar to all.

## B. F. JONES WITH HUDSON FEATURE.

B. F. Jones, Jr., is now on the road for the Hudson Feature Film Company, of Pittsburgh, Pa. William J. Simmons has also been engaged recently as chief clerk and booker for the same company.

## SMOKY CITY SPARKS.

W. E. Richmond, proprietor of the Richmond theater, in Elliott, near Pittsburgh, Pa., has purchased the property of the New Lorenz theater and will operate both theaters hereafter.

S. W. Maywood will open the New Sheraden theater in Sheraden, near Pittsburgh, on or about October 15, with a program of big features.

M. McJanicki, the new owner of the American, at Ingram, near Pittsburgh, intends to make extensive improvements at that house in the near future.

Albert Beach has joined the sales force of Ludwig Hommel & Co., of Pittsburgh. Mr. Beach knows all the ins and outs of the film game and he is expected by his friends to make a great success of his new undertaking.

Harry Storer has sold his Grand, in Wilmerding, Pa., to Mr. Conlon.

Hollis & Smith recently sold two Powers 6-A machines and an asbestos booth to the Pittsburgh Athletic Club.

The Star, in Blairsville, Pa., has been extensively remodeled recently and now presents a handsome appearance. The new equipment which was installed includes Powers 6-A machines, Mirroroid screen and 300 chairs, purchased through the Liberty Film Renting Company, of Pittsburgh. T. T. Lowman is the proprietor.

Dr. Styber is going to manage the new theater, which is rapidly nearing completion, at the corner of Perrysville avenue and Tygart street, Northside, Pittsburgh. It is an up-to-date house of 420 seats and will be opened some time this month. The equipment includes two Simplex machines, latest model, motor-driven; a 50-ampere Wagner converter, Becker daylight screen.

## LOUISVILLE WOMEN OUT FOR LOCAL CENSORSHIP.

### Women's Outdoor Art League Appoint Committee to Work for Better Films.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

POSSIBLE censorship of moving picture films to be shown in Louisville theaters was one of the principal topics discussed at the fire fall meeting of the Women's Outdoor Art League, held at the Louisville Free Public Library, on Friday afternoon, October 1. It is proposed to secure a municipal board.

This movement was started by a subcommittee of the educational committee, of which Mrs. Charles F. Fitch is chairman. The sub-committee is composed of Mrs. J. B. Arbegust, chairman; Mrs. C. M. Talcott and Mrs. Eva Kahlert. This committee was instructed at the meeting to urge the creation of the board of censorship upon Mayor John H. Buschemeyer, of Louisville, and the general council.

According to Mrs. Arbegust the object of the movement is to secure wholesome moving pictures at all of the local theaters. Mrs. Morris W. Bartlett, of Lawrenceburg, Ky., president of the State Federation of Women's Clubs, was present at this meeting and announced that the State Federation expected to co-operate with the various local clubs throughout the state this season.

## FEDERAL FILM INCORPORATED.

The Federal Film Corporation, of Louisville, has incorporated with a capital stock of $10,000, divided into 1,000 shares of the par value of $10. The incorporators are R. Brooks Brown, Walter J. NeVille, Joseph N. Grant and Raymond Anderson. Officers of the company are R. Brooks Brown, president; Walter J. NeVille, vice-president, and Raymond Anderson, secretary and general manager. The treasurer is yet to be elected. The corporation proposes to manuacture advertising, municipal, educational and industrial films, and will not engage in photoplay work of any kind.

## GOOD PRICES FOR GOOD PICTURES.

The Walnut Street theater, of Louisville, is demonstrating the fact that advanced prices may be obtained for really high grade motion pictures with a real punch. The Walnut Street theater at one time was operated as a 25-cent picture theater, but for a number of months has been operated as a 5-cent house. A few weeks ago "Hypocrites" was shown at this theater at 10 cents, and "Damaged Goods" was later shown at 10 and 20 cents. The theater paid $100 a day for four days for the first run privilege on "Damaged Goods." It is claimed that this is the highest rental ever paid in Louisville for a moving picture film. Several large productions have been shown in the city on a percentage basis, and other films have been shown on a six or seven day run for $400 to $500, but it is said that never before has a film been shown in Louisville for which the exhibitor paid a flat rate of $100 daily.

## HITS IN LOUISVILLE.

Anita Stewart and Earl Williams recently appeared at the Star theater in the great production of "The Juggernaut." This film has been shown in the city on several previous occasions, but this is one of those productions which never grow old. The film was shown in the 10-cent theaters on previous runs, but was exhibited at the Star theater for 5 cents. Johnson Mussellman, manager of the

Star theater, recently showed the two-reel Essanay production of Charles Chaplin in the comedy film "Shanghaied," for a Sunday and Monday special. Kathleen Williams in the "Sultana of the Desert," was also exhibited to good crowds. Mr. Musselman recently had the entire interior of the lobby filled with corn shocks to represent an autumn scene. Flasher lights have been placed behind all of the one-sheet advertising frames in such a way that they flash on and off and attract considerable attention.

## ROBERT HEWLETT, BUSINESS MANAGER OF UNION.

Robert Hewlett, an operator at the Star theater, has been elected business manager of the local operators' union to succeed Edward Clay, resigned, who had held the position for five years.

## FILM CLEANING CONTRIVANCE.

Col. John C. Forth, a well known local operator, has invented and patented a preparation to be used in connection with moving picture films. This invention consists of a liquid which is placed in a contrivance through which the film is passed in such a way that all dirt is taken from the film. The film comes out sharper and brighter and is less brittle than is generally the case with old films. It is also claimed that the use of the liquid prevents new film from buckling Several local houses are trying out the preparation with good results.

## DENNIS H. LONG TO WED.

Announcement has just been made in the local papers that the wedding of Dennis H. Long to Miss Mary Shreve Lyons will be solemnized on November 3. The contracting parties are very popular in the leading society set of Louisville, and the wedding is one of the big affairs of the social season.

## AMONG THE EXCHANGES.

Robert Painter, formerly manager of Cincinnati office of the General Film Corporation, and later with the Kriterion Film Company's Cleveland office, has purchased four copies of Charles Chaplin in "The Mix Up." This film is composed of four short reels hooked together into a Chaplin program. It went well in Louisville, where it was shown at the Casino theater. Mr. Painter was recently in Louisville, and stated that he was preparing to work the entire South with the film.

It is rumored in Louisville that the great Griffith production, "The Birth of a Nation," will be shown at Macauley's theater some time this fall at regular prices. This theater is the oldest of the legitimate houses in the city and usual prices are $1.50 and $2 a seat. It is understood that the big film production will be shown at the theater as a regular road show, and that a thirty-piece orchestra will be used. Mr. Griffith was originally a Louisville man, and has numerous friends in the city who are expected to take considerable interest in the big masterpiece.

Norman M. Dixon, manager of the Louisville office of the Mutual Film Corporation, reports that bookings on the Mutual Masterpictures have been doubled with the Louisville office during the past sixty days. Mr. Dixon is very busy just now with arranging bookings for the big production of "Damaged Goods." Solid bookings for three straight weeks have been made in the city before the film was first shown. Mr. Dixon is very much pleased with his new offices over the Novelty theater. Paul Lewis, of the company's Indianapolis office, is working out of the Louisville office for a few days, and is obtaining good results throughout the state.

Edward Elliott, of the V-L-S-E office, at Cincinnati, O., was recently in Louisville where he called on a number of the exhibitors. Mr. Elliott and R. L. "Bob" Shrader, formerly of the Louisville office of the Central Film Company, are a hard team to beat, and are making rapid strides.

Fred Dolle, of the Fourth Avenue Amusement Company, and Henry Reis, of the Ideal theater, of the Broadway Amusement Company, have gone to New York, where they expect to close deals for some additional film service to be used in the chain of theaters which the concerns are operating in Louisville.

## THEATERS AND EXHIBITORS.

The Casino theater of Louisville in advertising the "Jewel" in which Ella Hall takes the leading part in the Universal five-reel all-star cast, played up the fact that the picture was a story of Christian Science, and a big business was done on the film while it was shown at the theater for five cents. The picture was formerly shown at one of the ten-cent houses where it also attracted good crowds, including many members of the denomination.

W. P. Worth, of Jefferson, N. C., was recently in Louisville, where he closed a deal with Fred Sheldon, of the S. & P. Film & Supply Company, for machines, chairs and complete equipment for a new house at Jefferson which will have a seating capacity of 300. Mr. Sheldon reports that he is obtaining an excellent demand for two and three-reel feature subjects just now.

Through the efforts of the Frankfort, Ky., Chamber of Commerce a moving picture film has been made by A. E. Irons while the Kentucky Bankers' Association was in convention in the city, and many scenes were taken showing the bankers. The picture will be shown in Frankfort.

## OVOCO PICTURE COMPANY INCORPORATED.

### Makers of Industrial, Scenic Film, etc., Move to Nashville.

By G. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

AT a meeting held in Nashville, Tenn., on Tuesday, September 28, the Ovoco Motion Picture Corporation was incorporated with a capital stock of $100,000 for the purpose of taking over the business of the Ovoco Motion Picture Company, of Tullahoma, Tenn. The meeting was held at the office of Gov. Tom C. Rye, of Tennessee. Officers elected were Harry F. Green, president and general manager; W. H. Wassman, vice-president; W. H. Hooser, treasurer; A. P. Foster, secretary; James M. Frank, J. C. Collins and E. H. Parker, directors. The incorporators consist of the following well known men: Harry F. Green, W. H. Hooser, John Trotwood Moore, A. P. Foster, Alfred H. Williams, J. C. Collins, L. M. Hitt, James M. Frank, Joseph W. Byrns, Harry S. Stokes, E. H. Parker, Joe J. Roach, Richard B. Herzer, F. A. Sullivan, T. T. McCarley, A. G. Brandau, W. H. Wassman, Alfred Levine, E. E. French, Judge S. F. Wilson, Judge J. C. Higgins, Judge W. C. Cherry, Governor Thomas C. Rye and Aaron Bergeda.

## NEW CLARKSVILLE THEATER.

At Clarksville, Tenn., the new Lillian theater has been completed at a cost of approximately $20,000 and will be ready to open during the next few days. The theater is one of the prettiest small houses in the state. The old Lillian theater was burned last fall in a fire which destroyed a large section of the principal business portion of the city.

## GOLD ROOSTERS POPULAR.

Although Gold Rooster plays were introduced in Nashville only a few weeks ago, they have already gained considerable popularity and are drawing good crowds at the Crescent theater. Alma Martin and George Probert went very well in one of the productions recently shown at the Crescent. "The Spenders," as the name indicates, represented rather a lively picture, and took well with the crowds.

## SEASON'S BRILLIANT OPENING IN ATLANTA.

### Good Comedies and Worthy Programs Please Patrons.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

THERE are a particularly good lot of comedies at the Atlanta theaters this week, and the bills for the entire week at all houses are better than they have been for months. This week ushers in the winter season of moving pictures and the managers of the theaters realizing this, have put forward their best efforts to start the season very successfully.

## SHOWS MAKING OF FERTILIZER.

Prominent Atlanta fertilizer men gathered at the Strand theater Tuesday morning to see two reels of motion pictures brought over from Athens, Ga., by B. F. Dobbs, southern agricultural expert of the American Coal Products Co. The picture showed the history of the manufacture of sulphate of ammonia—the fertilizer for which the company is conducting a southern propaganda—and its actual use in various sections of Georgia. Mr. Dobbs, in a talk, explained the pictures. The fertilizer men were much interested in the exhibition.

## BOOKING IN THE LOW LANDS.

T. F. McTyer, of the V-L-S-E, who travels Florida, the Carolinas, Alabama and West Tennesee, and Mr. C. A. Chivers, of the Paramount, who travels Mississippi, each after several weeks' trips, returned this week under the weather, but both are improving rapidly. West Tennessee and the Delta section of Mississippi, according to the two roadmen, are not conducive to good health.

## MARIENTETTE RESIGNS.

Mr. Joe Marientette, for a number of years manager of the local office of the Consolidated Film and Supply Company, resigned during the past week. It came as a surprise to his many friends over the south, as well as to the colony of exchange men. Mr. Marientette is now in New York, and it is hoped that he will return and continue to make Atlanta his home.

## "CARMEN" PLEASES ATLANTIANS.

Mr. C. E. Tandy, manager of the Atlanta office of the Southern Paramount Company, is to be congratulated on securing for Atlanta the second showing of "Carmen." Miss Farrar is Atlanta's favorite in its yearly week of grand opera, and the Lyric theater, where "Carmen" is being shown this week, is playing to overcrowded houses. There have been many box parties and theater parties.

## ATLANTA BRIEFS.

The Forsythe theater is running moving picture cartoons in connection with vaudeville.

The moving picture theaters of Waycross, Ga., report the best business of the season there this past week.

"The Climbers," at the Georgian, Monday played to good house. This is the film in which Miss Gladys Hanson (Snooks), the Atlanta actress, is lead. The mere mention of Miss Hanson's name in Atlanta is enough to pack the theater.

# Blue Laws in Milford

### Mayor of City Near Cincinnati Says Only Works of Necessity and Mercy Shall Be Done There on Sabbaths—Three Arrests Made in a Picture Theater That Opened—Causes Local Feeling.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THE Puritan Sunday, with the blue laws in full force and effect, has been seen in the very environs of Cincinnati, and while local exhibitors do not feel that there is any real threat for them in the incident, it is still extremely significant as showing that there is actual danger in some quarters to Sunday shows, which are objected to by very few people. The two daughters of Christ Ernest, proprietor of the only picture house in Milford, a suburb of Cincinnati, with Edwin Davis, operator at the house, were arrested last week by the town authorities, on the charge of violating the local ordinance against Sunday labor.

All three were fined $50 and costs, the girls for taking tickets and Davis for operating the machine. The fine and costs were suspended, however. The mayor of Milford takes the position that he is backed up in his action by the state statute regarding the observance of Sunday, and this is the point which lends some importance to his action. He declares that he intends to prevent all Sunday business except where it is in the nature of a charity or a necessity. There was much local feeling over the matter, as it was felt that the arrests were uncalled for, and that the mayor's action was extremely high-handed.

## MAHOGANY FOR TRIANGLE OFFICES.

The numerous details connected with fitting up a big exchange office and of getting business started at the same time are keeping C. C. Hite, manager of the Cincinnati branch of the Triangle Film Corporation, moving at an extremely rapid gait. Mr. Hite was in Indiana for several days last week, closing up contracts, and also found time to push the work in the office. The Triangle offices are being fitted up in mahogany, the partitions, wainscoting and furniture all being of this attractive finish, and bid fair to be among the handsomest in the city when completed.

### Correcting an Error.

Reference was erroneously made last week to the company as the Triangle Mutual Film Corporation, the word "Mutual" being used by mistake, as it is no part of the company's name, and the company has no connection with the Mutual company.

## OPENING OF WALNUT THEATER.

The opening of the Walnut theater as a moving picture house, which took place on Saturday, October 9, was an event well worth marking in the exhibitor's calendar in Cincinnati, as it indicates the addition to local houses of one of the largest and finest in this section. The place has been redecorated throughout, and new seats, of the same type as those used on the lower floor, have been installed in both balconies, making them quite as comfortable as the first floor.

Manager Libson seems to have realized his announced ambition to control one of the finest houses west of New York.

He now manages three of the largest and most popular houses in Cincinnati, the Walnut forming the third of the trio and the Strand and the Family the other two.

The William Fox attractions will be shown at the Walnut, the honor of opening the house going to Herbert Brennon's production "Sin," featuring Theda Bara in a typical part. Performances will begin at 10 o'clock in the morning and run until eleven in the evening, and the program will be changed twice a week. The uniform admission charge of 10 cents will prevail.

## CINCINNATI PICTURE MEN FEEL A LOSS.

News of the death in New York on October 6 of M. A. Neff, formerly of Cincinnati, and for several years president of the Motion Picture Exhibitors' League of America, was received in Cincinnati with surprise and regret, as it was not known that Mr. Neff's condition was so serious, although reports of illness had been heard. While local exhibitors, as a whole, did not always agree with Mr. Neff, especially those who were outside of the League, he was generally admired for his energy and ability, and when he moved to New York about a year ago to take up other interests it was taken as a distinct loss to local picture circles. The local Motion Picture Exhibitors' League will probably take appropriate action in connection with the death, especially in view of the fact that the body was brought back to Cincinnati, for burial at Rome, Ohio, where Mr. Neff was born.

## TO ASK A REVIEW OF CENSORS' DECISION.

Two prominent and popular visitors in Cincinnati last week were J. J. McCarthy, general manager of the interests controlling the great Griffith production, "The Birth of a Nation," and Theodore Mitchell, formerly a Cincinnati newspaper man, who is also associated with the Griffith enterprise. Messrs. McCarthy and Mitchell were in the city in connection with the recent surprising action of the Ohio Board of Censors in rejecting the great picture, and are making an effort to secure a review of the decision by the censors.

If the sanction of the board can be obtained, it is understood that the picture will be shown in Cincinnati at the Grand opera house, although the regular theatrical season is already in full swing there. The scale of prices which will prevail has not been determined upon, but it is certain to be higher than for any picture which has yet been seen in Cincinnati.

## WHAT PATHE MEN SAY.

Reports from the several Pathe branch managers and salesmen who were in the city during the week indicate that the cool evenings are bringing people into the picture shows in their territory in fine style, as business is picking up. J. N. Gelman, from Louisville, was one of the visitors, coming up by way of Lexington, where he reports the Ben Ali as doing well with "Neal of the Navy," while the Lyric is delighted with the new "Gold Rooster" stuff. W. P. Melton, the Dayton man, was in Hamilton and Middletown last week, and found things good in both, as well as in Dayton, while Roy Maurer, of Huntington, reports several nice new contracts in his West Virginia territory.

## VIRGINIA NOTES.

### Business Changes—Road Men in Virginia—Two New Film Companies.

By Clarence L. Linz, Virginia Correspondent of Moving Picture World.

MORRIS MILLER, building contractor of Christiansburg, has purchased the Wilmont theater in that place from Mosby Montague. It is Mr. Miller's intention of continuing the present policies of the house, running a first-class program.

E. D. Hines, who operates the American in Roanoke, has secured a lease to the Paramount theater, also in Roanoke, and has caused it to be closed temporarily. It is reported that Mr. Hines will adopt a new policy for the latter theater and will reopen it in the very near future.

Charles O. Moss, who covers this territory and a part of North Carolina for the Pathe Company, is well pleased with the turn that business has taken. When seen by the Virginia correspondent of the Moving Picture World he declared that the prospects for increased box office receipts during the coming fall and winter are very good. "There is a general air of prosperity in every city that I have thus far visited," he said, "and I find that the exhibitors are inclined to book better pictures.

Lieut. Jim P. Anderson, manager of the Washington branch office of the Fox Film Corporation, visited a number of Virginia cities last week and reports business with him as very good.

A charter was recently issued in Virginia to Vogue Films, Incorporated, of Richmond, to engage in the moving picture business with a maximum capital of $100,000 and a minimum capital of $1,000. The officers are Joseph H. Finn, president, and N. D. Cross, secretary, both of Chicago, Ill.

In the charter granted to the Signal Film Corporation, of Richmond, Mr. N. D. Cross also figures. This company is to engage in the same line of business and with the same amount of capital. S. S. Hutchinson, also of Chicago, Ill., is named as the president of the company.

## NORTH CAROLINA NOTES.

### Pathe Exchange in Charlotte.

It is reported that two offices have been leased by the Pathe Company in the Latta Arcade, on South Tyron street, Charlotte, Va., and that they will be in charge of Fritz Wathne, formerly of Atlanta. He will be assisted by F. C. Groover. It is stated that the new exchange will be given as its territory North and South Carolina and a part of Tennessee and that it will be equipped for the efficient handling of the business in those states. The North Carolina business was formerly handled through the Washington, D. C., branch.

Charlotte is exceptionally well situated with respect to railroad facilities for use as an exchange headquarters. The Mutual Film, the Universal Film and the Greater New York Film Rental are already established here and there is a rumor that still another company will open offices in Charlotte in the near future.

### Asheville in Film.

A motion picture of Asheville, one of a series of travel pictures presented by the Gaumont Company, and made by C. F. Ray, formerly of this city but now of New York, attracted considerable attention at the Strand, where it was shown last week to large crowds. This picture starts with a map of North Carolina on which a beautiful young girl is tracing a line from the central part of the state to Asheville by way of Salisbury and describing a circle around the former city. This is followed by a panorama of Asheville from Beaumont, giving splendid views with the mountains as a background. There are also views of Kanuga Lake, the beautiful Ossawa falls, Fairfield Lake and the falls, and following these come scenes taken on the Biltmore estate. Many interesting dairy scenes are shown, including the various processes in sterilizing milk, the care of the cattle, how hay is handled for the cattle, etc. Other western Carolina views are also shown.

### "Captain Bob of the National Guard."

Captain Robert R. Reynolds has returned to Asheville after a several weeks' stay in New York City, where he witnessed the passing of his production, "Captain Bob of the National Guard," by both the National Board of Censors and a special board of censors comprised of army officers detailed for that purpose by the War Department. Captain Reynolds states that the latter required the presentation of the pictures to its representatives by reason of the fact that United States troops and officers were used in the production and permission for such use was only granted upon the condition that the pictures would not be placed on public exhibition without first being exhibited before this board.

Carl B. Rehder, a well-known resident of Wilmington, has been appointed advertising manager for the Victoria and Grand theaters. He has had wide experience in this type of work and is said will make a most useful man in his new position.

A Seeburg orchestral organ was installed last week in the new Royal theater, Wilmington, and was operated for the first time on October 1, to the satisfaction of both the management and the patrons of the house.

## IN DETROIT.

### Autumn Business Notes—New Theaters and Incorporations—Personals.

The New Empire theater is back to its fall habilitments. The summer finery has been removed and all seats uncovered. Heavier draperies have been put up instead of the lighter weights.

Frederick Ingersoll, of the Knickerbocker theater, is back from an extended automobile trip through the east.

The Majestic theater has a new stage setting that is a great improvement, despite the fact that the old setting was very beautiful.

F. Addison Pelley is the new vice-president and manager of the Grand Circus theater. He has bought considerable stock in the company, which is capitalized at $100,000. A. W. Blankmeyer remains president and general manager. Henry Schantz is secretary and treasurer. Extensive improvements are now being made to the Grand Circus, which will mean an expense of $10,000.

The Krim Circle Theater Co., has incorporated for $10,000. The incorporators are Philip Krim, Leon Krim and Benjamin Alpert.

From latest information the old Wagner baking plant at Grand River and Bagg streets will be remodeled for commercial purposes, and not for motion pictures.

Frank Drew, who is building the new Drury Lane theater, near Grand Circus Park on Woodward avenue, says he will not open it until holiday time.

Roy Bishop has reopened his Globe theater, Grand River and Trumbull avenues. The Globe is really a new theater. Its seating capacity has been doubled and the theater has been redecorated and refurnished throughout. A feature of the opening night was Neddermeyer's uniformed band of 25 pieces, which gave a two-hour musical concert in front of the theater. Part of the time the band paraded up and down the avenue.

The Broadway-Strand theater celebrated first six months existence the week of Oct. 3, and in view of this event, had a double bill for the one admission price. The attractions were "Sin" (Fox) and "The Galloper" with Clifton Crawford (Pathe). Business was so good that General Manager Garson put on an extra performance Saturday morning. "We are doing better all the time," he said to the World representative.

The Temple theater, which plays Keith vaudeville, and the Palace and Columbia theaters, which play small-time vaudeville, raised prices simultaneously on Monday, Oct. 4. All of these houses also show pictures as a part of each bill. The Temple raised on the first ten rows, charging 75 instead of 50 cents at night, and 35 instead of 25 cents at matinee. The Palace and Columbia have a flat price of 15 cents for all downstairs seats. Regardless of the advance, none of the houses report any falling off in business.

G. J. Trask, manager of the Detroit branch of the Mutual Film company, is being congratulated by officials of the company for the splendid business he has worked up on Mutual Masterpictures, which are being exhibited in Detroit's leading theaters.

# With Michigan Inspectors

### State Fire Deputy Talks to World Man About His Work—Managers Aid Inspectors—Carelessness in Projection Rooms—Why Cloth Sign Rule Was Put Off—Detroit Theaters a Credit to City.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

A RECENT visitor at the MOVING PICTURE WORLD office in Detroit was Thomas C. Schafer, deputy in the Michigan State Fire Marshal's office, who has just completed inspecting the Detroit motion picture theaters. He stated that during the semi-annual inspection he had splendid cooperation from the exhibitors, both large and small. "In justice to the theater men, I want to say that most of them seemed desirous of complying with the law and having their theaters fireproof and provided with every means of safety for their patrons," added Mr. Schafer. "Only here and there did we find an exhibitor who thought the law was too stringent and who hesitated about making the changes we recommended. We have noted that each inspection makes the exhibitors more friendly. Some exhibitors went so far as to tell us that they were glad we came around as they wanted to find out if they were neglecting certain details.

"Our greatest complaint in the Detroit inspection, and in fact, throughout the state, is that theater owners are rather negligent in their projection room. Every other part of the theater may be perfect insofar as it complied with the law, but in the projection room we found all the trouble. Either there was waste paper around, magazines, newspapers and periodicals, or loose film, or else the operators would hang their coat and hat in the room, all of which is against the law. We certainly would recommend that theater owners watch their projection room, as that is the place where a fire is most liable to happen.

"The new cloth sign ruling does not go into effect until the first of December, the time limit being extended so as to give the exchanges in Michigan ample opportunity to use up their present supply. If the ruling was made effective at once, it would have resulted in big losses to these exchanges. The agreement to make the date December 1, was entered into between the State Fire Marshal and the World, Universal, Metro, Casino, Wolverine, Mutual and General exchanges in Detroit, some of which have branches in the west and northern part of the state. All of the managers of these exchanges assured our department that there would be no cause for complaint after December 1, and that they would comply with the law absolutely.

"From what we know of conditions in other large cities, Detroit has more fireproof and more beautiful theaters than any. All of the theaters erected within the past year are just as fireproof as they can be and are certainly a great credit to the amusement business. In many instances, greater precautions have been taken than the law requires, but this is a good thing for the industry because it shows clearly that the men who own theaters are just as anxious to safeguard the lives of the public as are the officials in the state department.

"Since the first of January there have been closed in Detroit 24 theaters, all minor theaters. Six large new modern theaters have been erected during that time.

"We have often been criticised because we would not permit the showing of motion picture theaters on second floors and in churches and auditoriums, as prescribed by the new law. I might say in this connection that the present law is a good thing for the men who own theaters; it eliminates unfair competition and is for their protection, because it does not allow those outside of the legitimate moving picture business to compete with him. For instance, a man who owns a theater has a certain cash investment; his building is expensive and he has a certain overhead expense. He built it for pictures and can make money only when showing pictures. Along comes a church or some other institution who wants to show pictures at certain hours of the day. With them it is purely a side issue. Why should not they have to comply with the fire regulations and the law the same as motion picture houses? Don't you see that by prohibiting them from showing pictures unless they do comply with the law we are giving protection to the legitimate theater owner?

At the present time there are 135 motion picture theaters in operation in Detroit. The total in the state of Michigan is about 650.

## THE DUPLEX TO BE MANAGED BY E. N. HENNESSY.

E. N. Hennessy, manager of the Fine Arts theater, has resigned and will have charge of the new Duplex theater, being erected on the East Grand Boulevard, which will open between the first and 15th of November.

## "METRO MUSTARD PLASTER."

The Detroit office of the Metro is issuing a weekly house-organ in the shape of a blotter, one side of which is coated and contains the reading matter. It is styled "Metro Mustard Plaster." Apply Weekly to Affected Parts. Written in a fit of enthusiasm over Metro Movies. Price One Seed.

## A PROPOSED THEATER.

Walter R. Smith, a well-known accountant, has accepted the position of general manager of the Ferry Field Theater Co. This concern is capitalized at $100,000 and plans to erect a motion picture theater seating over 1,200 at the corner of Grand River avenue and the boulevard.

## THE FINE ARTS INCORPORATES.

The Fine Arts Theater Co., of Detroit, has incorporated for $35,000. The principal stockholders are A. Arthur Caille, Henry J. Guthard and John J. Walsh. This beautiful playhouse, taken over by the present lessees, is located at Woodward and Charlotte avenues. Originally it was built by Chris. H. Purdith and called the Addison. The new owners have spared no expense in fixing it up inside and out.

## WEDDING BELLS.

Announcement has just been made of the marriage on Sept. 14 of Thomas Herbert Ealand, manager of the Orpheum theater, Detroit, to Miss Edna May Powell, a niece of the lessee of the Orpheum and other theaters in Cleveland and Pittsburgh.

## PROMOTING A HOUSE FOR GROSSE POINT.

Earl Kirby, associated with the Grosse Point Savings bank (Grosse Point is the millionaire residence district of Detroit) is promoting a $50,000 company to build a theater on Jefferson avenue, near the Country Club. He plans to make it very beautiful, catering particularly to the residents of Grosse Point.

## "DAMAGED GOODS" BOOKED.

"Damaged Goods," a Mutual feature, that is attracting favorable attention, has been booked for four weeks at the Grand Circus theater, starting Oct. 18. The admission price during this engagement is to be 25 cents. Manager Blankmeyer says he will run it longer if the attendance justifies.

# Combine for Economy

### In Streator, Illinois, Four Theaters Have Been Consolidated in Order to Make Profits—Probable Scheme of Operation—What Made the Combination Necessary—Will Not Affect Prices.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

ALL four of the playhouses in Streator, a city of 15,000, have been consolidated under one management. The reason is that with competition there is little profit in the operation of the smaller houses at a five-cent admission. The new policy will result in handling practically the same number of patrons in the larger houses, at the same admission, and with reduced expenses.

In the partnership are C. A. Day, owner of the Majestic and Lyric and lessee of the Plumb, and Charles Vance, owner of the Dawn.

The Lyric has been closed, but the equipment and house will be held in reserve. The Plumb and the Majestic, it is believed, will handle the amusement business of the city, but the Dawn will be kept in operation, at least temporarily, to insure ample accommodations. If it is closed as a regular photoplay house, it will be kept in reserve for the moving picture patrons when theatrical or vaudeville attractions are booked for the Plumb.

The pictures for all three houses will be handled by Vance and the dramatic and vaudeville attractions for the Plumb by Scherble. Vance will have an office in the Majestic building.

"My film rental is fifty per cent higher now than it was a year ago," said Vance, "and the price of carbons which are used in our lanterns is about four hundred per cent higher than a year ago. These increases have made it impossible to operate a small theater at five cents and make it a profitable venture. With the larger houses more people can be seated, and in that way the price can be kept down to five cents."

## TEMPERANCE WORKERS NOR LIQUOR MEN WANT DRINKING SCENES.

Nobody wants drinking scenes in films? The State W. C. T. U. convention at Waukegan passed a resolution asking that wines and cigarettes not be depicted and the Liquor Dealers' Protective Association in convention at Springfield took steps to have drinking scenes eliminated.

The W. C. T. U. also condemned Sunday picture shows and advocated state and national censorship of films.

The liquor dealers passed the following resolution:

Whereas, An influence more or less detrimental to our industries is exerted through certain manufacturers of moving picture films, picturing the liquor dealer and the saloon in the most unfavorable light, and creating a false impression of both through exaggerated illustrated stories intended to inflame the public mind against the liquor industry.

Resolved, That the association now in conference does earnestly protest against the manufacture and exhibition of such pictures as unfair and unjust as a lawful industry, licensed by nation, state and municipality; and be it further

Resolved, That this association request all affiliated bodies to appoint committees to take cognizance of such future injurious exhibitions and report same, together with name of film manufacturing company and theater where shown, together with date of such exhibition, to the president of their organization; he in turn to transmit such information to the executive committee of this body for suitable action.

## SNAPSHOTS AT SHOWMANSHIP.

During a popular child contest in which two Dan Patch racers were the prizes, the Rich theater in Maywood sold a book of twelve ten-cent tickets for $1.00 and gave fifty votes with each book. Local moving pictures were shown by the Empire theater at Morris for the benefit of the Morris band. When Manager W. W. Watts of the Vaudette at Springfield showed "Silver Threads Among the Gold" he named it "Mother's Day" and gave a carnation to every matron who attended. Manager Taylor of the Majestic theater at La Salle showed to the La Salle Commercial Association five reels of film made in South America by the Illinois Manufacturers' Association. The Palm theater at Rockford filmed the baby parade at a local fair and added the pictures to its regular program. C. D. Tinsley of the Superior Film Company of Des Moines, Ia., made a local picture, "The Fire Fighters," for Manager M. W. Stults of the Princess theater at Monmouth.

"La Salle Adopts a Baby," a home talent film, was made for the Family theater at La Salle. S. L. Brawni made arrangements to make a "University Romance" to be shown at Champaign and Urbana houses, the actors being recruited from the University of Illinois and the Twin Cities. "The Arrival of Perpetua" was shown at the Photoshow in Mt. Sterling for the benefit of the Twentieth Century Club.

## OPERATOR KILLED BY SHOCK.

Robert Kneedler, operator at the Collinsville opera house, asked the audience to wait a few moments and went into the basement of the theater to adjust a transformer. Five minutes later his brother William, proprietor of the theater, found his body. He had been shocked dead by the electricity. A widow and seven children survive.

## NEW PICTURE COMPANIES INCORPORATE.

Illinois Secretary of State Stevenson has issued the following charters at Springfield: The Hiawatha Theater company of Chicago; capital stock, $1,000; incorporators are: E. S. Hartman, C. E. Morrill and Barrett Blumenthal; The Fidelity Film Corporation of Chicago; capital stock, $10,000; incorporators, Michael F. Ryan, William F. Quesse and Robert L. Reid; the Mutual Motion Picture Producing company of Chicago; capital stock, $10,000; Richard I. Gacin, George R. Neff, and Jesse Hamm, incorporators; The National Motion Picture company of Chicago; capital stock, $1,000; incorporators, Richard I. Gavin, George R. Neff and Jessie Hamm, and the State Street Theater company, also of Chicago; capital stock, $600,000; incorporators Aaron J. Jones, Adolph Linick and Peter J. Schaefer.

## DECATUR'S STRAND OPENS.

The Strand, Decatur's newest picture house, was opened at Main and Water streets, the busiest downtown corner, by Charles E. and Edwin Dorgan. George Klein's "The Woman Next Door" was the feature. Souvenirs were given to all patrons. The new house is "playing up" its projection which is in charge of Leo Yancey, Henry Kolker in "The Bigger Man" was an early attraction of significance as Mr. Kolker is considered a Decatur man.

## "THE BIRTH OF A NATION" IN ILLINOIS.

The Grand theater at Rockford expects to secure an early booking for "The Birth of a Nation." Negotiations have been under way but Manager George B. Peck is said to have been seeking an eight day engagement instead of the three days which have been allotted to the less-than Metropolitan cities of the northwest.

The Temple theater at Alton opened its twenty-fifth season October 10. "The Birth of a Nation" is slated and the other film bookings will follow closely those of the Studebaker and Fine Arts theaters in Chicago. W. M. Savage is manager of this house as well as of the Hippodrome which on October 4 entered upon its vaudeville season, but will continue to use Metro, Kleine and V. L. S. E. pictures.

The United Photo-Plays company of Chicago is sending its Dr. G. A. Dorsey "China" and "Japan" travel pictures out to a few of the larger downstate high schools. Princeton and Joliet had the first bookings. School organizations share in the receipts.

## A CHURCH PICTURE HOUSE.

The Community Picture Play House, Central street and Prairie avenue, in Evanston, which has been opened by Covenant church, has as its slogans "Pictures for the Whole Family" and "The spokes in our steering wheel—Purity — Inspiration, Education and Relaxation." Shows are given Thursday, Friday and Saturday nights and Thursday and Saturday afternoons at five and ten cents.

## CHILDREN'S SHOWS AT PEORIA.

The Child Welfare League of Peoria has issued an appeal to local philanthropists to bring groups of children to the special Saturday morning shows at the Apollo theater. Mrs. Frank Bowen of the League said: "Certainly moving pictures encourage and incite dexterity and grace

## A NEW AMERICAN CARBON.

The Grand theater at Rockford recently made a successful test of the carbon invented by William W. Kathan, a veteran operator, who also is president of the Rockford Carbon Company. The company recently sold a million carbons to George Kleine of Chicago.

## Theater Changes—Hits—Personal Notes.

Herschberg & Pullson of Joliet have sold the Star theater at Waukegan to Frank Jeffers and Henry Hoffmeyer of that city. Jeffers is owner of the Tenth street theater and will operate both houses. Mondays, Tuesdays and Fridays the Star will be a five cent house and at other times, ten cents will be charged.

The Coliseum at Paxton is now under the management of the Coliseum Amusement company composed of four young men of that city.

John J. Berschat of Aurora has opened the Century theater at Mishawaka, Ind., with vaudeville and moving pictures.

The Clayton Opera house at Clayton was destroyed. It had not been used for a year, but moving picture equipment owned by H. S. Toops was consumed.

The Lyric at Rock Falls has installed a new Minusa gold fibre screen.

Dick Diamond is erecting a thirty-two foot addition to his Castle theater at Havana which will increase the seating capacity to 500.

Fire which swept the business section of Raymond destroyed the Empress theater owned by A. R. McNeal. There was no insurance.

The Rich theater in Maywood has booked "Neptune's Daughter."

Randall Parrish is a native of Kewanee so Manager Chris. Taylor of Dreamland in that city booked the Universal "The Yellow Star" which he wrote, for two days October 17-18.

"The Suburban" with King Baggot was repeated at the Princess. C. T. Dazey, the author, is a Quincy citizen.

"The Juggernaut" played a return date at the Colonial theater at Urbana.

The Princess theater at Quincy announces four reels of first run Universal films for five cents.

The Crystal theater at Decatur showed the films of Odd Fellows' Orphans' and Old Folks' homes on October 8.

### HEARD IN MISSOURI.

Samuel Shurman has been announced as the manager of the Fourth Street theater at Moberly, Mo.

The H. & H. Amusement Co. has leased the opera house at Tipton, Mo., from P. F. Ross.

The opera house at Liberal, Mo., owned and managed by John Betz, is to be a moving picture playhouse this winter.

T. C. Hall is remodeling and improving the Star theater at Columbia, and will operate it himself this winter. Mr. Hall is well known in Moberly and Excelsior Springs, Mo., also.

James McDermeit has sold his moving picture theater on North Ninth street, Carthage, Mo., to Ben B. and Porter Blackford, of Paris, Mo.

W. A. Higbee, for 20 years in business in Excelsior Springs, Mo., in various lines, opened the Isis theater the evening of September 30, making his debut as a manager. He remodeled a building he owned into the theater, and has a nice layout.

### H. L. BLATTER NOW WITH UNITED FILM.

Miss Katherine Carroll, who, for the past three months, has been handling the United Exchange, has now an assistant, a salesman. This is H. L. Blatter, formerly of Montreal, Canada, and an exhibitor there. He is now working in Missouri territory, and will later cover the field of the United branch, including Kansas, Oklahoma, Nebraska and Iowa. The United has had no salesman on the road since June, when H. W. McLoyd quit. The business has been handled by mail, and Miss Carroll seems to have been quite successful in holding customers in that manner.

### JAECKE BUILDING NEW HOUSE.

A. E. Jaecke, manager of the Dreamland theater at Herrington, Kansas, is building a new one to take its place. The Dreamland has a fine patronage, running General, V-L-S-E and Metro service, and is a high-class establishment. Therefore, Mr. Jaecke has reason to believe, and the fraternity has, too, that he will succeed even more largely with the 800-seat house he is erecting. An expenditure of about $25,000 or $30,000 is said to be involved, wholly for a theater with no store buildings in connection.

### AN INTERESTING SUIT.

J. W. Wendel, who has picture shows in Holton and Junction City, Kan., has been looking toward Hutchinson, a city of over 16,000, for some time. He conceived the notion of giving that town a touch of high life by renting the convention hall, and installing a big picture event. Hutchinson already knows good pictures, with its five houses that are said to be well managed and popular. Mr. Wendel got his plans going well early in September, and got a contract for the use of the hall October 4 to October 16. He was arranging to open with "The Chalice of Courage," and follow with such productions as Marie Dressler's picture and "Mortmain." All was going lovely. The arrangement with Commissioner Flinn, in charge of parks and public buildings, received a ratification by the commissioners September 15. On October 1, unexpectedly, the commissioners rescinded their action, and declared that the hall could not be used for a moving picture exhibition. It is said that one of the objections was the condition of the hall with respect to building regulations affecting picture shows; but Mr. Wendel claims that he has already taken steps to correct any alleged defects of this description. Mr. Wendel brought suit for damages against the commission, to secure the money expended on the enterprise, and such additional compensation as was just. The suit was filed October 7.

# Like September Morn

## Kansas Censor Has Operator Hold Hand Over Lens to Hide Bad Parts of a Film—All He Had Authority to Do—State Censorship Hard on Good Old Films at Prices That Won't Stand Censoring Fees.

Special to Moving Picture World, from Kansas City News Service.

SOME very amusing complications have arisen in Kansas as a result of the censorship law. Complications will undoubtedly continue as long as the law exists and as long as "censorship" is considered necessary for the protection of the public. It was presumed, of course, that as soon as the state assumed the duty of selecting the subjects and scenes for the Kansas people to view that all other organizations of censorship would cease their activities. In many cases, however, the contrary has been the result. The National Board of Censorship is absolutely disregarded by the Kansas state board and the Kansas state board of censorship is in many towns absolutely disregarded by the local authorities and semi-authorities.

At Pittsburg, Kan., one picture was viewed by the local board and eliminations ordered. Nobody had authority to force the matter. So the operator was ordered to hold his hand over the lens while the section objected to was run through the machine. Later, the Kansas board censored the picture. And it permitted to remain practically all the parts that had been hidden from the patrons of the Pittsburgh show. The picture was brought back to Pittsburg, shown as the state censors had O. K.'d it and the people saw the parts that their local board had previously eliminated.

### Censorship and Cheap Old Films.

One of the most distressing features of the Kansas censorship law—and the two dollar fee for inspection—is that it practically cuts out Kansas from all the finest films ever made and those which would be a very great value to the young people of the state. But these are old releases which are put out at a low rental and which cannot stand that two dollar fee.

This particular situation hit the Kriterion particularly hard, because the Kriterion has not had any new releases lately. It is said that operations will result in new releases during November which may be sent into Kansas under the censorship laws. A. E. Liles, manager of the Kansas City branch of the Kriterion said that he had laid off Kansas since the order relating to uncensored films was issued by Mr. Ross August 8, but all companies are affected. It is said that there are many complaints throughout the state because of the inability of the exhibitors under this condition of expense to get the classical films that are known all over the country and available everywhere except in Kansas.

Before the order of August 8 was issued, there was a very large number of films that went into Kansas uncensored. The state had to have films and it seemed impossible to have all of them passed on by the state board. Since August, however, many of the agents have been sending uncensored films throughout the state and are still doing so, expressly at the risk of the exhibitor. In such cases, the exhibitor can get either the old releases or the new and they are selecting with the view of pleasing their patrons.

### FEATURES AND LONGER RUNS.

Some of the exchange managers at Kansas City are trying to figure out a way to secure to Kansas patrons more of some of the larger films. They saw the practice of changing films daily deprives many patrons of the privilege of seeing them, and that this situation is naturally worse in the larger towns. There is good reason, they maintain, for two and three-day stands of some pictures in towns of 15,000 to 20,000, and even less population, if the exhibitors can be encouraged to advertise the programs vigorously, and so use to advantage the free word of mouth advertising.

In even the smaller towns, the talk which is created by a strong picture will bring crowds the second and third nights. Under present conditions of daily changes the chief appeal to patrons is that "there is a picture show." There seems to be a tendency to expect about the same persons in attendance every night.

Doubtless many experiences along this line will be divulged during the present discussion, and a real working hypothesis evolved.

### A NAME WANTED.

The newest moving picture theater in Kansas City has opened on Grand avenue, between Eleventh and Twelfth. It is owned by a group of Kansas City men, with J. H. Goldstein, recently of Oklahoma City, as manager. The house has not yet been christened. Mr. Goldstein is putting on a contest for a good name and is offering a $25 prize. It seats 400 and started October 9 with Mutual service and features. It has two Power's 6A machines.

### LOCAL FILM AD MEN MEET.

The Kansas City Advertising Club had a "film advertising" session October 5, at which were present the local manufacturers and distributors of advertising films, and a visitor, Mr. George Porter Smith, representing "Real Publicity Co." Mr. Smith showed a reel of advertising films, and explained the plan of operation of his company. Mr. Smith is running films now at the Benton and the Royal theaters in Kansas City. One of the most interesting features was his display of the popularity of the moving picture, and the attendance of the people at the shows. The Real Publicity company is making contracts with advertisers to run twelve subjects on a reel at the two houses in Kansas City; as other houses are added, the rate of course will be increased, or contracts made for running at a certain number of houses. While prices were not given out, it is understood that the Royal receives a rental of $200 a month, and the Benton a rental of $50 a month. Each of the twelve advertisers pays, it is said, $30 a month for each theater in which the film is shown, with the privilege of having a new picture each month.

The Kansas City Slide company was represented at the meeting by George Wieda, president, and others. This company does almost solely a manufacturing business, making advertising films, or on the order of exhibitors, and sending them to many states.

The Gillette-Runyan Advertising company was represented by Mr. Gillette and J. J. Brown, who makes the pictures for this firm. The Gillette-Runyan company specializes in action scenes, in interiors of the establishments advertised, and direct representations of the members of the firms. It makes contracts with advertisers based on the number of theaters in which it is desired to show the pictures, and the number of changes to be made. It has been particularly successful with advertisers desiring to reach neighborhood trade, and the residence districts, and does not go after the downtown theaters.

There are three theaters in Kansas City which have not made contracts for the use of advertising films, and it is said probably will not do so. These are the Willis Wood, downtown, and the Warwick and the Apollo, residence district houses.

# Films at the Lorelei

## St. Louis' Big Bath Leased by Gertrude Amusement Company—To Be Changed into a Picture Theater—Will Seat 1,400 Persons on Main Floor—Color Scheme, Details and Decorations.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

THE Gertrude Amusement Company has taken a ten-year lease on the Lorelei Natatorium, at Olive street and Taylor avenue, the building to be changed into a high class moving picture theater. The entire interior will be redecorated and the walls and ceiling treated in trellis panels. An inclined flooring will be placed over the pool proper, and this section will seat about 1,400 persons. The seats and aisles will be spaciously comfortable, while the present walk around the pool will be converted into thirty-four boxes, with a seating capacity of eight in each box. One of the features of the house will be the promenades on the east and west sides, 15 by 125 feet. The management has sacrificed 750 seats in order to leave space for this promenade. There will be no balcony, all seats being on the ground floor.

The color scheme will be old ivory, and draperies, carpets, and equipment will be of the best. There will be a large ornamental canopy over the sidewalk in front of the entrance to the theater. The seats will be so arranged that every seat in the house will have a clear view of the screen, there being no columns or other obstructions. The theater will be known as the Lorelei Feature Playhouse. The lease was consummated by the Landay Real Estate Co., and this firm will also close a long lease with the Gertrude Amusement Company for a large lot across the street, for a high class airdome, which will be erected there next summer, when the Lorelei Natatorium will be reopened for the summer.

### LOCAL CENSORSHIP PROSPECTS.

A bill to create a Board of Censors to censor moving picture films before their production in St. Louis was introduced at a meetings of the Board of Aldermen by Alderman Baur, on October 1st. A bill to empower the director of public welfare to censor films was introduced at a previous meeting by Alderman Barney L. Schwartz. Baur's bill provides for three members of the board to be appointed for terms of three years each by the park commissioners. The members are to select one of their number as chairman, and he will receive $1,200 a year and the other two members will receive $900 a year each. Two inspectors at salaries of $100 a month each also are provided for. The board must censor all films except those approved by the National Board of Censors. A fee of $1 for each reel censored up to a thousand feet, and $1 for each succeeding thousand feet is provided. Each film also must bear the stamp of the board for the affixing of which a fee of fifty cents is stipulated.

### ANOTHER.

On answering an advertisement in a Sunday paper, Peter Malatis, of 1417 Olive street, was induced to invest $100 in a "great scheme," a moving picture enterprise, by two men in an office on Chestnut street. The men failed to appear the next morning, and Malatis reported the deal to the police.

### THE DELMAR NOW MANAGED BY MRS. O. T. CRAWFORD.

Mrs. O. T. Crawford is the latest addition to the ranks of women exhibitors in St. Louis. Mrs. Crawford is the wife of O. T. Crawford, the well known theatrical producer and member of the old Swanson-Crawford film exchange. Three months ago Mrs. Crawford assumed management of the Delmar, one of the largest theaters in St. Louis. The place was in a bad condition, but Mrs. Crawford told her husband she believed she could put it on a paying basis. He was skeptical, the competition is very keen in that neighborhood.

Mrs. Crawford began by making a general cleanup and changing the method of management; she livened the place up by adding ferns, palms and other growing plants in the lobby, and then she changed the name of the house to Rialto. Mrs. Crawford has proved her ability as manager by making the Rialto a very paying proposition, and although she has had several chances of selling the theater, she has refused them all. "I did not know I could manage a theater," she said, "but since I have taken this place and put it on a paying basis, I am going to keep it. It is the most interesting work I've ever done."

### New Openings—Business Items—Notes.

The Garrick, on Chestnut street, near Broadway, is undergoing extensive alterations and repairs preparatory to opening on October 10th with an eight weeks' engagement with the "Birth of a Nation" when that feature closes a six weeks' run at the Olympic theater on October 9th. The Garrick, although primarily a straight dramatic house has several times run big photoplay features for a few weeks at a time.

The Hickory theater, at Jefferson and Hickory streets, has opened for the season. The place has been brightened up and treated to general refurnishing and refurbishing.

The Grand Duchess theater, formerly the Hippodrome, at 6th and Walnut streets, which has been picketed by representatives of two different unions, one giving out bills declaring the place fair, and the other branding it as unfair, is at last free from trouble, and both sets of pickets have been withdrawn.

The new Chaplin Comedy, "Shanghaied," was shown at four down town theaters all within a few blocks of one another on the day of release, and every manager reports good business with the subject.

### MANAGER PLAME OPENS INDIANAPOLIS OFFICE.

Special to Moving Picture World from Indiana Trade News Service.

SAMUEL PLAME, formerly of the Chicago office, Famous Players Film Company, has opened an office for the Famous Players Company in Indianapolis. Mr. Plame has a suite that in point of elegance sets a new mark, and the secret lies in the fact that he is among the first to keep the business office and the storage separate. The paper and packages, the shipping room, made space in office buildings expensive, especially as office buildings demand a premium from film companies because of the extra hazard which they claim is involved. Mr. Plame rented for office business only, and the storage is in the second floor of the Indianapolis Bill Posting Company building. The office and the storage are connected by private line telephone, so that the arrangement is convenient.

### J. W. DALE BUYS ROYAL.

J. W. Dale has bought the Royal at Fairmount, Ind., from C. L. Pemberton. Mr. Pemberton built the theater four years ago and has been running it since that time.

### VANDAWALKER GOES TO WORLD FILM.

D. M. Vandawalker, traveling representative for the General Film Company in Indiana for the last three years, has joined the World Film Corporation and will cover the same territory. Mr. Vandawalker assumed his new duties Oct. 4.

### PERRY DAVIS BUYS THEATER.

Perry Davis bought the Palace, Greentown, from J. E. Davis, and is enlarging the seating capacity, raising the floor and adding a new front and a Power's 6-A. He will call it the Star.

### KRITERION MAN FINDS BUSINESS GOOD.

General conditions are improving in Indiana, according to Elmer Brient, traveling representative of the Kriterion Film Service, Indianapolis office, who has just returned from a trip over the state.

"I asked the different exhibitors," said Mr. Brient, "as to what the general conditions were and found business better, especially in Kokomo, Marion, Elwood, Alexandria, Lafayette and Frankfort. The exhibitors are optimistic over the outlook for a good fall and winter business."

### BLUFFTON'S FIVE THEATERS.

The five theaters in Bluffton, Ind., are running to good patronage. The Palace and the Gaiety recently opened, and the Star, Mystic and Grand, already had the field. The new managers (the Palace under W. H. Sawyer, the Gaiety under the management of Mr. and Mrs. Joseph Bommerschein and Jack Belger) are convinced there is room for five houses. Bluffton has been a "dry" town for eight years and the theater patronage has been increasing steadily ever since. This may not be the reason, but it is credited in Bluffton.

### HE LET 'EM RUN.

Rev. W. O. Stovall, pastor of the First Baptist Church, Richmond, Ill., has filed a protest with Mayor Robbins against the Skydome, complaining the music at the airdome disturbs the Sunday night church service.

Mayor Robbins' attitude is imminently just. He says, "Aw, let 'em run, it will soon be winter."

### A HOOSIER WHEEZE.

Commenting on the $3 movies in New York, a Hoosier editor rises to remark that New York, long famous as the place where you could get more to eat for 10 cents and less for $2 than anywhere in the world, is now extending the reputation into other fields. It is all a question of refinement and cash, of whether one wants his beans with or without the breeze.

### FRANK CHAPMAN BUYS COLONIAL AT SOUTH BEND.

Frank Chapman has taken over the interests of C. C. Trump and Patrick Clifford, former owner of the Colonial theater, South Bend. October 3 was the "grand opening" under the new management. Mr. Chapman says he will run features daily.

### FRED B. SWANSON TO MANAGE GRAND AT GARY.

Fred B. Swanson, who has been managing the Twentieth Century theater, Gary, for the past six months, will be manager of the Grand theater exclusively in the future. The business at the Grand has been growing so fast that it is necessary to give it undivided attention. A. J Brandon, Chicago, succeeds Mr. Swanson at the Twentieth Century.

### MICHIGAN THEATER SOLD.

E. P. Hunter has bought the Michigan theater, Michigan and Jefferson streets, Indianapolis.

### NEW EVANSVILLE, IND., AMUSEMENT COMPANY.

The New Majestic Amustment Company, Evansville, Ind., has been incorporated with $10,000 capital stock to conduct moving picture theaters. The incorporators are Philip Skora, Edward H. Meyer, Edward E. Meyer, Arnulf B. Clintura and Oscar Negele.

## INDIANAPOLIS TO HAVE FINE NEW HOUSE.

The deal for a splendid new theater in Indianapolis, something more pretentious than the city has ever known or expected, has at last been negotiated, and Morris Cohn, of Denver, and Ben Cohn, of Spokane, are now owners of a ninety-nine year lease on the largest available piece of downtown property in Indianapolis. Messrs. Cohn expect to build a $200,000 house that will be all that a theater should be in matter of appointments, convenience and comfort, with something added in the name of elegance.

The property obtained is five sided, and in all likelihood will be the easiest house to empty that can be found anywhere, size considered.

The rental the first ten years will be $12,000, the second ten, $15,000, and the remaining seventy-nine years, $18,000.

## NEW B. C. & C. HOUSE.

Bingham, Crose and Cohen, Indianapolis, are building a new house on South Illinois street, Indianapolis. Messrs. Bingham, Crose and Cohen are the proprietors of several theaters in Indianapolis, also of the Empress Feature Film company. The new house, it is said, will cost in the neighborhood of $30,000.

## BRIEF INDIANA ITEMS.

The Crystal theater, Decatur, Ind., is putting on a popularity contest with film stardom in a local production as the lure

Manager Harrigan of the Grand, Newcastle, Ind., has arranger with the Victoria Film Company of Cincinnati to put on "Ruth's Romance" in Newcastle the latter part of October. Local talent picked in a popularity contest will be used.

The Why Not theater, Greenfield, Ind., has contracted for a Wurlitzer pipe organ. The instrument, it is stated, will cost $3,000.

John S. Purnett of Jeffersonville, Ind., has sold his theater in Shelbyville, Ky., the Green Dragon, to the Majestic Theater Company of Louisville, Ky.

Manager Kaler of the Royal theater, Newcastle, Ind., has installed a mirror screen and a rectifier.

The New Union theater, Indianapolis, staged another act in the strike on the house. Four union pickets met in police court with sore heads and sore spirits, while two policemen were kept busy denying they had used the night stick. The four started something, or were the victims of starters, and all landed in the lockup.

C. E. Rogers, manager of Crumps theater, Columbus, Ind., has signed up for Fox features, Paramount features, the General Film service, and the Red Rooster features.

Miss Anna Shilt has been appointed pianist at the Majestic, Monon, Ind.

Roy E. Gaines has bought the Princess theater, Huntinburg, Ind., and will operate it in connection with his house at Rockport, Ind. Gaines contemplates opening a theater at Ferdinand, Ind., so as to have enough to do all the time.

The Croxton opera house, Angola, Ind., has opened to pictures and is now giving shows three nights a week, except when a "regular" show is booked for one of the movie nights.

Dickson Brothers, lessees of the Yarnelle and Orpheum theaters, Wabash, have bought the Logan theater of H. S. Logan. The house was rechristened the Colonial.

The Star theater, Hartford City, is remodeling.

Mr. and Mrs. C. W. Morris have opened up the New Gem at Union City, Tenn.

The Orpheum, Hartford City, is putting on the comic camera work on the unsuspecting local inhabitant.

Christie Rogers has been named assistant manager of the Grand, Owensboro, Ky., succeeding W. A. Wall, resigned.

Gardner and Usher are building a new house at Eighth and Broadway, Mayfield, Ky. W. F. Grau, present manager of the Dixie, will manage the new house.

## PRAIRIE STATES NEWS LETTER.

### No Need for Special Village Censorship.

Special to Moving Picture World from Midwest News Service.

VILLAGE officials in Chisholm have discovered that there already is a state law prohibiting the attendance of minors at theaters which show pictures depicting crimes and the proposed censorship ordinance may not be necessary.

The movement for the ordinance was started by Humane Officer Brown. It was for the purpose of preventing the showing of films dealing with the facts of the Frank case that he urged the council to pass the ordinance. The council agreed with him that such pictures are demoralizing, but does not deem it necessary to duplicate the state law.

### New Luverne House.

City Attorney C. H. Christopherson delivered an address at the opening of the New Palace theater in Luverne, formally testifying to the city's gratitude to Manager Herman Jochims for such a beautiful theater. Pictures will predominate in the bookings.

### New Theaters—Sales—Notes.

E. R. Crosby will erect a new moving picture theater at St. Charles.

An additional story will be built to the Grand theater at Floodwood, owned by J. H. Mueller.

L. E. Turner, of St. Paul, has purchased the Grand theater at Springfield from C. H. Dunn.

Following a film fire at the Grand theater at McIntosh a new operating room has been built and the house has been redecorated.

George Kaupp, who recently bought the opera house at Blue Earth, announces he will give no Sunday shows.

F. Ransom and W. E. Woodward of Mason City, Ia., have purchased the Strand theater at Fairmont from Harry E. Gilbert.

The Dale theater at St. Paul showed "Rumpelstiltskin" at a Saturday fairy-tale matinee.

## IN THE DAKOTAS.

### New Theaters Open—Leases—Improvements.

THE Princess theater at Aberdeen, S. D., is adding fifty feet to its length to give 150 more seats. It will be redecorated in golden oak and mottled gold walls.

A new moving picture show will be opened in the Glerum building on Fourth street in Devil's Lake, N. D., by Mrs. Faust, of Watertown, S. D.

A. K. Pay, of the Colonial theater at Sioux Falls, S. D., had 4,000 feet of film made of that city.

Alex Soderlund and Louis Canedy have taken a year's lease on the opera house at Bryant, S. D.

Manager Phillips opened his new Garrick theater at Fargo, N. D., with a Paramount program to capacity business. Cream is the foundation of decorations in the beautiful new house.

George B. Myers of Lake Preston has opened a new moving picture show at Erwin, S. D.

R. C. Gibbs will remodel a cafe at Huron, S. D., for use as a moving picture theater.

## IN NEBRASKA.

### New Houses and Changes.

AUSTIN KING, of Orchard, and Mr. Drayton, of Neligh, have opened a new show in Orchard.

Paul Hoppen, who sold the Crescent theater in Kearney, has leased the Isis theater in that city.

Everett Karthaas and Leo Lachnit sold the Lyric theater at Humphrey to Jacob Krebs.

Harvey Dimmitt has purchased the Lyric theater at Wymore from A. P. Ake.

A. D. Lord is contemplating erecting a new moving picture theater at Holdredge.

Grant Garner, mortgagee of the Garnet moving picture theater at Blair, bought that house at a mortgage sale. He may reopen it.

The Gem theater at Alliance has been temporarily closed.

Dr. George E. Condra, of the University of Nebraska, showed moving pictures of the resources of the state at the Farmers' National Congress at Omaha.

## IN IOWA.

### Des Moines May See "Nation" Film.

IT IS rumored in Des Moines that the Majestic theater may become a Triangle Film theater, opening with "The Birth of a Nation."

### Sue Theater for Prize Auto.

Effie Condon of Ida Grove has brought suit against a moving picture theater in that town, say press reports, for $800, the value of an automobile which was given away in a voting contest by the playhouse a short time ago and to which Miss Condon laid claim, but did not receive.

### Floods Down Pisgah Way.

Floods damaged the moving picture theater at Pisgah, owned by H. W. Kerr, when the Soldier River overflowed. Water was more than waist high in the business part of the town.

### Praise for Cedar Rapids House.

A. Fremont Olsen, of the building department of the city of Chicago, went to Cedar Rapids to inspect the Majestic and Strand theaters, both of which he approved. Of the Strand, he said: "No theater in Chicago is more modern or constructed along safer lines."

## "BIRTH OF A NATION" OPENS IN TEXAS.

By S. G. Parker, Dallas Correspondent of Moving Picture World.

THE initial showing of D. W. Griffith's "Birth of a Nation," in Texas, occurred at the Dallas Opera House, Monday night, October 4th, where the theater was crowded with two thousand people.

The "Nation" engagement has been billed for some time and the advance sale of tickets has been exceedingly large. The length of the engagement in Dallas will be two weeks, with matinee and night showings daily.

Many people who have seen the picture previously in New York, Chicago or the West Coast, have not only helped increase the ticket-sale by their enthusiastic comment to their acquaintances, but almost all of these are purchasing tickets to view the spectacle again.

The prices, from 50 cents to $2, are the highest charged in the Southwest for motion pictures, and is the top price for high class dramatic attractions. With the exception of grand opera entertainments, it is "the top" in the Southwest.

## SOUTHERN TRADE JOURNAL TO BECOME WEEKLY.

The Southern Theater News, published in Dallas, a motion picture trade magazine that is sent all over the Southern States, is making plans for the magazine to go to a weekly the latter part of November. It has made quite a success as a monthly.

(Continued on page 661.)

# Calendar of Daily Program Releases

## Releases for Weeks Ending October 23 and October 30

(For Extended Table of Current Release Dates See Pages 698, 700, 702.)

## General Film Company.

### Current Releases

**MONDAY, OCTOBER 18, 1915.**

BIOGRAPH—Bad Money (Drama).
ESSANAY—Inheritance (Special—Three parts—Drama).
GEORGE KLEINE—The Village Outcast (Special—Two parts—Drama).
KALEM—The Apaches of Paris (Special—Four parts—"Broadway Favorites"—Drama).
LUBIN—The Lonely Fisherman (Drama).
SELIG—The Brave Deserve the Fair (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 83, 1915 (News).
VITAGRAPH—Quits (Comedy).

**TUESDAY, OCTOBER 19, 1915.**

BIOGRAPH—His Hand and Seal (Special—Two parts—Drama).
ESSANAY—The Outer Edge (Special—Three parts—Drama).
KALEM—Adam's Ancestors (Burlesque—Comedy).
LUBIN—Cutting Down Expenses (Comedy).
SELIG—The Stagecoach Guard (Drama).
VITAGRAPH—The Gods Redeem (Special—Two parts—Drama).

**WEDNESDAY, OCTOBER 20, 1915.**

EDISON—Cartoons in the Country (Comedy).
ESSANAY—The Fable of "The Sorrows of the Unemployed and the Danger of Changing from Bill to Harold" (Comedy).
KALEM—The Man in Hiding (Special—Two parts—Drama).
LUBIN—Nell of the Dance Hall (Special—Three parts—Drama).
VITAGRAPH—Brown's Summer Boarders (Comedy).

**THURSDAY, OCTOBER 21, 1915.**

BIOGRAPH—The Vulture (Drama).
ESSANAY—When Snakeville Struck Oil (Comedy).
LUBIN—When Youth is Ambitious (Special—Two parts—Drama).
MINA—Beached and Bleached (Comedy).
SELIG—The Chronicles of Bloom Center Series No. 1, "The Land of the Hose Reel" (Special—Three parts—Comedy).
SELIG—Hearst-Selig News Pictorial No. 84, 1915 (News).
VITAGRAPH—On the Turn of a Card (Drama).

**FRIDAY, OCTOBER 22, 1915.**

BIOGRAPH—Brute Force (Special—Two parts—Drama—Biograph Reissue No. 20).
EDISON—The Land of Adventure (Special—Three parts—Drama).
ESSANAY—Broncho Billy Evens Matters (Western—Drama).
LUBIN—A Woman Reclaimed (Drama).
VITAGRAPH—A Safe Investment (Comedy).

**SATURDAY, OCTOBER 23, 1915.**

BIOGRAPH—The Banker and the Thief (Drama).
EDISON—The Broken Word (Drama).
ESSANAY—The Spider (Special—Two parts—Drama).
KALEM—A Mile a Minute (Episode No. 50 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Playing Horse (Comedy).
SELIG—In Leopard Land (Jungle-Zoo—Wild Animal—Drama).
VITAGRAPH—A Woman in the Box (Special—Two parts—Drama).

## General Film Company.

### Advance Releases

**MONDAY, OCTOBER 25, 1915.**

BIOGRAPH—Arline's Chauffeur (Drama).
ESSANAY—The Destroyer (Special—Three parts—Drama).
GEORGE KLEINE—The Price of Ambition (Special—Two parts—Drama).
KALEM—The Net of Deceit (Broadway Favorites Special—Three parts—Drama).
LUBIN—The Inevitable Penalty (Drama).
SELIG—The Chronicles of Bloom Center, No. 2 ("Shoo Fly"—Special—Two parts—Comedy).
SELIG—Hearst-Selig News Pictorial No. 85, 1915 (News).
VITAGRAPH—The Prince in Disguise (Comedy).

**TUESDAY, OCTOBER 26, 1915.**

BIOGRAPH—A Mystery of the Mountains (Special—Two parts—Drama).
ESSANAY—Miss Freckles (Special—Two parts—Drama).
KALEM—The Knaves and the Knight (Comedy).
LUBIN—Playing in Tough Luck (Comedy).
SELIG—The Race for a Gold Mine (Western—Drama).
VITAGRAPH—To Cherish and Protect (Broadway Star Feature—Special—Three parts—Drama).

**WEDNESDAY, OCTOBER 27, 1915.**

BIOGRAPH—Harvest (Special—Three parts—Drama).
EDISON—The Seventh Day (Comedy).
ESSANAY—Dreamy Dud in "Up in the Air" (Cartoon—Comedy).
—A Scenic Subject on the same reel.
KALEM—By Whose Hand (Special—Two parts—Drama).
LUBIN—The Man of God (Special—Two parts—Drama).
VITAGRAPH—Itsky, the Inventor (Comedy).

**THURSDAY, OCTOBER 28, 1915.**

BIOGRAPH—A Trick of Fate (Drama).
ESSANAY—Fun at a Ball Game (Comedy).
LUBIN—The Strange Unknown (Special—Three parts—Drama).
MINA—Subject not yet announced.
SELIG—Hearst-Selig News Pictorial No. 86, 1915 (News).
VITAGRAPH—The Unforgiven (Drama).

**FRIDAY, OCTOBER 29, 1915.**

BIOGRAPH—The Coming of Angelo (Drama) (Biograph Reissue No. 21).
EDISON—The Mystery of Room 13 (Special—Four parts—Drama).
ESSANAY—Broncho Billy's Cowardly Brother (Western—Drama).
LUBIN—The Wonder Cloth (Drama).
VITAGRAPH—A Case of Eugenics (Comedy).

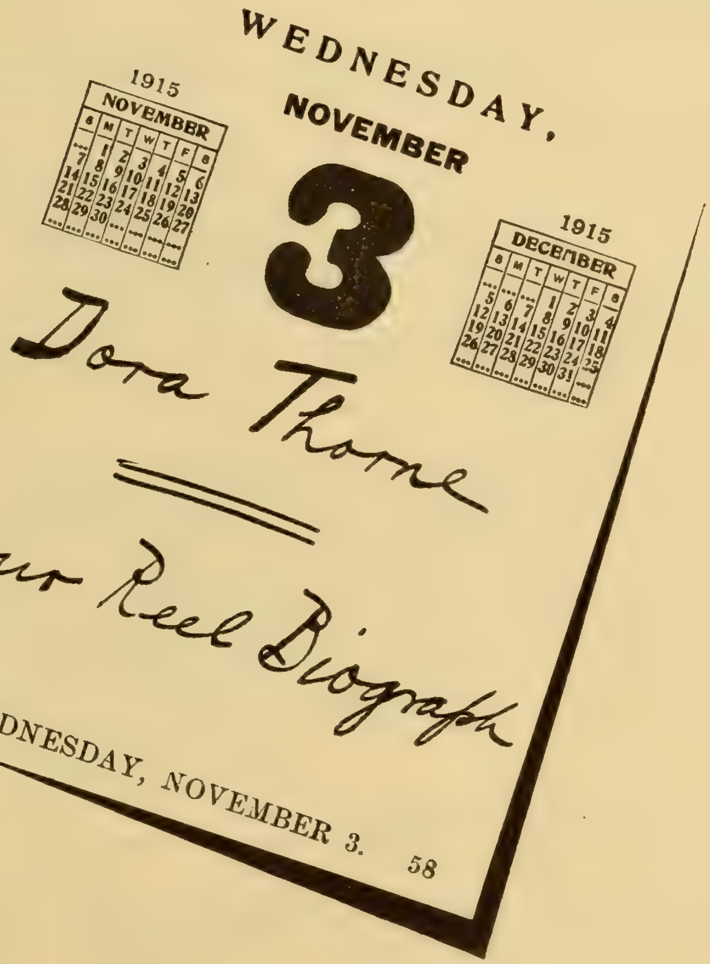
**SATURDAY, OCTOBER 30, 1915.**

BIOGRAPH—The Sheriff's Trap (Drama).
EDISON—Niagara Falls (Scenic).
—Yardville Folks (Educational).
ESSANAY—The Lighthouse by the Sea (Special—Three parts—Drama).
KALEM—Rescue of the Brakeman's Children (Episode No. 51 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—His Body Guard (Comedy).
SELIG—When California Was Wild (Jungle-Zoo Wild Animal—Drama).
VITAGRAPH—The Shabbies (Special—Two parts—Comedy-Drama).

SELECT THIS WEEK'S BEST One, Two, Three and Four Reel Pictures produced by the Great SELIG, LUBIN, BIOGRAPH, VITAGRAPH, ESSANAY, KALEM and EDISON STUDIOS.

ARRANGE A WELL-BALANCED PROGRAM FOR EACH DAY
YOU CAN DO THIS SUCCESSFULLY AT THE BIG UP-TO-DATE EXCHANGES OF THE

GREATER NEW YORK FILM RENTAL CO., 126-132 West 46th Street, New York


WEDNESDAY,
NOVEMBER
3
1915
NOVEMBER
1915
DECEMBER
Dora Thorne
Four Reel Biograph
307
WEDNESDAY, NOVEMBER 3.
58

For descriptions of all
Biograph releases read
**THE BIOGRAPH**
mailed free each week

BIOGRAPH COMPANY
807 EAST 175th STREET
NEW YORK, N. Y.

# Calendar of Daily Program Releases

## Releases for Weeks Ending October 23 and October 30

(For Extended Table of Current Releases See Pages 698, 700, 702.)

## Universal Film Mfg. Co.

### SUNDAY, OCTOBER 17, 1915.

LAEMMLE—No release this day.
L-KO—Does Flirting Pay? (Comedy).
REX—A Mother's Atonement (Three parts—Human Interest—Drama).
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 18—The Underground City—Two parts—Drama).

### MONDAY, OCTOBER 18, 1915.

BROADWAY UNIVERSAL FEATURE—The Campbells Are Coming (Four parts—Drama).
NESTOR—A One-Cylinder Courtship (Comedy).

### TUESDAY, OCTOBER 19, 1915.

GOLD SEAL—The Fair God of Sun Island (Three parts—Sea Drama).
IMP—No release this day.
REX—Lon of Lone Mountain (Drama).

### WEDNESDAY, OCTOBER 20, 1915.

ANIMATED WEEKLY—Number 189 (News).
L-KO—Room and Board, A Dollar and a Half (Two parts—Comedy).
VICTOR—No release this day.

### THURSDAY, OCTOBER 21, 1915.

BIG U—The Greater Courage (Two parts—West—Mining—Drama).
LAEMMLE—No release this day.
POWERS—The Prankful Ponies (Vaudeville Act).
—Insect Oddities (Ditmars Educational).

### FRIDAY, OCTOBER 22, 1915.

IMP—The Meddler (Two parts—Modern—Drama).
NESTOR—Almost a Knockout (Comedy).
VICTOR—The Magic Bon-Bon (Comedy).

### SATURDAY, OCTOBER 23, 1915.

BISON—A Fight to a Finish (Three parts—Railroad—Drama).
JOKER—Pete's Awful Crime (Comedy).
POWERS—A Pure Gold Partner (Drama).

### SUNDAY, OCTOBER 24, 1915.

LAEMMLE—No release this day.
L-KO—Poor But Dishonest (Comedy).
REX—The Springtime of the Spirit (Three parts—Human Interest—Drama).
UNIVERSAL SPECIAL FEATURE—The Broken Coin Episode No. 19, "The Sacred Fire"—Two parts—Drama).

### MONDAY, OCTOBER 25, 1915.

BROADWAY UNIVERSAL FEATURE—The College Orphan (Six parts—Drama).
NESTOR—An Heiress for Two (Comedy).

### TUESDAY, OCTOBER 26, 1915.

GOLD SEAL—No release this day.
IMP—By Return Male (Comedy).
REX—The Millionaire Paupers (Three parts—Society—Drama).

### WEDNESDAY, OCTOBER 27, 1915.

ANIMATED WEEKLY—Number 190 (News).
L-KO—Tears and Sunshine (Comedy).
VICTOR—A Life at Stake (Two parts—Western—Drama).

### THURSDAY, OCTOBER 28, 1915.

BIG U—The Flag of Fortune (Two parts—Heart Interest—Drama).
LAEMMLE—No release this day.
POWERS—Lady Baffles and Detective Duck in "The Lost Roll" (Comedy).

### FRIDAY, OCTOBER 29, 1915.

IMP—The Craters of Fire (Three parts—Melodrama).
NESTOR—The Frame-Up on Dad (Comedy).
VICTOR—No release this day.

### SATURDAY, OCTOBER 30, 1915.

BISON—The Superior Claim (Three parts—Western—Drama).
JOKER—Title not decided.
POWERS—No release this day.

## Mutual Film Corporation.

### SUNDAY, OCTOBER 17, 1915.

CASINO—Ethel's Romeos (Comedy).
RELIANCE—The Ever-Living Isle (Two parts—Drama).
THANHOUSER—John T. Rocks and the Flivver (Com.—Dr.).

### MONDAY, OCTOBER 18, 1915.

AMERICAN—The Blot on the Shield (Two parts—Drama).
FALSTAFF—Busted But Benevolent (Comedy).
NOVELTY—Rip Van Winkle Badly Ripped (Comedy).

### TUESDAY, OCTOBER 19, 1915.

BEAUTY—Alias James, Chauffeur (Comedy).
GAUMONT—See America First (No. 6) (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
THANHOUSER—The Spirit of Audubon (Two parts—Drama).

### WEDNESDAY, OCTOBER 20, 1915.

NOVELTY—You Can't Beat It (Comedy).
RIALTO—The Car Players (Three parts—Drama).

### THURSDAY, OCTOBER 21, 1915.

CENTAUR—Vindication (Two parts—Drama) (Bostock Animal Picture).
FALSTAFF—Hattie the Hair Heiress (Comedy).
MUTUAL MASTERPICTURE—The Miracle of Life (No. 43) (American—Four parts—Drama).
MUTUAL WEEKLY—Number 42, 1915 (News).

### FRIDAY, OCTOBER 22, 1915.

AMERICAN—Visitors and Visitees (Drama).
CUB—The Little Detective (Comedy).
MUSTANG—The Sheriff of Willow Creek (Two parts—Drama).

### SATURDAY, OCTOBER 23, 1915.

BEAUTY—Deserted At the Auto (Comedy).
MUSTANG—Buck's Lady Friends (Three parts—Drama).

### SUNDAY, OCTOBER 24, 1915.

CASINO—The Reformer (Comedy).
RELIANCE—The Penalty (Two parts—Drama).
THANHOUSER—At the Patrician's Club (Drama).

### MONDAY, OCTOBER 25, 1915.

AMERICAN—Out of the Ashes (Two parts—Drama).
FALSTAFF—Tillie, the Terrible Typist (Comedy).
NOVELTY—Hobo Nerve (Comedy).

### TUESDAY, OCTOBER 26, 1915.

BEAUTY—Touring with Tillie (Comedy).
GAUMONT—See America First (No. 7) (Scenic).
—Keeping Up With the Jonses (Cartoon—Comedy).
THANHOUSER—The Conscience of Juror No. 10 (Two parts—Drama).

### WEDNESDAY, OCTOBER 27, 1915.

CENTAUR—The Blood of Our Brothers (Three parts—Drama).
NOVELTY—Love and Artillery (Comedy).

### THURSDAY, OCTOBER 28, 1915.

CENTAUR—The White King of the Zaras (Two parts—Drama).
FALSTAFF—The Soap Suds Star (Comedy).
MUTUAL MASTERPICTURE—His Wife (Thanhouser—Four parts—Drama) (No. 44).
MUTUAL WEEKLY—Number 43, 1915 (News).

### FRIDAY, OCTOBER 29, 1915.

AMERICAN—The Smuggler's Cave (Drama).
CUB—Jerry to the Rescue (Comedy).
MUSTANG—Playing for High Stakes (Two parts—Drama).

### SATURDAY, OCTOBER 30, 1915.

BEAUTY—An Auto Bungalo Fracas (Comedy).
CLIPPER—The Idol (Three parts—Drama).

One of the
Most difficult problems
That confronts a manufacturer
Is to improve his product
With each release.

BIG FOUR
V L
S E
FEATURE PLAY

Vitagraph Blue Ribbon Features are
Better
Stronger and
More dramatically perfect
With each release.

"THE MAN WHO COULDN'T BEAT GOD" *and*
"THE TURN OF THE ROAD"
Clearly illustrate
This point.

BLUE RIBBON FEATURES
V
REG. U.S. PAT. OFF.

The advertising aids and the
V.L.S.E. *sales service*
Insure positive attendance.

**THE VITAGRAPH COMPANY OF AMERICA**
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

# LUBIN

THE QUEEN OF MIRTH

THE EMPRESS OF JOY

THE LADY OF LAUGHS

# MARIE DRESSLER

IN

RELEASED
**SEPT. 27TH**
THROUGH
**V. L. S. E.** OFFICES

BIG FOUR
V L S E
FEATURE PLAY

**LUBIN**

## PROCLAIMED THE HIT OF THE YEAR!

# TILLIE'S TOMATO SURPRISE

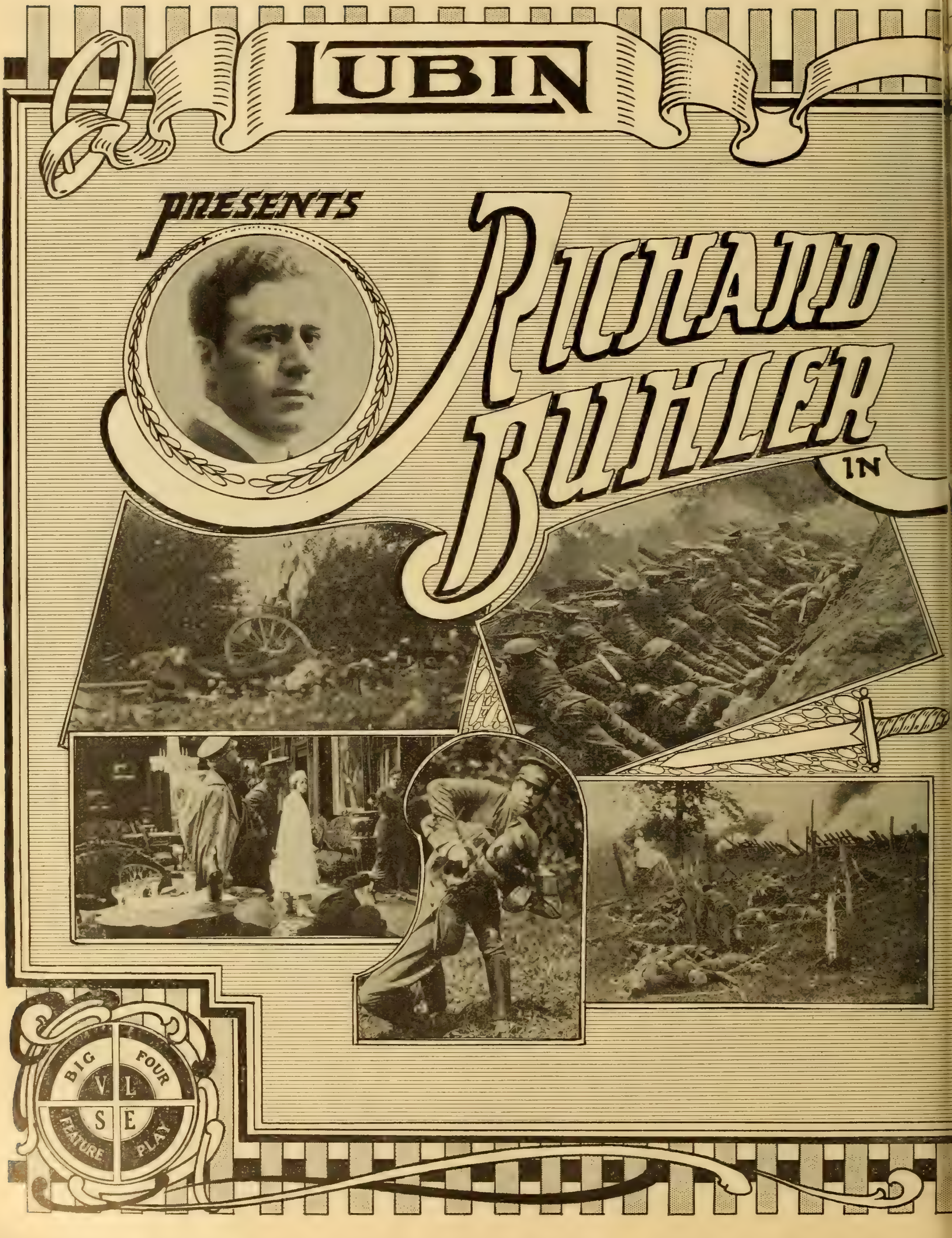
WRITTEN BY
ACTON
DAVIES

PRODUCED BY
HOWELL
HANSEL

5 ACTS 4500 FT OF CONVULSIVE LAUGHTER 5 ACTS

WITH
TOM McNAUGHTON
COLIN CAMPBELL
SARAH McVICKAR
ELEANOR FAIRBANKS
JAMES—THE LUBIN MONKEY

Siegmund Lubin


LUBIN
PRESENTS
RICHARD
BUHLER
IN
BIG FOUR
V L
S E
FEATURE PLAY

**LUBIN**

# "THE RIGHTS OF MAN"

## A STORY OF WAR'S RED BLOT

FIVE ACTS
BY
LOUIS REEVES HARRISON
WITH

**ROSETTA BRICE**
**& FRANCIS JOYNER**
AND
STRONG CAST

DIRECTED BY
**JOHN H. PRATT**

THE PRINCESS

HIS ROYAL HIGHNESS

**RELEASED OCTOBER 25TH.**
**THROUGH V·L·S·E· OFFICES**

Sigmund Lubin

Don't buy a pig in a poke.
If you are spending
Good money
For your features,
Insist upon
A screen inspection
Before you buy.

**VITAGRAPH**
**LUBIN**
**SELIG**
**ESSANAY**

Exchanges
Go out of their way
To show you
The class of pictures
They make.

---

Call at these offices
And see
These features
Now.

75 Walton St., Atlanta, Ga.
67 Church St., Boston, Mass.
Adams St. & Wabash Ave. Chicago, Ill.
138 West 7th St. Cincinnati, Ohio
1900 Commerce St., Dallas, Tex.
1031-17th St Denver, Colo.
502 Peter Smith Bldg., Detroit, Mich.
12th & Walnut St. Kansas City, Mo.
645 S Olive St., Los Angeles, Cal.
608 First Ave. North Minneapolis, Minn
1600 Broadway, New York, N.Y.
229 North 12th Street, Philadelphia, Pa.
115 Fourth Ave., Pittsburgh, Pa.
986 Market Str., San Francisco, Cal.
415 Olive Street, Seattle, Wash.
3630 Olive Street, St. Louis, Mo.
2077 E. Fourth St. Cleveland, Ohio.
811 E St. N.W. Washington, D.C.
129 E. 2nd. St. So. Salt Lake, Utah.

### VITAGRAPH

THE JUGGERNAUT
ISLAND *of* REGENERATION
HEARTS *and the* HIGHWAY
SINS OF THE MOTHERS
CROOKY
CHALICE OF COURAGE
WHEELS OF JUSTICE
MORTMAIN
PLAYING DEAD
THE DUST OF EGYPT

### LUBIN

EAGLE'S NEST
THE COLLEGE WIDOW
THE SPORTING DUCHESS
THE DISTRICT ATTORNEY
THE CLIMBERS
RINGTAILED RHINOCEROS
THE GREAT RUBY
TILLIE'S TOMATO SURPRISE

### SELIG

CARPET OF BAGDAD
THE MILLIONAIRE BABY
THE ROSARY
THE TEXAS STEER
HOUSE *of a* THOUSAND CANDLES
THE CIRCULAR STAIRCASE

### ESSANAY

GRAUSTARK
THE SLIM PRINCESS
THE WHITE SISTER
BLINDNESS *of* VIRTUE
A BUNCH OF KEYS
THE MAN TRAIL

BIG FOUR
V L
S E
FEATURE PLAY

# V.L.S.E. INC.
1600 B'WAY, N.Y.

# For Liberal Censorship

## Vancouver Picture Men Have a Grievance with Censorship Under Present Conditions—Call for Change to Liberal Party in the Province to Get Chance to Appeal from Unwarranted Decisions.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

ANOTHER determined campaign against the British Columbia brand of censorship is about to be launched in Vancouver. Following a carnival of rejections early last week, the writer accompanied two of the local exchange managers on a call at the office of a leading local paper, where an interview had been arranged with the powers that be. A few of the rejected reels had previously been run off for the benefit of the advertising manager, who confessed that he saw not the slightest ground for objection to some of them. Although a definite decision was deferred pending further investigation of the censorship question, it is thought that this newspaper will soon be lending active assistance in the fight.

The climax was reached on Saturday, October 2 (since this visit), when the six-reel Vitagraph Blue Ribbon Feature, "The Island of Regeneration," by Rev. Cyrus Townsend Brady, was rejected by the censor, and its showing forbidden on the ground that it is an "immoral" picture. Week after week the local film men are treated to the spectacle of an individual of average intelligence ruthlessly slaughtering the productions of the master minds of drama and literature. And from his autocratic decisions there is no appeal, nor will there be until the government which fosters and abets his activities is voted out of power. All suggestions for an appeal board are flatly turned down. Even statistics concerning rejections are suppressed.

To the exhibitors of this province the assurance is given that every vote cast for the Liberal party at the coming election brings just so much nearer the appointment of a new censor, and the establishment of an appeal board to pass on his rejections. The new censor would not be more narrow-minded than the present one—depend on that—and the appeal board has been promised by the Liberal leaders. "The exhibitors," said a leading picture man this week, "be they Liberals or Conservatives, owe it to themselves, their business, and their patrons, to smash any institution that gives to one political job-holder the absolute control over their business. If there ever was a time for exhibitors to work, and work together, that time is right now." Singly an exhibitor can do nothing, principally on account of this club, contained in paragraph 18 of the Moving Pictures Act: (A license to conduct a picture show, it will be seen, must be secured from the censor.)

"(2.) The Censor may in his discretion refuse to grant a license to any person, and may suspend or cancel any license which has been issued: Provided that the refusal, suspension, or cancellation of any license by the Censor under this section shall be subject to an appeal to the Lieutenant-Governor in Council." (This is the only action of the censor on which an appeal is allowed.)

## WILL DISTRIBUTE V-L-S-E FILMS IN CANADA.

Although there are no V-L-S-E offices in Canada, the features put out by this organization will hereafter be shown in every city of importance in the western provinces, comprising about one-half of the Dominion. W. P. Dewees, manager of the Rex theater in Vancouver, who is to control the policy of a great circuit now being formed, has inaugurated a system of distribution which foreshadows a general development, and seems an ideal arrangement from the standpoint of the exhibitor.

The features are imported from the V-L-S-E branch in Seattle, and are given first run at the Rex, after which they will be sent over the circuit. "I believe," said Mr. Dewees, "that this system will be quite generally used within a very short time, as it eliminates the expense of conducting an exchange, and permits the showing of a single print over an extended territory with practically no lost time.

"Each exhibitor using the service will pay his pro rata share of the duty on each subject shown, the house with a hundred dollar service paying twice as much as one using a fifty dollar service. Aside from this, there will be no other expense except the express charges. The Rex and Globe theaters in Vancouver, the Columbia in Victoria, and the Province in Winnipeg, have already contracted for this service, and John A. Schuberg (manager of the latter theater), who will have charge of the eastern end of the circuit, is now arranging contracts with exhibitors in Manitoba.

"A representative is about to be sent to Calgary, Edmonton, and other points in Alberta and Saskatchewan, and in a very short time the circuit idea will be in operation on a scale hitherto unheard of in the film industry."

## FILMS AT THE WALKER.

Pathe's "Via Wireless" followed "The Spoilers" for a week at the Walker in Winnipeg, Man., thus giving pictures two weeks out of the first three in the regular theatrical season. The Walker is the leading legitimate house in this section of Canada. One evening during the run of the picture Manager Walker set aside 300 seats for the Winnipeg Telegram carrier boys, who marched to the theater in a body.

## YE WORLD MAN'S THANKS.

R. H. Scanlon, manager of the Patricia at Powell River, B. C., has just purchased a new speed boat, and on a trip taken in it last week secured two fine deer. The World man was remembered with a delicious roast of venison. (Thanks, Brother Scanlon.) Mr. Scanlon is using Mutual service, and reports good business with "The Diamond from the Sky." The large party of Australian Cadets now visiting western Canada were Mr. Scanlon's guests on the evening spent at Powell River.

## UNIVERSAL HAS NEW BOOKER.

W. F. Barrett, manager of the Universal office at Winnipeg, reports that Austin C. Blackwell, formerly of the Picture Playhouse of Toronto, has been added to his staff, and is now in charge of the booking department.

## PITTSFIELD'S COLONIAL SOLD.

By Edwin H. McClosky, New England Correspondent of Moving Picture World.

THE Colonial theater has been sold by the Pittsfield Theater company to the Goldstein Bros. Amusement company, of Springfield, which will take possession on October 16 and actively inaugurate its management about November 1. The transfer includes all the real and personal property of every kind. The price is not given out; but the Colonial, the most modern and beautiful theater in the city and kept by its former owners always up to the minute, cost about $75,000 about eight years ago. Since then considerable sums have been expended upon it by the Pittsfield Theater company and local realty valuations have made a marked advance. The Colonial was purchased a few years ago by local business men of wealth, from a public-spirited purpose to assure the best theatrical attractions for Pittsfield.

## SAMUEL BERNFIELD.

Samuel Bernfield of Pathe is one of the youngest of New England exchange managers. He is a native of New Haven, Conn., has been in the moving picture business since 1910, when he became associated with the Portland office of the General Film company. He was afterwards transferred to the Seattle branch of the General Film in charge of the inspection room. In 1912, he was sent to the St. Louis office as traveling representative, covering Missouri, Arkansas and Southern Illinois. He then assumed charge of the feature department of the New England office.

**Samuel Bernfield.**

In March, 1914, he opened the New England office of the Eclectic Film company with but one roadman and three rooms in the Olympia building Scollay square. He now has five roadmen and occupies six rooms. His office help has increased from three persons to twenty-one.

## STEPHEN BOGRETT PROMOTED—GOES TO LEWISTON, ME.

From John P. Flanagan, Maine Correspondent of the Moving Picture World.

**Stephen Bogrett.**

MANAGER STEPHEN BOGRETT of the Park theater in Bangor, Me., controlled by the Keith interests and the largest moving picture theater east of Portland, and also manager of the Bijou theater, moving pictures and vaudeville, has been transferred to Lewiston, Maine, where he is to manage the Lewiston theater newly taken over and Lewiston Music Hall. A. P. Bibber, who for several years has been manager of Music Hall, will succeed him in Bangor.

The Lewiston theater is a large new house fully described in the Moving Picture World last January. Its seating capacity is 2,100 and it has one of the largest and best appointed stages in Maine. In the future it will be devoted exclusively to vaudeville while Music Hall, where the vaudeville has thus far been played, will be made a picture house.

Born in Eastport, Maine, Manager Bogrett, was first manager of the Jefferson in Portland and for many summers was identified with summer theaters in Portland harbor. There is no abler press agent in the state of Maine than Mr. Bogrett. His transfer to Lewiston is a promotion and his many friends will wish him high success.

## TINKER GOES TO UNITED.

Earle B. Tinker has resigned from the Phoenix Film Corporation as its Maine representative and accepted the position as branch manager of the United Film Service, Inc., of which Mr. F. B. Murphy is president. Mr. Tinker's early training in the business was under the direction of Mr. F. H. Vine, and he has also been associated with such men as Mr. W. R. Seates.

# Advertising for Boom

### San Francisco Exhibitors Begin Vigorous Campaign for Bumper Winter Trade—Publicity on Scale Not Tried Before—Growth of House Weeklies—Note on Newspaper Advertising and Rates.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

EXHIBITORS in the San Francisco territory are looking forward to a remarkable winter season and preparations are now being made by a number of them for the launching of campaigns of systematic advertising on a scale such as has never been seen here before. At the present time business is undoubtedly being interfered with by the P-I Exposition and this is being felt especially by exhibitors in the suburban cities. The big fair comes to an end early in December and it is anticipated that after a year of such excitement people will not be willing to do without amusement and the prices charged by exhibitors will seem very small, compared with those they have been accustomed to pay.

Among the exhibitors in this field who has already commenced a campaign of publicity out of the ordinary is Mr. Rex Midgley, of the Franklin theater, Oakland. The Franklin News, a four page weekly started recently, has already proved a success. It has been found possible to secure enough advertising to pay for its publication. Devoted almost exclusively to the productions booked for the Franklin, the information concerning these is given in a breezy style.

The success of the Oakland publication has been such that plans are being made by James Beatty, of the Liberty theater, San Jose, and by the management of the Sequoia at Sacramento for putting out similar weeklies. These are not designed to take the place of regular newspaper advertising, but to supplement press notices. Newspaper advertising in California has never been tried out on a large scale by exhibitors, except in a few interior cities. Exhibitors claim that the rates demanded by morning papers in San Francisco are prohibitive and the notices of moving picture houses rarely exceed four inches single column in the display section. At Fresno, however, full page advertisements are frequently run by the management of the Kinema, and at Sacramento several houses have used from a half page to a full page at times.

## VALESKA SURATT HATS.

The Emporium, the largest department store on the Pacific Coast, recently devoted an entire window to a display of the Valeska Suratt "Soul" hat, modeled from the headdress worn by this actress in "The Soul of Broadway." The millinery department had a great run on these and the film production was well advertised even before its coming was announced in the daily press. A leading store of Oakland, Cal., will also feature the hat extensively before the film is shown at the Franklin theater.

## NEW COMMERCIAL FILM.

Herman Lubfin, a prominent operator of San Francisco, and George Smith, an operator of Oakland, Cal., have opened a moving picture studio at Sixth and Market streets under the name of the Commercial Moving Picture company. A specialty will be made of commercial and local work.

## JEWEL CITY ITEMS.

A. W. Goff, coast division manager of the V-L-S-E, Inc., has returned from a trip to Denver and Salt Lake, where branch exchanges were established and are now in working order.

E. M. Asher, of the Golden Gate Film Exchange, has returned from a six weeks' vacation spent in the mountains of northern California.

The Fox Film Corporation is advising customers in this territory that after October 15 all film service will be on a cash basis.

J. B. Spaugh, who conducts the Colonial theater at Eureka, Cal., was a recent visitor here, coming down before the rainy season commences.

A. Higgins and wife, of the Unique, Santa Cruz, Cal., were up this week from the famous sea side resort.

The Hayes, on Hayes street, has been sold by Abe Markowitz to Walter Lyons, who conducts the Venus theater on Market street.

Harry Cohen, representing the Metro, is expected to reach San Francisco shortly, coming by way of the Pacific Northwest.

C. U. Robinson, a prominent exhibitor of Monterey, Cal., was here recently to look over new releases and to see the Exposition.

The Golden Gate Exchange has secured the Coast rights to "Guarding Old Glory."

The management of the Washington Square theater on North Beach is again vested in Estes & Roth.

C. A. Riffe, formerly of San Rafael, has opened a moving picture house at 135 Raymond avenue, Visitacion Valley, San Francisco.

George Johnson, formerly of the Regent of this city, has gone to Arizona to engage in business.

A number of local film exchanges are giving up the mounting of posters and are turning this work over to Davis Bros., who make a specialty of handling advertising paper.

Arthur Lucas, a prominent exchange man of Philadelphia, was a recent visitor to San Francisco and the Exposition.

## CALIFORNIA JOTTINGS.

H. Richards has opened a moving picture house at Firebaugh, Cal., and installed a Powers Cameragraph No. 6A.

The Progress theater, on Fillmore street, will close for one week to enable the finishing touches to be put on the remodeling and decorating work that has been commenced.

Several changes have been made of late in the operating room of the Empress theater, including the installation of two Type S Simplex machines supplied by G. A. Metcalfe.

President C. C. Moore, of the Panama-Pacific International Exposition, has purchased a Power's Cameragraph No. 6A and a Simplex moving picture camera from G. A. Metcalfe. He plans to take pictures and show them at week-end parties given at his out-of-town home.

The Grove theater at Oakland, Cal., has been purchased by Fred W. Schafer.

E. J. Gannon, of Winters, Cal., has purchased a stereopticon outfit and will give illustrated lectures in conjunction with moving picture entertainments.

Olson Bros. have taken over the Myrtle theater at Monrovia, Cal.

E. M. Asher, for some time with the Golden Gate Film exchange at San Francisco, is at his former home at Susanville, Cal., but plans to return to the Bay city in about a month.

The Claremont, at Oakland, Cal., has been sold to S. S. Grange, formerly of Portland, Ore., and Mr. Purdy has purchased rights in several western states for "The Mix-Up."

J. S. Monez has purchased a traveling moving picture outfit and has started upon the road to visit towns having a foreign population. He began his tour at Hayward, Cal.

## TRIANGLE FILMS AT THE ISIS.

By Muriel Lee, Denver Correspondent of Moving Picture World.

MANAGER BAXTER, of the Isis, announces that, beginning October 24, he will show Triangle films in his house. To those Denver people who have been following the Triangle productions in the trade papers, and the newspapers, this comes as an important announcement. In fact, the exhibitors of this whole territory, of which Denver is the center, are showing great enthusiasm over the offerings.

Walter S. Rand, the Triangle Denver manager, has just returned from a trip to Salt Lake, Ogden, Boise, Butte, Great Falls, Billings and Sheridan, all of which towns he has charge, and reports the greatest enthusiasm prevailing.

## AT NEW TRIANGLE OFFICE.

The new Denver Triangle office has been opened, and is one of the finest in the city. It is fitted up handsomely with mahogany furniture, and has all the modern conveniences, including a big fireproof film vault. The offices are conveniently located on the ground floor of the Weight Building. All they lack to absolutely complete it is a projection room.

## FINE ORCHESTRA AT PRINCESS.

Manager E. E. Ellison, manager of the Princess theater in Denver, has just employed Carallo's orchestra, one of the best in town, to play at his theater afternoons and evenings. The orchestra is composed of fourteen pieces. It was a great joy to the patrons of the house to have the artistic and yet unobtrusive accompaniment to the pictures. The Princess is one of the prettiest and one of the highest class theaters in town.

## MANAGER BUCKWALTER ON TRIP

Manager Buckwalter, of the Kleine-Edison exchange, is on a business trip to Salt Lake. He has been gone about a week, but is expected back in a few days.

## "DAMAGED GOODS" COMING.

Harry Lustig, manager of the Mutual exchange, which is, by the way, about the busiest exchange in Denver, reports that "Damaged Goods" is booked at the Princess theater for a week's or ten days' run, at advanced prices. Denver people are curious about this picture, and it is expected to draw good houses.

## FRANCIS T. ROBINSON HAS NEW SYSTEM FOR WORLD FILM.

Francis T. Robinson, traveling auditor for the World Film Corporation, is in town improving the system for the local exchange. Mr. Robinson has been in this territory for about six months, but here a few days only.

## HIS BUSINESS HELPED BY BAROMETERS.

Manager Buckwalter of the Kleine-Edison film exchange has an unique innovation in his office. Mr. Buckwalter figures that to make the most for Kleine-Edison he must keep the films he handles rented every possible minute. But if he figures on only ten or fifteen minutes between the time that the train gets in, bringing the films from their last renting place, and the time when the next renter wishes to open his show, he is apt to come to grief, if the train should be the least bit late.

Usually, train delays are due to storms. So, to be able to know when he can count on late trains, and make due allowance for them, Mr. Buckwalter has placed eight barometers in his office. These he carefully studies. He can forsee a storm for several days, he says, and thus save himself trouble. His barometers are the first things he looks at in the morning and the last at night.

### DENVER NOTES.

Mr. Ledoux, one of the owners of the Empress theater in Omaha, is in town visiting his old friend, Mr. Frank Harris, manager of the V-L-S-E office here. Mr. Ledoux will remain in town for several days.

At a recent private showing the World feature, "Trilby," made a decided hit with Denver exhibitors and critics. The picture was run off at the Empress theater to an assemblage of exhibitors from all over the state.

### PATHE TO BOOK THROUGH BUTTE.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

DISTRICT MANAGER QUINBY of the Pathe local office for Seattle, Spokane and Butte, spent a couple of days in the city last week on a business trip. He was in conference with P. L. Carroll, local manager, and is making a general inspection trip over his territory.

He went from Spokane to Butte, where he is to open a branch office, and said: "We will make direct releases through the Butte office the same as in Spokane and Seattle. Our bookings on 'Neal of the Navy,' are much better than we expected and the Pantages circuit of theaters have booked them to run serially in connection with their vaudeville attractions."

### G. A. HAGER BOOSTING SPECIAL CHILDREN'S SHOWS.

G. A. Hager, manager of the local branch of the Universal and who also does the road work for the territory, wants at present, especially to interest exhibitors in occasional special programs for children owing to the success the Clemmer theater of Spokane in that line each Saturday morning.

Mr. Hager is offering the feature "The Beauty and the Beast" and a good comedy together at special rates as a starter sample of what will be good for a childrens' show. The feature, he points out, is one that will stand repeating and he has bought a brand new copy that he is ready to book.

### SECOND RUN FOX FEATURES AT MAJESTIC THEATER.

A. H. McMillan, manager of the Majestic theater has arranged for the second run pictures of the William Fox productions to be shown in his theater three days of each week. The first of these will be shown starting October 10. It will be Theda Bara in "A Fool There Was," which was a good drawing card at the Liberty some months ago. This will be followed October 17 by "The Nigger," or "The New Governor."

Mr. McMillan is doing considerable publicity in connection with this arrangement and, aside from newspaper advertisements started a week ago, is getting out diamond shaped red and green cards announcing the coming changes of program.

### SPOKANE HITS.

"Milestones of Life," with Mignon Anderson in the leading role and "The Battle of Ambrose and Walrus" drew well at the Class A theater.

"The Regeneration," from Kildare's book "My Mamie Rose," was a profitable picture at the Casino Theater.

Julius Steger, in "The Master of the House,' 'and The Pathe Weekly were the Liberty's best drawing attractions.

"Little Brother of the Rich," with Hobart Bosworth in the title role proved a profitable attraction at the Rex.

Lillian Gish, star in "Enoch Arden," appeared at the Lyric and the performances were largely attended.

Mary Pickford in "Esmeralda" proved a pleasing attraction to large audiences four days last week. A two-part picture of Sara Bernhardt and her home life also attracted the attention of the audiences.

# Raise Statewide

## Other Oregon Towns Indicate They Will Follow Portland's Price Raise—All Portland Downtown Houses Now Affected—Some Are Watching Its Effect on Business—Longer Runs to Follow Price Raise.

By Abraham Nelson, Portland Correspondent of the Moving Picture World.

ROAD men returning from Eastern and Southern Oregon advise that the indications are favorable to a state-wide raise to 15 cents in all first-class houses now charging 10 cents. All have been waiting for the Portland raise to materialize, which event has happened, and all the downtown houses of the metropolis are now in line. In Southern Oregon the raise has been in mind for some time, but in the eastern part of the state the movement is just being started. W. A. Long, Star theater, Oregon City, advised that he would watch the success of the venture in Portland, and Charles Schram, Grand theater, same town, is now receiving 25 and 15 cents for his big features. Down the river, in Astoria and Clatskanine, there is also much talk of raising to 15 cents.

The raise in Portland's downtown theaters makes the price of admission 15 cents irrespective of seat location and Orton E. Goodwin, manager of the National, is advocating a 10 cent balcony price. The Sunset theater is the only house affected which has signified its intention to run vaudeville in connection with pictures, confining the former part of the program to one act.

### LONGER RUNS IN SIGHT.

Following the policy of the first-class houses in San Francisco and Los Angeles, the Peoples and Star theaters will run one program a full week in the place of two a week as is now the practice. The name "Star" will be changed, the new name not being yet decided upon.

### "KIRK."

We are printing the photograph of A. S. Kirkpatrick, road man out of Portland, Ore., for the Mutual Company. C. J. Kerr, manager of the Portland Mutual office, does not hesitate to say that he thinks Mr. Kirkpatrick is the brightest and best looking road man in this territory.

Mr. Kirkpatrick is a recent addition to the Portland Mutual forces, having resigned the position of City Traffic Engineer to take over the exploitation of Mutual's new program. One of Mr. Kirkpatrick's innovations is a post card poster which he sends ahead of him announcing his coming as "The Man With A Message."

**A. S. Kirkpatrick.**

### RECORD BUSINESS AT NATIONAL.

With a prospect of 37,000 attendance during the week, the National theater has been doing a record business with "Damaged Goods"—7,180 Sunday, 4,000 Monday, 5,150 Tuesday and the balance of the week unaccounted for, the attendance may warrant holding the picture over another week. Manager Goodwin states the house is the pioneer in the 15 cent field with a regular film program and no added attractions.

### PENDLETON'S NEW HOUSES.

Downey and Rhodes have remodeled the old Cozy theater, Pendleton, Ore., and will reopen it under the name of the Temple; 700 additional seats have been installed, making a total seating capacity of about 1,200. The house opens Oct. 17 with Pathe's "The Galloper."

C. Guy Matlock, a prominent theater man of Pendleton, Ore., is preparing to erect another large motion picture theater there. It is said he has already purchased a site, paying $25,000 therefor.

### FORMER ANTIPODEAN OPENS PORTLAND HOUSE.

Max E. Gjedsted, formerly manager of the Criterion theater, Sidney, Australia, has reopened the Star theater, Sellwood, Portland. Mr. Gjedsted, who is a recent arrival in the United States, is applying some novel and successful ideas to the management of his house. He has had his theater entirely refinished and some very neat announcement cards told of its opening. Charlie Chaplin on the General program was his opening feature.

### SMITH CONTROLS DALLAS.

W. A. Ayers was in Portland recently and stated that he had disposed of the Grand and Star theaters in Dallas, Ore., to O. C. Smith, giving him the control of the town. Mr. Ayers is contemplating purchasing another theater in Portland or vicinity.

### PATHE OPEN AT NIGHT.

Walter Wessling, manager of the Portland Pathe office, announces that he has thrown away the key to the front door of that institution and has put on a night force to handle the increasing business. Ed Hudson will have charge of the night shift. "We Never Close" will be Pathe's slogan.

### COWBOY FILMS READY.

Films of the two Northwest rodeos, the Pendleton Roundup and the Walla Walla Frontier Days, have been made and are ready for distribution. The Pendleton Roundup Film Company of Portland will handle the Roundup films for the western territory and Max M. Pullman will supply the eastern states.

The Walla Walla Frontier Days, photographed by W. A. Van Scoy and W. Bicknell, will be handled by the photographers and will show in Walla Walla soon. Both of these rodeos are big drawing cards in the Northwest.

### CHASING THINGS.

Gus A. Metzger, the hustling manager of the Film Supply Co. of Oregon, which has the reputation of working its films harder than any other concern in the territory, uses his automobile to connect films with train time if the occasion requires. Recently Mr. Metzger drove to McMinnville, a distance of 45 miles, to bring films to Portland which would have been delayed by the regular train schedule.

### SOUTHERN OREGON NOTES.

Dr. F. C. Page has leased his theater, the Page, Medford, Ore., to Mr. and Mrs. George Hunt, who will continue Dr. Page's progressive policy. Bert Noyes, former house manager for Dr. Page, will remain in Medford as his private secretary.

The Eugene theater, Eugene, Ore., will show pictures every night except one when Sullivan and Considine vaudeville will hold the boards. The General program will be used.

George Rolfe, who was a visitor in Portland recently, has taken back his old house at Albany, the Rolfe theater.

A new theater is contemplated at Springfield.

Fred Moore, who has been running motion pictures at the opera house, Grants Pass, has his new theater nearly completed and is moving his equipment from his old stand.

# Stories of the Films

## General Film Company

### EDISON.

THE SEVENTH DAY (Oct. 27).—The cast: Sally Crute, Raymond McKee and Mabel Dwight.

Minnie Hope, a saleslady, is an idealist. She longs for the social life and all the things that wealth and culture can give. Six days a week she follows the Biblical rule and labors at her station at the ribbon counter. On the seventh day it is her custom to "doll up" and imitate, so far as lies in her power, the manners and customs of the wealthy folk. A parallel case is that of Dudley Dreamer, who for six days a week sells onions and beets, longing for the club room, the polo ground, and the private yacht the while. Fate conspires to bring these two together.

Minnie receives from her aunt an elaborate street dress, which, with a hat and parasol purchased from her savings, helps to fit her out most becomingly and stylishly. On the following Sunday she prepares to go out and give Fifth avenue a treat. On this same Sunday, Dudley has made great preparations for a similar outing, and sallies forth "lit up like a cathedral." They meet in Central Park, and each believes the other to be the pampered child of a multi-millionaire, at least. After having become acquainted, Dudley invites the fair "heiress" to dine with him. She accepts, and when they leave the restaurant, Dudley has just sufficient cash remaining to pay the taxi driver at the door of the hotel where Minnie says she stops.

Hardly has Dudley walked around the corner, after bidding her adieu, when Minnie leaves by another entrance, and goes back to her hall bedroom in the boarding house. The next morning, as she is hurrying to get off to work, she goes to the window for the milk bottle which is standing outside. As she reaches out, she is horrified to see her "wealthy" admirer of the day before reaching out of the window next to her's, and taking from the line a pair of none too perfect socks.

He sees her at the same time, and both "tumble." Dudley decides to make the most of the affair, and offers his apologies. Feeling that he has "nothing on her" in the matter of deception, she accepts, and she also accepts his offer to take her that evening, not to the opera, but to the universally popular "movies." And so they find, if not the realization of their dreams, at least the road to happiness.

---

THE MYSTERY OF ROOM 13 (Special—Four Parts—Oct. 29).—The cast: Lillian Herbert, Marc MacDermott, Guido Colucci, Carlton King, T. Tamameto, Lina Davril, Mrs. Wallace Erskine and George Wright.

Count Giuseppe Rizzo, pressed by his creditors, marries June Baxter, heiress to a large fortune, for her money. As the wedding party emerges from the church, Phillipa Garrie, once mistress to the Count, but now cast aside, attempts to stab him. Humiliated, and realizing a side of the Count's nature unknown to her, June secludes herself in her home and orders him out of her sight. To avoid notoriety, she leaves town to take up her home near the site of the plant left her by her father. Together, with Clay Foster, superintendent of the plant, she devotes her time to the welfare of her workmen. By threats of creating public scandal, the Count blackmails June, compelling the payments of large sums of money. As their work at the plant draws them closer together, the seeds of love take root within the breast of Clay Foster and with them a deep hatred for the Count, who refuses to give June a divorce.

After a while, however, hard pressed by his creditors, and a heavy loser at gambling, the Count agrees to grant her a divorce if June will make a settlement upon him. June, determined, leaves for New York, and registers at the Count's hotel. Unbeknown to June, Clay Foster follows her to protect her from harm. The Count's demands upon June are staggering and she refuses to comply with them. The Count is enraged and June saves herself only by her presence of mind. Clay Foster enters the scene, and threatens to kill the Count if he does June any bodily harm.

Adventure and complication follow each other in quick succession. Thirteen, the number on the door of the Count's room in the hotel, has begun to cast its spell about. That night, the Count is murdered. Suspicion falls upon Clay, and he is arrested for the murder. Yet, as the numerous complications begin to untangle themselves, we find that the Count was killed, not by June, because of her fear of him alive; not by Clay, because of his hatred for him; not by Phillipa, because he had blighted her life; nor by Antonio, her father, who had sworn to take vengeance, but by one with no personal ties, urged on merely by the sight of the Count's winnings that night, and cursed by the awful spell, unable to escape the talons of number thirteen.

---

NIAGARA FALLS (Oct. 30).—Beginning at the Horseshoe Falls, we follow the cameraman around the Rapids, until, from the Canadian shore, we see the wonder of the American Falls. Thence, on to Goat Island, where far more magnificent views of the American and Horse shoe Falls present themselves. Our trip leads us around numerous whirlpools and rapids until, from the Gorge belt-line, we get a view of the whirling rapids, at their worst. Millions of gallons of water rush by us at a furious rate; it makes us wonder how man could ever have bridled such power and turned it to his own interests. Yet, in the distance, we see the factories with their water-wheels helping to create the works of man.

The scene changes as the seasons pass. Winter has come and with it, the frost. The beauty of the falls rushing onward as they stand out in a background of snow and ice, is superb. A tablet marks the spot where, in 1678, Father Hennepin, the first white man to visit the country about Niagara, first saw the splendor of the falls. As a Franciscan missionary, he travelled among the Indians, teaching them the ways of the Creator, and learning from them of His great creation. Our minds turn back to how he must have learned, and marveled at the power of God. The journey leads us around the Rapids on the Gorge railway, and here a panorama of the entire country is opened before us.

---

YARDVILLE FOLKS (On Same Reel As Foregoing).—The zoologists have long Latin names for them, but to us they will always be, just plain chicks and pups. The little red hen with her burden of chicks, wooly Fido with his dreams of sugar kennels and his dread of iron muzzles. How like us humans! We, too, build castles in the air and awake with a start when the iron muzzle appears in our dreams!

---

### LUBIN.

THE INEVITABLE PENALTY (Oct. 25).—The cast: Gilbert Ely, Octavia Handworth, William Wilson and Louis Mortelle.

Alice's father favors Morgan, but she loves Stephen, the dissolute nephew of her father's enemy, and they elope. The shock causes her father's death. Stephen keeps putting off the marriage ceremoney and she returns to her father's home, not knowing her father died. Stephen hastens after her, explains that his uncle is daily expected to die and he will disinherit him if he marries her. Stephen forges a check, cashes it and is caught before he can escape.

On the eve of Stephen's trial, Morgan is working late preparing the case, when a masked figure enters. At the point of a gun, he takes the evidence from Morgan and flees. Morgan pursues. The chase leads to a bedroom and Alice appears before him in negligee. Morgan obtains from Alice the stolen papers. Alice threatens with a revolver and pleads for the papers, explaining that Stephen swore to marry her if she prevents his conviction by stealing the evidence against him. Stephen, in the meantime, escapes from jail, finds Morgan and Alice in the seemingly compromising position, dares Morgan to phone for the police and sneeringly offers to let Morgan have Alice all to himself for a sum of money. Enraged at the insult to Alice and himself, Morgan almost strangles Stephen. The warden and guards arrive and Stephen is accidentally killed trying to escape. Alice faints in Morgan's arms as picture ends.

---

PLAYING IN TOUGH LUCK (Oct. 26).—The cast: D. L. Don, Ferdinand O'Beck and Eleanor Blanchard.

Rosie Oldgirl tries to win a husband with her newly-acquired wealth. At a dance she corners Don, tries to get him to make love to her and gets into a quarrel with Edith over him. Don is almost out of the room when he hears Rosie proclaim that the man who marries her will get $100,000 on their wedding day. Immediately he determines not to let that fortune escape him. He leaves the icy-hearted Edith and dances with Rosie. All would have gone well with poor Edith had she not mentioned to George, who has just begged her for a dance, that Rosie is offering $100,000 to the brave man who marries her, for she suddenly finds herself alone. Don and George see Rosie home in a taxi, but both are suffering from a scarcity of change. Don feigns sudden cramps and George pretends to have hurt himself getting out of the car. Both are in great pain.

Don calls on Rosie the next morning at 4.30 A. M., but insists on getting the money before they marry. Rosie fools him by giving him a check on a bank in which she has ceased to deposit. While waiting for the minister, Don sneaks away to cash the check, gets to the bank while a run is on and sees the sign reading "Bank busted—no more money." Meeting George, he gives him the check and tells him Rosie is waiting to marry him. George hastens to the minister's house. Don follows to enjoy the joke he is playing on his rival. Rosie and George are married and the two then go to the good bank. Outside Don looks on puzzled and collapses as he sees George and Rosie come out of the bank loaded down with money. Seizing a club, Don pounds his head until a policeman marches him off to the crazy house.

---

THE MAN OF GOLD (Special—Two Parts—Oct. 27).—The cast: Earl Metcalfe, Ormi Hawley, Kempton Greene.

The sun breaking through the storm clouds discloses an island shore strewn with wreckage and three bodies, a priest, a girl and a man. The priest is the first to become conscious and renders what aid he can to the others. Gathering driftwood, he makes a fire by the elementary method of rubbing two sticks together. As he looks at the girl, his thoughts go back to the day the steamer left. He sees her bidding her sweetheart good-bye and promising to return with her aunt and marry him. Then he gazes at the man and recalls his insult to a girl on board, and the thrashing by the ship's officer that followed. The man sits up, pulls from his pocket a flask, and proceeds to drain its contents. The priest, however, snatches it from him, and revives the girl with what is left.

For months they live as castaways, the priest night and day watching the man, and never letting the girl out of his sight. The man questions the girl, who in turn questions the priest, and when he admits his suspicions, she refuses to tolerate his watchfulness any longer, as she believes in the man's moral honesty. Ultimately she learns the truth and flees to the priest for protection. Contrary to her exexpectations, the priest does not thrash the man, but tells her they must live in harmony until God wills their deliverance. Then he warns the man against further passionate demonstrations, but the man sneeringly declares that sooner or later he will have his way. The priest falls ill and the girl is fearful of what might happen should he die.

In her terror, she throws her arms about the priest's neck and pleads that he live for her. In an instant he becomes a man and starts to enfold her. The man watches outside, sees, and turns away with anger in his heart. He does not see the embrace relax, and the priest's arms fall to his side, nor hear him tell her that he will not die and leave her unprotected. The girl goes for water, and the man enters the shack and accuses the priest of desiring the girl for himself. The priest throws himself

ROLL TICKETS

PRICES
Five Thousand.....................$1.25
Ten Thousand.....................$2.50
Twenty-five Thousand...........$3.50
Fifty Thousand ...................$5.00
One Hundred Thousand.........$8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000 $2.50. Stock Tickets, 6c. per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
Shamokin, Pa.

upon him and a battle follows until the man is hurled through the wall of the shack. The girl, returning, hides in terror. The priest staggers to the opening and sees the man writhing on the ground a great snake gliding away. The priest and the girl endeavor to suck the poison from the wound, but their efforts are fruitless, and later they kneel beside a newly made grave. The priest tells the girl that when she sought his arm, she did not realize his vows to God, but that it was on account of her loneliness. The day of deliverance comes, and he forces her to meet the rescue party alone. The day that she is happily married, her mind wanders back to the island and she sees the priest sending his benediction across the waters.

---

THE STRANGE UNKNOWN (Special—Three Parts—Oct. 28).—The cast: Melvin Mayo, Helen Eddy, Dorothy Barrett, L. C. Shumway, George Routh, Adelaide Bronti, Robert Grey.

Blanche Clark, an actress, falls in love with Lark Whitney, an American artist, in Paris as he paints her portrait. Leon Bassel loves her and her supposed wealth. She cares nothing for him, but he has great influence over her. Blanche's step-sister, Meta, whom Lark loves, lives in New York with her father, Andrew Clark. Clark suffers a stroke of paralysis and dies. Lark gets the news, and for the first time learns that Blanche is Meta's sister. Leon learns that detectives are after him, and in searching a paper for news, reads of Clark's death. Pleased, he goes to Blanche, but she tells of Clark disowning her when she went upon the stage. Leon persuades her to let him accompany her home with Lark. Meta's mind is slightly affected from grief, but she recognizes Lark and Blanche when they arrive. Blanche is left only $1,000. She grows madly jealous at Meta possessing both the fortune and the man she loves.

The doctor gives warning that Meta must be watched, as she may do herself harm. Leon shows Blanche a prescription of his which causes mental disorder. She agrees to use it on Meta, seeing it is the way to win Lark. Leon thinks to the contrary, hoping to win Blanche after she becomes sole heir. Meta suddenly disappears. Her cloak is found at the river placed there by Leon. The conclusion is that Meta drowned herself, but the truth is that she is imprisoned in the attic. The river is dragged and hope is given up of finding Meta's body. Lark is greatly grieved. Blanche becomes sole heir and she hands over a large sum to Leon. He proposes again, but she refuses. He threatens her, but she defies him. He weakens and decides to wait.

Longing for Lark, Blanche gets him to finish her portrait, again tempting him. He becomes fascinated. Blanche gives an informal affair, and while she and Lark are alone, they see a woman's hand protrude through the curtains at the hall door. Realizing it is Meta, she summons the maid in time before anyone sees Meta. She pretends to Lark the house is haunted, and begs him to go away with her. He agrees, bewildered. The next evening Leon calls, and is told that Blanche is out with Lark. He returns and gains entrance to the Clark home, vowing to kill Lark. While examining his revolver in the library, he sees Meta crouched in the corner, she having escaped again. Leon is severe with her and she scuffles with him. The maid is awakened by a pistol report, and reaching the library she finds Leon dead, and Meta laughing in his face hysterically. She gets Meta back and places the revolver in Leon's hands in time to admit the officers.

Lark and Blanche arrive. They prove an alibi by showing the ends of their theater tickets. Lark finds a few strands of Meta's hair caught in Leon's cuff. He remains silent. An officer recognizes Leon as a much wanted crook in Europe. Blanche shudders, the maid having whispered to her that Meta did the killing. Blanche pretends there is no one in the house. Lark demands to see the hidden woman, and Blanche agrees when he threatens to call the police back. He is taken to the attic room, where he finds Meta mentally deranged. He takes Meta out, and leaves her on a street corner, watching from a distance until he sees two officers take her in charge, making it appear Meta has been wandering about since her disappearance. He and Blanche get a message from the station for Blanche to come, as they think they have found her sister. Meta recovers, the drug having died out, but she is thrown in terror, remembering a murder scene. Lark consoles her by saying it was only a dream. Blanche, filled with shame, returns to Paris, leaving Lark and Meta to their own happiness.

---

THE WONDER CLOTH (Oct. 29).—The cast: Melvin Mayo, Adda Gleason, L. C. Shumway, George Routh.

William Grant, a young chemist in Armstrong's employ, is in love with Armstrong's daughter, Agnes, but realizing that a poor young man will find no favor with Armstrong, they keep their love secret. One day, while under the influence of liquor, Walter Norton, the head chemist, proceeds to compound some dangerous chemicals. An explosion results. Grant is questioned about the occurrence. He tells the truth, and Norton is discharged. Grant is promoted to head chemist. Believing Grant caused his discharge, Norton plans revenge. He fires at Grant, but thanks to his unsteady aim, the bullet enters a bale of Brazilian fibre. Norton is disarmed and arrested.

Some time later Grant opens the bale of fibre, and finds the bullet flattened out of shape. Concluding there is a possibility of manufacturing a bullet-proof cloth from the fibre, Grant experiments. The result is a great success. Believing that his fortune is made and he will be enabled to marry Agnes, he goes to Armstrong and discloses his wonderful discovery. Armstrong's greed is aroused, and he coldly informs Grant that as the experiments were conducted on his time and at his expense, he considers the invention his property. Grant resigns his position and goes home, completely crushed in spirit. He hangs the bullet-proof vest, with which he had experimented, on the wall, and tries to forget his unpleasant experience.

A few days later, Grant happens to look at the vest and notices that it is badly discolored. He examines it and discovers that the cloth is rotten. Forgetting the fact that he cannot benefit from his invention, Grant proceeds to experiment at home. The new cloth proves successful. Two weeks later, having completed a vest of the new cloth, and wearing it for a test, Grant reads that the government is going to submit a new bullet-proof cloth to a severe test, and that the manufacturer, James Armstrong, will allow himself to be used as a subject to be shot at. Grant, horrified by the possibility of the cloth being rotten, rushes to the test grounds. He meets Agnes and tells her of his fears. Together they force their way through the crowd. Grant's worst fears are confirmed—the vest on Armstrong is badly discolored. Unable to stop the test in time, Grant jumps into the range of the rifle and receives the bullet in his own vest. When Armstrong realizes that his life has been saved, and sees his daughter lovingly embrace young Grant, his attitude completely changes and everything ends happily.

---

HIS BODY-GUARD (Oct. 30).—The cast: Billie Reeves, Wallie Helston, Mae Hotely.

Hiram Boggs is a most inconvenient height; he is big enough to be hit and not big enough

KLEINE
CONDENSERS

Wavy, Ridged Surfaces of Cheap Condensers

Will ruin your projection just as surely as a faulty lens. But don't blame the lens. Chances are both operator and lens know their business. Look to your condensers. Small, trivial appearing but vital defects in cheap condensers will DIFFUSE and RETRACT your light—destroy the beauty of your picture—nullify the best efforts of operator and lens and run your juice bills sky-high!

Use Nothing But

Kleine White Label Condensers

Because they are scientifically ground from pure optical glass made with the same painstaking care and essential thoroughness of the best objectives. WE GUARANTEE THE SURFACE OF EVERY KLEINE WHITE LABEL CONDENSER to be perfect. They cannot discolor to the detriment of your picture. Perfect projection is possible only with a perfect KLEINE WHITE LABEL CONDENSER.

KLEINE WHITE LABEL CONDENSERS

| | |
|---|---|
| 4½ in. diameter, 6½, 7½, 8½, 9½ in. focus.. | $1.25 |
| 5 in. diameter, 7½, 9, 10, 12 in. focus ......... | 1.75 |
| 6 in. diameter, 9, 10, 12 in. focus ......... | 2.25 |

Motion Picture Theatre Supplies and Apparatus of All Kinds

The Kleine Optical Co. is the oldest and largest house in America devoted solely to the equipment of motion picture theatres. From under one roof you equip the theatre complete. Write for our handsome 176 page catalog. It's free—and brimful of vital information you should know and apply to your business. A valuable hand-book for the theatre-owner, operator or the man about to build. SEND FOR IT TODAY.

The Kleine Optical Co. GEORGE KLEINE, President Incorporated 1897. 166 N. State St., Chicago

to hit back. Everyone picks on him, from the wife of his heart to the unsympathetic bill collectors and book agents. Boggs observes a bank messenger under the escort of a burly special officer and he decides that a body-guard will solve his problem. He hires a near prize fighter for his "standing army." Then the book agents stand from under and he can abuse his pet enemy over the phone without being afraid of a subsequent beating. He has such an enjoyable time that he spends the evening playing poker in defiance of wifely edicts, and when he gets home he sends the pugilist in first. While she is chasing the bruiser up the street with the "business part" of a hall tree, Boggs slips into his pajamas and throws a bluff that goes, but the next morning the fighter meets his ex-employer and gets square.

## KALEM.

THE NET OF DECEIT (Broadway Favorites—Special—Three Parts—Oct. 25).—The cast: Roland Bottomley, Alice Hollister, John E. Mackin, James B. Ross, Arthur Albertson, William McNulty and John Foster.

Unable to purchase the formula of the explosive about to be sold to the government by Mallott, the representative of a foreign power orders Le Farge and Gabrielle to obtain it. Gabrielle, posing as Le Farge's sister, easily fascinates Fanshell, Mallott's secretary. The adventuress also meets David, a fisherman, and engages him in a violent flirtation. Madly in love with the woman, David is stunned when she mockingly spurns his offer of marriage.

Tests have demonstrated the power of the new explosive, Gabrielle renews her efforts to obtain the formula. In the meantime, David, rendered almost insane by what has occurred, determines to kill Gabrielle. Climbing up the balcony, he peers into her room and sees Fanshell giving the siren the formula.

Bursting into the room, David snatches the paper and restores it to Fanshell. Le Farge appears upon the scene and endeavors to interfere, but Fanshell, his eyes opened, makes his escape. After knocking Le Farge senseless, David tries to kill the enchantress, but his hand refuses to drive the knife home.

On her return to the city, Gabrielle finds her thoughts reverting to David. Then comes the discovery of her love for him. Although a review of her life brings the realization of her unworthiness, she resolves to seek David and beg his forgiveness. The fisherman, heart-broken and unable to forget Gabrielle, suddenly finds her standing before him. Although he at first spurns her, David finally comes to the realization that Gabrielle loves him, and takes her in his arms.

---

THE KNAVES AND THE KNIGHT (Oct. 26).—The cast: Rube Miller, Bud Duncan, Martin Kinney, Ethel Teare, Charles Mulgro and Owen Evans.

It is for the sole purpose of annexing the Vandergraft silverware that Shifty applies for the job as cook and butler. He obtains the position, little dreaming that his despised pupil, Bud, also has designs upon the silver. Bud tries to enter the house, but after being kicked out four or five times by Shifty, comes to the conclusion that he is not wanted about the premises. He tries strategy. Sneaking into the mansion, Bud dons a suit of armor standing in the dining room and prepares for whatever may befall.

The Vandergrafts entertain two learned professors at dinner. Bud's manipulation of the halberd which goes with the armor, creates a fight between the educators and breaks up the function. Ignorant of Bud's presence, and taking advantage of the confusion, Shifty tries to annex the silver. Bud, however, taps him on the head with the spear. Frightened out of his wits, poor Shifty flees. Bud thereupon essays to do a better job than his mentor and rival. He is in the act of garnering the valuables when Vandegraft sees him. The revolver in the rich but honest man's hand causes Bud to flee. Shifty sees him coming and is scared stiff. Eventually, however, he discovers the identity of the man in the armor. Seizing him, Shifty throws Bud into a lake.

---

BY WHOSE HAND? (Special—Two Parts—Oct. 27).—The cast: Harland Moore, Marguerite Courtot, Richard Purdon and Robert Vaughn.

Officer Cornwall, hearing a shot, rushes into the house fom whence the sound had come and discovers Melville lying wounded on the floor. The policeman helps the man to a chair. Investigating, Cornwall discovers a girl hiding behind a screen. The girl begs for mercy and then tells her story. Her name is Violet and she first met Melville two months ago. Fascinated by his attentions, the girl met him secretly. Violet believed all that Melville told her and when he urged her to elope, she consented. Then came disillusionment. Although the man had promised to make her his wife, he abandoned her the day after the elopement. Violet, discovering his residence, entered the house that evening. Angered by Melville's proffer of money, she seized the revolver lying on his table. The man engaged her in a struggle, in the course of which the weapon was accidentally discharged.

Violet's story makes a profound impression upon the soft-hearted officer. He is about to let her go when an old man breaks out of the closet and denounces both Violet and Melville. The newcomer is Miller and he informs Cornwall that the two are crooks. According to Miller, they had entered the room through the window. While Melville engaged him in a struggle, Violet covered him with a revolver. In her excitement, the girl pressed the trigger and accidentally shot her pal. Terrified, she leaped forward, struck the old man with the butt of the revolver and then dragged him into the closet. Taken aback, Violet and Melville confess their guilt. With a sigh of relief, Cornwall picks up the phone and calls up headquarters.

---

RESCUE OF THE BRAKEMAN'S CHILDREN (Episode No. 51 of the "Hazards of Helen" Railroad Series—Oct. 30).—The cast: Helen Gibson, Franklin Hall, Jennie Antibus, Norma Antibus, Bobbie Antibus, Robyn Adair and Clarence Burton.

Discharged for drinking, Coleman attempts to get even by releasing the brakes on an empty boxcar, to which is coupled a flatcar, allowing them to run wild down the main line on which he knows the president's special is coming. Coleman does not know that his children, Helen and Paul, are playing on the flat car. Mrs. Coleman misses them and, filled with anxiety, approaches the track just in time to see the children on the wild cars that flash by. Frantic, the woman informs Helen of the children's peril.

Knowing that the special is due shortly, Helen commandeers a freight engine held on a siding. Accompanied by Mrs. Coleman, the girl sends the locomotive speeding down the parallel track and overtakes the runaways. Throwing the throttle, Helen lets the engine coast at the speed travelling by the cars and then stations the frightened mother at the air lever. Mrs. Coleman faints, however. Cutting the bellrope free, the telegrapher fastens one end to the air lever, holds on to the other and then jumps from the engine to the flat car. Thus she can stop the locomotive from the latter. This she proceeds to do, after which she turns her attention to setting the brakes on the two cars.

By this time, the special comes into sight. The engineer sees the cars and sets his brakes. Thanks to Helen's work, the runaways are halted in time. Coleman, learning what has occurred, vows never to touch liquor again. At Helen's request the man is not prosecuted.

## VITAGRAPH.

THE PRINCE IN DISGUISE (Oct. 25).—The cast: Mabel Kelly, Helen Connelly, Bobby Connelly, Robert Gaillard, Frances Connelly.

Muriel Lacey, a romantic and imaginative child, reads of a Prince disguised as a beggar, so when little Tommy McGuire, son of the family washlady, climbs the fence she at once concludes he must be the Prince in disguise, from the ragged appearance of his clothes. Tommy knows better, but when she insists she is a captive princess and it is up to him to rescue her, he promptly helps her over the wall and they trudge and trudge along the roads until they reach Mrs. O'Brien's home. She is Tommy's big-hearted friend, and after recovering from her natural amazement at seeing him with the richly dressed Muriel, takes them both in and sends word to the police sergeant. The little girl's mother is informed and she and the family doctor fetch Muriel home, after leaving a substantial reminder in the shape of a roll of bills with Tommy. Tommy tells Mrs. O'Brien that Muriel was a nice little girl, but, "wasn't she funny!"

---

ITSKY, THE INVENTOR (Oct. 27).—The cast: Hughie Mack, Harry Fisher, Florence Natol, Mrs. Nellie Anderson.

Itsky can invent anything from a waterless fish-globe to a left-handed soup ladle, so when Hoozis, a bachelor about to be married, asks him to invent something which will positively wake him up mornings, Itsky says: "Leave it to me." He concocts a wonderful contrivance which works positively all right, but it depends for its motive power on the sun. Consequently, when Hoozis' wedding day turns out to be a rainy, drizzly, sunless one, the apparatus doesn't work and Hoozis sleeps till afternoon. The bride, waiting at the church, becomes hysterical and returns home. Itsky is horrified at the failure of his invention and fears a thrashing. Hoozis rushes to the bride's home just in time to see her remove her false teeth, wig and other artificialities. Overcome with gratitude at the thought of how he had escaped marrying such a "lemon," Hoozis goes to Itsky's home and overwhelms the frightened inventor by his thanks.

---

THE UNFORGIVEN (Oct. 28).—The cast: Charles Wellesley, Zena Keefe, L. Rogers Lytton.

Mario Campanini, a theological student,

# TOM TERRISS

**Internationally Known Legitimate Actor and Director of Motion Pictures,**

in addition to his big dramatic subjects, is producing

# COMEDIES

# "LOVE *and* WAR"

**a Strong Two-Reel Subject Has Just Been Completed and Is**

## NOW READY

**"Love and War" is presented by a company of experienced players who know every trick of "stage business" that makes for laughter.**

**"Love and War" is replete with novelties of plot and action that attest the real cleverness of those who have produced it.**

**"Love and War" is the kind of comedy to which motion picture audiences have already been educated and which cannot fail as a box-office attraction.**

# "PAPA'S WIFE"

## RECENTLY RELEASED

**Claims distinction because of the refinement of its humor. It is of the "somewhat different" type which will fit on any program.**

"The Pearl of the Antilles" *and* "The Flame of Passion"

**are brand new Terriss Feature Film dramatic productions which are already in the hands of our distributing offices.**

**WIRE OR WRITE!**

**Released Exclusively through**

## The Picture Playhouse Film Company, Inc.

**71 West 23d Street, New York City**

**New York, 382 Sixth Ave.**
**Philadelphia, 1325 Vine St.**
**Cleveland, 307 Columbia Bldg.**
**Pittsburh, 422 Penn Ave.**
**Syracuse, 214 E. Fayette St.**
**Kansas City, 928 Main St.**
**Chicago, 5 So. Wabash Ave.**
**Dallas, 1911 Commerce St.**
**Montreal, 204 St. Catherine St., W.**
**Toronto, 39 Adelaide St., W.**
**Boston, 23 Piedmont St.**
**St. Louis, 3431 Olive St.**

makes the serious mistake of neglecting his young and pleasure-loving wife, Rita. Her dissatisfaction grows, until she meets the Count di Turino. The Count is very attentive and almost before she knows it Rita is infatuated with him. One night she elopes, leaving a simple note for Mario, who is stunned. At the count's home Rita is happy, for the Count 's very good to her, but one day her curiosity leads her to try one of several locked doors in the castle-like home, and there she finds the Count is keeping in seclusion an insane wife. Now she knows the reason for the Count's many absences from home, during which he was supposed to be engaged in "diplomatic work." Horrified at what she has learned, Rita forlornly returns to her husband, but he sternly orders her to go back to her titled lover and stay there—she has become one of the Unforgiven. At this point Mario awakes from his terrible nightmare just as his wife smilingly enters the room.

A CASE OF EUGENICS (Oct. 29).—The cast: Mr. and Mrs. Sidney Drew and Bobby Connelly.

Mrs. Newlywed and her friends hold a baby show, and Mr. Newlywed, who dislikes babies, nearly has a fit when he returns home and finds the house full of them. His wife takes a particular fancy to the little Drake baby, a prize-winner and a eugenic baby. When its mother takes a short rest in the country she leaves it in care of Mrs. Newlywed, who is delighted, and Mr. Newlywed, who is not. Newlywed secures the co-operation of his doctor, pretends to be suddenly taken sick, and hopes his wife will be so busy taking care of him she will have to get rid of the borrowed baby. The scheme works, and Mrs. Newlywed is kept on the run between caring for her husband and tending the baby, until finally, when Mr. Newlywed develops symptoms of mania, she takes the doctor's advice and returns the child to its mother, whereas Newlywed gets well very quickly.

THE SHABBIES (Special—Two parts—Oct. 30).—The cast: Lillian Walker, Karin Norman, Paul Kelly, Louise Beaudet, Evart Overton, Billie Billings.

The Jones family, known as "The Shabbies," once in better circumstances, live in a cheap rooming house and cook their meals on the gas jet. They are a happy-go-lucky lot, and when, by mistake, they receive an invitation to Mrs. Van De Water's ball, intended for Phillip Jones, a young millionaire, who, tired of being chased by ambitious mammas and anxious to see the other side of life, had taken a room next door to them, think Mrs. Van De Water must be a forgotten friend of their "better days." They utilize the lace curtains and piano cover to make ball dresses, while Margaret's dress coat makes a passable "dress suit" for Dick. Phillip meets Margaret, learns of their plans and, taking a liking to the girl, decides to help them out if possible. All go to the ball and make a great hit in their improvised costumes, but Phillip has to borrow some of the hall decorations to save the situation later, as the weird costumes begin to come apart. After a great deal of fun and embarrassment a joyous ending is provided by the marriage of Margaret and Phillip.

## GEORGE KLEINE.

WILFUL PEGGY (Special—Two Parts—Oct. 11).—The cast: Miss Ethel Grandin, Victor De-Linsky, Graham Velsey and Richard Carlyle.

Upon the death of his brother, James Wilbur is appointed guardian of his daughter, Peggy. Being the only child, it had been her father's one thought to insure her future happiness, accordingly, a younug man named William Bronson, found favor in his estimation. His last wish was when Peggy should arrive at a marriageable age she would marry William Bronson. The uncle also approved of her father's choice. At the boarding school which she attended, Peggy, used to having her own way, is continually creating disorder and disturbing the discipline of the classes. Prank after prank follow in rapid succession, until finally her uncle is requested to take her out of the school.

At home, Peggy refuses the attentions of William Bronson, preferring to make her own choice. So her uncle, with the object of "settling" Peggy in life, decrees that he will announce her engagement to William Bronson at her forthcoming birthday party. To avoid the dreaded engagement, Peggy informs her uncle that she is betrothed to "Mr. Stokes," and shows a photograph on the back of which she had one of her young men friends write, "To darling Peggy." This convinces the uncle that she is in earnest and he is furious. At her party, Richard Carson, a very much "wanted" crook, makes an entry and is almost successful in getting away with some "souvenirs" of the celebration when Peggy comes upon him unexpectedly and by a clever ruse commands him to "throw up your hands!". Taken unawares, the thief obeys and, turning around, so frightens Peggy that she drops the improvised weapon, for he is no other than the man whose photograph she has used to put off the hateful engagement to Bronson. At this moment Bronson enters and recognizes Carson as the notorious thief, calls the police and they take charge of Peggy's late fiance.

Despite her wilfulness, Peggy has long since experienced a change of heart so far as young Bronson is concerned and her engagement is duly announced as her uncle intended.

## BIOGRAPH.

ARLINE'S CHAUFFEUR (Oct. 25).—The east: Isabel Rea, Jack Mulhall, W. J. Butler and W. C. Robinson.

Disowned by his father because of his wild oats, the young man is forced to earn his living. He is unsuccessful in his search for work. His father calls on a banker with some valuable papers, and as the transaction is a large one, there is an unusual amount of money in the house. Two crooks, aware of this, plan to enter the house. The banker's daughter, on an errand of mercy among the poor, is deserted by a drunken chauffeur, and rescued from her predicament by the young man, who chances to pass by. So well does he acquit himself that he is given regular employment as chauffeur. The crooks trap the girl in a slum lodging, steal her keys and enter the house, where they bind her father and rob him. The chauffeur, suspicious, learns what is happening, summons the police, and then rescues the girl at the risk of his life. Reconciliation with his father follows, and the love affair which has been progressing comes to a romantic climax.

A MYSTERY OF THE MOUNTAINS cial—Two Parts—Oct. 26).—The cast: Ivan Christy, Mary Malatesta, Jack Drumeir, Jos. McDermott, Kate Bruce, Sidney D'Albrook and James Furey.

The mountaineer and his daughter are in dire poverty because they cannot collect money which is withheld by their wealthy relatives. The old man determines to visit his cousin again and ask for the money. Admitted to his cousin's presence, he asks for his money and meets with an indignant refusal. Hot words follow, and he is ejected from the house by the butler. On his way home he thinks of other arguments which may influence his cousin, and returns to make a final appeal. Entering the room, this time unannounced, he finds his cousin dead. The butler enters and accuses him of murder, and he is taken to the calaboose.

On the same day two revenue officers capture a young moonshiner who has been active for some time, and destroy his still. The mountaineer and the moonshiner meet in the calaboose, and the former confides his woes to the young man. Late that night the daring mountain girl approaches the lock-up and passes a file through the bars to her father, who cuts his way out while the moonshiner sleeps. When his escape is discovered, the guard, in an effort to redeem his negligence, offers to search the hills for him. But the sheriff knows how small is the chance of success, and offers temporary liberty to the moonshiner if he will help hunt the fugitive. The young man, whose mother is critically all, jumps at the offer. He locates the mountaineer in hiding with his daughter, and for the girl's sake is tempted to go back on his promise.

Temporizing, he goes first to see his mother, finds her worse and rushes to call the doctor. But the doctor is away on a hurry call. Following his trail, the moonshiner reaches a prospector's cabin, where he finds the doctor attending a man who was found that morning in the hills, wildly insane. Dying, the butler confesses the murder for which the mountaineer was arrested. The moonshiner hastens to the mountaineer with the good news. The girl realizes that he has broken his parole for her sake, and as she thanks him the light in her eyes is more than gratitude.

HARVEST (Special—Three Parts—Oct. 27).—The cast: Franklin Ritchie, Gretchen Hartman, Louise Vale, Jack Drumeir, Herbert Barrington, Charles H. Mailes, Jack Mulhall and Vola Smith.

Niel Musgrave plans to elope with Mrs. Vane, but his uncle, Sir Athony, threatens to disinherit him; and he goes away with the promise that when she is free he will marry her. In the north of England he meets Brenda, daughter of the Reverend Mr. Marston, and falls in love with her. The old clergyman dies suddenly, and Noel, who dares not marry Brenda openly in defiance of his uncle, takes her to Withiel, on the Scotch side of the border, where, in the presence of her retainer, Hamish, and another witness, they are married according to the Scotch law.

Five years later, Colonel Tressider, Sir Anthony's bosom friend, is on a hunting trip through the North of England when he meets Noel and informs him that his uncle has died, leaving him fortune and title. Moreover, Amy Vane is free to marry him. Noel, tired of Brenda, is persuaded by Tressider to forsake her, inasmuch as Withiel is not on the Scotch side of the border and they are not legally married. Brenda takes their child, Roy, and departs, warning Noel that he who sows shall reap the harvest. Noel marries Amy Vane.

Fifteen years later she dies, and her daughter, Lettice, meets Roy, now a fledgling artist under the assumed name of Mitchell. Noel learns that Roy is his son. Brenda makes Roy swear to obey her blindly, then tells him that he can never marry Lettice. She scorns Noel's plea for forgiveness, even when he tells her that Tressider had been in error about the legality of their marriage. But in the end her pride is broken, and she obeys the dictates of her heart, finding happiness again with Noel and the young lovers.

A TRICK OF FATE (Oct. 28).—The cast: Charles Perley, Augusta Anderson, Hector V. Sarno.

Far from civilization, the prospector and his wife live in a log cabin. One day the man discovers a rich pocket of gold, and declares that the treasure of the hills is his alone. In the midst of his boast a shot is heard. Husband and wife regard each other in fear; their solitude is invaded. Again a shot, this time followed by a cry. The call of a fellow-creature in distress lulls their fears; the man goes forth and returns with a wandering stranger who has hurt his leg. While the wound heals, daily intercourse with the stranger disarms the prospector's suspicion, but the woman still mistrusts the invader of their solitude. Her fears are realized. Without warning the stranger hurls himself upon his benefactor and kills him for his gold, then subdues the woman, who strives to kill him.

Crazed with grief, she plots to get him at her mercy. With a woman's cunning she panders to him, entices him with drink until he falls into a stupor, then binds him to the chair with wet rawhide. The clutch of the contracting thongs arouses him. Vainly he struggles to free himself, and at last shuts his eyes to keep out the sight of the mocking face. But he cannot shut his ears, and hour after hour, until death releases him, he hears the woman's taunt: "Can this gold save you now?"

THE COMING OF ANGELO (Oct. 29—Biograph Reissue, No. 21).—The cast: Blanche Sweet, Jenny Lee, Walter Miller, Charles H. Mailes, Robert Harron and W. C. Robinson.

Young Theresa is favored in the love of Guido, leader of the colony. The day of the wedding is set when the youthful Angelo arrives from overseas. He meets Theresa, and for the first time love enters the girl's life. But she remembers her vows to Guido, and shuns Angelo until love proves too strong for her. Guido has been made the recipient of a fearful trust by some conspirators who need a hiding place for their bomb. When he becomes aware of Theresa's love for Angelo, he deems life empty and prepares to die.

A death feast is spread in his cabin and the fuse of the bomb connected with an electric circuit operated by an alarm clock. But in the midst of these preparations Guido reflects: "Why should I die for his happiness?"—and a great wave of hatred sweeps over him. He inveigles Angelo to the cabin, pretending to wish him joy in a wedding feast, and locks him in with the bomb. But Theresa, fearing Guido's vengeful spirit, comes on the scene and, after a struggle with the man who is not worthy of her love, rescues her lover just as the bomb explodes and hurls Guido into eternity.

THE SHERIFF'S TRAP (Oct. 30).—The cast: Isabel Rea, Jack Mulhall and Hector V. Sarno.

**No. 6A MACHINE OFFERING OF GREATEST VALUE**
2—No. 6A **complete** with loop setters, 110 A. C. or D. C. **motors**, motor drives, speed controllers, etc., $186.00 each, **same machines** equipped with 220 motors A. C. or D. C., $190.00 each.
3—No. 6A complete with motor drives, motors, speed controllers, etc. 110 or 220 A. C. or D. C. (no Loop Setter), $180.00 each.
2—No. 6A with loop setters complete with lenses, $145.00 each.
2—No. 6A complete with lenses to suit, $138.00 each.
2—No. 6 complete machines ready to operate, $115.00 each.
3—No. 5 complete machines with lenses, etc., $75.00 each.
All of the above machines are slightly used, but guaranteed good as new. All machines with motors are equipped with 2-60 ampere switches and double switch box. Will ship privilege of examination on receipt of $25.00 cash, C. O. D. for balance. Will refund your money less transportation charges in full if not satisfied with purchase.
**This must surely appeal to you.**
All orders for above received subject to prior sale.
**THE STERN MANUFACTURING COMPANY, 109 N. 10th St., Philadelphia, Pa.**

The young son of the widow who owns the ranch is approached by representatives of the railroad, who seek a right of way across the property. The boy refuses their offers, and the railroad men seek the aid of the ranch foreman. The latter, by misrepresentation, beguiles the boy's mother into signing a document, but the railroad men tell him the boy's signature must also be obtained. Meeting the boy in town, the foreman attempts to obtain his signature to the deed, but fails. A quarrel ensues, and as the foreman attacks him with a heavy bottle the boy, in self defense, fires. The foreman falls, and the boy makes his escape.

A posse is quickly formed and sent in pursuit of him. He reaches the schoolhouse, where he sees the school teacher's horse tethered beside the door. In his need he urges the girl to lend him her house, and she consents. When the posse arrives in search of him, the girl denies having seen him. But an unruly pupil, with a grudge against the teacher for having punished him, tells the sheriff what he knows; and when the boy returns with the horse, as he has promised, the posse is waiting for him. At that moment, however, a messenger rides up and hands the sheriff a note which reads: "Jackson died of heart failure. No sign of bullet wound on him."

## SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 79 (Oct. 4).

San Francisco.—Supply ship arriving from Honolulu bears bodies of members of crew of undersea craft F-4 that sunk during maneuvers.

Boston.—The Hub's fire department demonstrates new automobile engines and ladder trucks for members of New York Civic Club. Boston fire boats give a special exhibition.

San Francisco.—Six "Queens" from Butte County distribute ten thousand pennies to lads who follow special celebration at Panama Pacific International Exposition.

Shorncliffe Camp, England.—Princess Alexander of Teck, wife of Governor General Designate of Canada, inspects Canadian troops about to start for lines in France.

Belgian Base Near Havre, France.—Belgian recruits for cavalry are given special instructions in horsemanship. They are said to equal the famous Cossacks.

Paris, France.—M. Gilbert, famous French airman, who was made prisoner, while bombarding Zeppelin sheds, returns to Paris, but is ordered to Switzerland, because after escape to that country he gave his parole.

New York.—Columbia squad is given strenuous workout by coaches in gridiron practice.

New York.—Mrs. Murphy and her family of hippos, members of New York's Central Park elite, have returned from summer home to winter quarters.

Princeton, N. J.—President Wilson journeys from Washington to take part in election of candidates for state and county offices.

New York.—National guard is mobilized at Van Courtlandt Park for mimic war and are reviewed by Governor Whitman. The maneuvers train the soldiers for efficient field practice.

---

HEARST-SELIG NEWS PICTORIAL, NO. 80 (Oct. 7).

Washington.—Mounted on gun carriages and escorted by troops, victims of F-4, which sank in Honolulu harbor, are borne to Arlington National Cemetery.

Los Angeles.—Ostriches are hitched to light runabouts and put on race course at large ostrich farm.

Canyon City, Colo.—State dedicates 20-mile highway cut out of solid rock by convict labor, which took three years to build.

Ardmore, Okla.—Tank car explodes and tears down buildings and starts fire that leaves blocks of wreckage in heart of city.

New York.—Latest fashions designed by Lucile, Lady Duff-Gordon, especially for the Hearst-Selig News Pictorial.

Baseball stars of two leagues start struggle for world's championship flag.

Near London.—Imported mules which were condemned because of bad tempers are broken on farm of a former circus proprietor.

Moseley, England.—Convalescent soldiers of the British Army are entertained by expert swimmers and divers on the Thames river.

San Francisco.—Harry K. Thaw, with his mother, Mrs. Mary Copely Thaw, and her niece, pose in front of building at Panama-Pacific grounds.

Washington.—Civil war veterans trudge over same route of the famous "march past" at close of civil war with shot-tattered remnants of Union battle flags and are escorted by regulars. Commander Palmer is greeted by comrades.

---

THE BRAVE DESERVE THE FAIR (Special—Two Parts—Oct. 18).—Tom Martin and Leo Binnis arrive in a small mining town. Andy Johnson, his wife and daughter, Vicky, are also seeking a western home. Jim Brown, a cattleman, poisons the water holes to kill off the wild horses that are eating the range bare, and Johnson and his wife drink from the water hole and die. Vicky, upon returning from a hunt, finds her parents dead.

Tom and Leo, wandering in the hills, become lost. They are almost exhausted when Tom sees Johnson's wagon in the distance. He also sees the poisonous water hole. He fills a tin cup with the water, raises it to his lips, but Vicky, who has seen Tom and realizes his danger, grabs a rifle and shoots the cup from Tom's hand just as he is about to drink.

Later Tom, Leo and Vicky arive at the small mining town. Tom and Leo assist Vicky to engage in the restaurant business. The boys pan out a snug sum from the creek. Vicky by this time discovers that she loves both the boys, and after much thought, decides to try them out to see which one likes her best. Vicky sees a physician and tells him to explain to the boys that she has been injured in a stage coach wreck; that she was thrown out and is disfigured for life.

The doctor tells Tom and Leo the story. Both are horror-stricken. Tom sorry and starts off to see Vickey, while Leo shows that he could not love her now. Vicky, from a window, sees Tom approaching, and when he walks into the room Vicky greets him in good health. She then tells him the method she employed to find out which of the boys loved her best. Leo, in the meantime, leaves the town to seek his fortune elsewhere, while Tom is happy planning with Vicky for their future.

---

THE STAGECOACH GUARD (Oct. 19).—When the stagecoach is about to pull out on its daily trip, Jack, the driver, finally locates Tom, the coach guard, in a saloon where a fight is in progress and Jack helps Tom whip several of the cowboys. One of the cowboys vows revenge and plots to hold up the stagecoach.

Four passengers are in the coach on its return, including a good looking young lady named Vicky, with whom Tom immediately falls in love. When half way on their journey, Tom spies the outlaw cowboys in the distance. The stage gets by the outlaws, but one of the wheel horses is killed. The stage goes on with the three horses. After a desperate fight, Tom shoots and kills two of the outlaws while the rest disperse.

Tom and Jack, the coach driver, meet Vicky and her aunt, and the four take a stroll. While Jack and the aunt are engaged in conversation, Tom makes love to Vicky. Despite the objections of the aunt, Vicky shows that she admires the dashing coach guard, who had saved her from the outlaws.

---

IN LEOPARD LAND (Jungle Zoo Subject—Oct. 23).—John Leiber, his wife and Fritzi, their child, are happy in their jungle home. John goes hunting, and Johanna, his wife, goes for water, while Fritzi is left home alone. John, in the jungle, discovers that he has left his cartridge belt at home and has no ammunition. Johanna, discovering the belt, decides to take it to John. John is attacked by a ferocious leopard and endeavors to beat the animal off with his rifle. His wife hears his cries for help and with a revolver aims and fires at the leopard, frightening it away.

The leopard, driven from the jungle, approaches John's home. Fritzi sees the animal and bars the door just in time. John and his wife finally arrive home. Johanna, alarmed at John's wounds, goes to the settlement for a doctor, riding an elephant for that purpose. After an exciting experience with another leopard, the wife returns with the physician in time to save her husband's life. Thereafter the elephant is a pet of the Leiber family and is most popular with little Fritzi.

---

## ESSANAY.

INHERITANCE (Special—Three Parts—Oct. 18).—The cast: Bryant Washburn, Ruth Stonehouse, Sydney Ainsworth, Florence Oberle and John H. Cossar.

Through the dissipation of her grandfather, who loses the family fortune, Alice Ross is forced to accept a position as a cashier in a restaurant. She resents an insult by a fashionable young woman and is discharged. She attracts the attention of the young woman's escort, James Everett, however, and he hunts her up. They become infatuated and are married.

Everett's mother is in ill health and the family physician tells the son he must not make known his marriage to her. The mother is forced to go abroad for her health and her son accompanies her, leaving his wife behind. William Maxwell, posing as Everett's friend, forces his attentions on Alice. He convinces her that Everett no longer cares for her. Maxwell's fiancee, Annette Revere, follows him to the girl's house, where she flies into a jealous rage and shoots him. She flees and Alice is arrested for the murder.

Everett, hearing of his wife's arrest, rushes home and arrives just when she is convicted.

MAKE YOUR OWN CURRENT WITH A
**Brush Electric Lighting Set**
Send for 125 page catalogue with very complete information about electrical matters
THE CHAS. A. STRELINGER CO.
Box MP-2, Detroit, Mich., U. S. A.

**Developing and Printing**
References: Chicago Speedway Pictures, Sarah Bernhardt at Home, etc. Prompt guaranteed work. Expert camera men furnished. Best tinting and toning.
ADVANCE MOTION PICTURE COMPANY
People's Gas Building, Chicago

Get acquainted with the
ERBOGRAPH WAY
of Developing and Printing
ERBOGRAPH COMPANY
203-11 West 146th St., New York City

**First Class Features**
Being booked in
IOWA, INDIANA, ILLINOIS, WISCONSIN, MICHIGAN and MISSOURI
Apply
**Central Film Company**
110 South State St. CHICAGO

FOR the best music obtainable for motion pictures find out about the new
**SEEBURG-MOTION-PICTURE-PLAYER**
Manufactured by
J. P. SEEBURG PIANO CO.
Republic Bldg., 209 S. State St., CHICAGO

**TYPE W FLAME ARC**
Powerful LAMPS Economical
For brilliantly illuminating the outside of your theatre
General Electric Company
4987 General Office, Schenectady, N. Y.

MINA COMEDIES Thousand Foot Laughs
BOOK THEM EVERY THURSDAY FROM THE GENERAL FILM EXCHANGES

Alice collapses. Annette, overcome with remorse, confesses. But when friends rush to Alice's bedside to tell her she is free, they find her dead from the shock.

THE OUTER EDGE (Special—Three Parts—Oct. 19).—The cast: Henry B. Walthall, Warda Howard, Sydney Ainsworth, Charles J. Stine, Jack Meredith and Thomas Commerford.

A physician is dragged down to the depths by the drug habit, losing position and wealth. After pawning every available possession except a revolver to satisfy his craving for the drug, he returns to his cheap lodging house to end his life.

Half stupefied, he gets into the wrong room, where he finds a woman and daughter almost starved. He takes his revolver and pawns it to buy food for them. His own act of kindness gives him a new view of life and he struggles to break his habit. Many times he almost falls again, but is aided by a nurse whom he had known years before. Finally he throws off the yoke altogether and wins back to manhood and the love of a woman.

THE FABLE OF THE SORROWS OF THE UNEMPLOYED AND THE DANGER OF CHANGING FROM BILL TO HAROLD (Oct. 2).—The cast: Frank Wade, De Wess Seewir and Alice Edwards.

In a certain western town, an early settler had cabbaged all the corner lots and main street frontage. His son, William H., married Leonora—who was of nice family, though they owed money. After "Old Badger" Jimpson had changed his address to "Over There," the large end of the Scads went to William H. and he changed his name to "W. Harold." Harold began to find $100 bills in his clothes when he was looking for a card. This vexed him so he invested in bonds. The next year they threw up a shack with onyx foundation, overlooking the sea. Leonora gave a few dog parties and one for a prince, but these gayeties petered out. At last, becoming desperate, she fell in love with her husband, which gave rise to much scandal, and they had to go abroad to live it down. Moral: Beware of government bonds.

WHEN SNAKEVILLE STRUCK OIL (Oct. 21).—The cast: Harry Todd, Victor Potel, Robert McKenzie and Margaret Joslin.

Simon Slick arrives in Snakeville and buys up all the choice lots in town. That night he and his accomplices attach a hose to a tank car and pipe gasoline to one of his newly acquired lots. Next morning the inhabitants of Snakeville read of how Simon Slick had discovered oil in their town and a mad rush is made to buy up real estate. About this time Slippery Slim discovers the hose and exposes the land sharp. Simon Slick flees, with the entire population of Snakeville in pursuit. He takes refuge in the tank car, Slippery Slim drops a match into the oil tank and Mr. Slick finds himself far out of reach of his pursuers.

THE SPIDER (Special—Two Parts—Oct. 23).—The cast: John A. Lorenz, Ruth Stonehouse and Hugh E. Thompson.

Ruth Arlison, a country girl, is employed as a clerk in a city department store. Each night after work she is met at the door by John Buckland, a chap from her home town, who loves her devotedly. They always have dinner together at a cheap cafe, but Ruth longs for the better things in life. Hartford Medhall, a wealthy old bachelor, sees her one day and persuades her to take dinner with him. John hears of this and suspects the object of Medhall's attentions. A few nights later he follows the pair to the bachelor's apartment and gains entrance. John makes a lunge for Medhall, who begs for mercy. He then makes known to the innocent Ruth the trap that has been set for her.

### MINA.

ALONE IN THE CITY OF SIGHS AND TEARS (Oct. 14).—Russ is Rena's lover in the good old fashioned country way when along comes the villain, Harry Fischer, a sleek city chap, and lures her away to the great city of sighs and tears with a promise of marriage.

Sad is Russ' lot when, after the departure of his beloved, he discovers a tragic letter to the villain from his city friends that they were in urgent need of a blonde. The plot thickens. Russ and old Si, the girl's father, follow in hot pursuit to the great city of s. and t. Finding themselves out of place, the two rubes take a speed cocktail. Ever drink one? See what happens.

BEACHED AND BLEACHED (Oct. 21.—The new stenographer is right there when it comes to class. Nor does this escape the notice of her boss. He showers attentions upon her and asks her out to the beach with him the following Sunday. She accepts.

Sunday comes. He calls for her. She is delighted to go with him. It is perfect day for Mr. Boss. She enters into the spirit of everything and he has things all his own way. She even ignores the glances of other men and when a certain one gets too fresh, the fresh one takes a beating at the hands of the boss.

But then the boss wakes up. It was only a dream. When Sunday really does come around and he takes her to the beach—oh, what a difference! Nobody loves a fat old boss.

## Universal Film Mfg. Co.

### BISON.

A FIGHT TO A FINISH (Three Parts—Oct. 23)—The cast: Marie Walcamp, C. E. Horn, Mr. Cummings, Kingsley Benedict, Fred Church.

Helen holds down the day "trick," and her brother Tom is night operator at Bells. Both live with their widowed mother and are the only support she has. Helen and her mother are both worried over the fact that Tom has been running around with one Cummings, who is known as a disreputable character. In an effort to work on the better side of Cummings, Helen begins to treat him kindly, frequently inviting him to go home with Tom for supper. Cummings thinks the girl is "falling for him," and tries to caress her, but is repulsed. Some of the townspeople see Helen and Cummings together and complain to the agent. Helen refuses to explain, and as a result the agent is compelled to have her transferred to another town as the patrons are complaining. Before leaving she exacts a promise from her brother to care for their mother.

One night a few days later, Tom is idly listening to the chatter of the instruments, when he hears a message going to the agent at Station 129, telling of a valuable package on train No. 9, and makes a note of the message, later showing it to Cummings, and his pal, Harwood. The two decide to hold up the express car, and, after a short argument, force Tom to agree to help them. Tom does. They tie the agent up and Tom fakes a message, ordering the regular express messenger to return to the division, while a substitute is to take his place. The substitute is Cummings and after the train starts, they hold up the assistant and succeed in robbing the safe.

Meanwhile the agent has succeeded in sending a message telling of the hold-up and Helen gets the message just as No. 9 is passing her station. She follows in a gasoline car and overtakes the train. Just as she leaps for the engine, the two crooks see her, and as the train begins to stop, they leap out, dragging Tom with them and succeed in getting away on the motor car. The motor car is followed by the train and the crooks throw Tom on the track to hinder pursuit. Helen manages to rescue him by a daring feat from the cowcatcher. The crooks succeed in getting away. Helen and Tom accompany the train into the terminal and she goes up to the dispatcher's office to report. Helen is given a two-weeks' lay-off to recuperate and later manages to find the hiding place of Cummings and Harwood. In her anxiety to see what they are doing, she is captured and tied up, but manages to escape and puts a policeman on the trail. The two bandits are captured, the loot recovered and as a memento of her brave work, Helen's brother is given a chance to redeem himself.

### L-KO.

ROOM AND BOARD—DOLLAR AND A HALF (Two Parts—Oct. 20).—The cast: Billie Ritchie, Alice Howell, Henry Bergman, Louise Orth.

The star boarder took up more of the wife's attention than anybody else on the place. The husband couldn't stand this and he wrote a note to his wife telling her she would find his body at the bottom of the lake. He thought this was going to make her feel bad, but it didn't.

Instead it made her feel very good and she celebrated by flirting with the star boarder. Meanwhile husband was about to throw himself to the fishes when a strange influence made him walk across the water and into Madame La Rue's, the Mystic of the East. He got a job there as assistant spook and everything went all right until wifey and the star boarder happened to take a look into the future. They got more than one look and also saw things that were not pleasant. Hubby was in the spook closet and impersonated a spirit so thoroughly that everyone thought they were in—well, not in heaven. The star boarder lost his new friend, the husband got back his wife, and the cops copped some other parties. This is the last time husband ever committed suicide.

POOR BUT DISHONEST (Oct. 24).—The cast: Dick Smith, Peggy Pearce, Hank Mann.

Hank was just an apprentice boy in the brick yard, but he was ambitious and tried to make a hit with the Magnate's daughter. The foreman, however, also liked her, and Hank didn't have much of a chance until her car ran away and Hank got in the way of the car and stopped it involuntarily.

In gratitude the Magnate made him foreman over his vast brick pressery. Hank right away tried to fire the foreman, but several unforseen events happened which Hank wasn't looking for. One was a husky individual who took exception to Hank's being on the lot when he wasn't in good standing with the bricklayers' union.

Also a dynamite house got in the way while Hank was hot-footing it and he had to enter it, although it was very much against his will. He fell in just as the dynamite was about to explode. The foreman and brick maker also entered when they didn't want to, at all, the dynamite exploded unexpectedly. When last seen they were all three going south by east at a very rapid rate.

### REX.

LON OF LONE MOUNTAIN (Oct. 19).—The cast: Arthur Shirley, Lon Chaney, George Barrell, Marcia Moore.

A new schoolmaster has arrived in the mountain community where Melissa lives with her stern stepfather, Dan Hadley. She has a suitor, Lon Moore, who, although himself somewhat cruel, is nevertheless appalled by the beatings which Melissa receives from her stepfather. The schoolmaster becomes very popular with the women of the community and they watch his goings and comings with fond and coquettish glances.

The schoolteacher acts as protector to Melissa upon more than one occasion and finally induces her to come to school, an invitation which she is more than willing to accept. Lon views this with jealousy, which is easily fanned into a frenzy by the other mountaineers who have decided that something must be done to drive the schoolmaster from their midst, owing to the disturbance among their women folk regarding him. Lon, however, learns the man's true worth, and when a later attempt is made upon his life, he endeavors to shield the schoolmaster and in doing so is himself injured. It is thus that Melissa comes to know Lon's real love for her, and she finds happiness in his arms, grateful that he has been instrumental in saving her friend, the schoolmaster, from injury.

### NESTOR.

A ONE-CYLINDER COURTSHIP (Oct. 18).—The cast: Billie Rhodes, Ray Gallagher, Neal Burns, Stella Adams, Harry Rattenberry.

The girl has been spending a happy vacation in the city, and her return is the occasion of much joy to her parents. Ray, her beau, also looks forward to her return. But Billie, while in the city, has brushed against "higher culture," and Ray grates on her sensitive nature. Ray tries his best to win back the love of the girl, but she resists all his advances and tells him that in the city everybody rides around in autos. Ray has the courage of his convictions and, scraping together all available funds, he goes to the city and buys the best bargain he can for the money, but the machine is erratic. Sometimes it goes like the wind,

MINA COMEDIES
COMEDY PACE SETTERS
BOOK THEM EVERY THURSDAY FROM THE GENERAL FILM EXCHANGES

and then suddenly stalls, but finally Ray arrives home safely.

In the city Billie has met Neal and they have enjoyed several evenings together, so when she receives a letter from him stating if convenient he would be glad to spend Sunday with her, she is delighted and tells her parents of the city man. They do not like the city man any too much, as they are prejudiced against his kind and do all they can to help Ray's suit along. Ray arrives in the one cylinder machine to take Billie out, and she, in a moment of fun, dresses in overalls, with the statement they may have to get out and get under. They do. While tinkering with the machine, Neal comes by in his "big six," and Billie, recognizing him, stops him. She gets in with Neal and they start to tow Ray back home, but he is dropped when near home and they never miss him.

Neal does not make a good impression on the old folks, but, nevertheless, he proves so attractive to Billie that she promises to elope with him later. Ray gets possession of the note and determines to checkmate the city "feller." Hiding nearby, he sees Neal go for the minister, and, rushing up, he takes the girl and sets out in the car. Neal chases them, but in vain, and they finally arrive where there is another minister. Ray insists upon the girl marrying him, and she, struck by the "speed" he has shown in the getaway, finally promises. When Neal comes up puffing and blowing to take her away, she tells him she has changed her mind.

ALMOST A KNOCKOUT (Oct. 22).—The cast: Eddie Lyons, Jane Waller, Lee Moran.

Newlywed arrives home one morning near daybreak in a sad state of intoxication. He attempts to slip in the house without arousing his wife, but he makes quite a noise and wifie comes in to see what the commotion is. She postpones her lecture to him until breakfast, when, presumably, he will be in a more intelligent state. Breakfast turns out to be a pretty warm affair for hubby. Wifie's expostulations are so vehement that he promises to hook onto the water wagon and come home every night early.

Hubby fully intends to live up to his resolution, but late in the day he meets his chum, Frank Marion, with whom he makes an appointment to meet in a cafe that night. At home hubby telephones his friend while wifie is in the kitchen, but she returns to hear him say, "I will meet you at the Little Cafe, Marion." She calls Newlywed down, but he insists it is all right and later sets out for the cafe. Wifie is determined to know all about her husband's friends, so decides to go to the cafe to watch him. Knowing that a woman will not be allowed in the cafe without an escort, she persuades the janitor to take her, and because he has no suitable clothes, she lends him a pair of her husband's pants and a coat. The janitor leaves, and after getting into the new clothes, returns to Mrs. Newlywed's room, where she is ready for him. But she notices he is not dressed properly and takes him into her bedroom to fix him up.

Hubby and his friend have arrived at the fight ring, but just as everybody is anticipating a big fight, the police come in and close the place. They are forced to leave, and the chum wants him to come out for a "time," but hubby is repentant for his treatment of his wife and refuses, setting out for home instead. Wife suddenly hears a noise and investigating finds her husband unexpectedly returning. She wildly tells the janitor to hide and goes to hubby to prevent him coming to the bedroom. Wifie is quite a strategist and manages to maneuver hubby around for a while. but finally the frightened janitor makes a noise and the fight starts. Hubby chases the janitor down the dumbwaiter and sees his own clothes on the man. Wifie hurries downstairs to help the poor janitor escape, and just as hubby comes down the dubmwaiter, he sees his wife enter the janitor's room. Then hubby starts shooting, but finally wifie is able to explain everything satisfactorily, and hubby agrees that he, too. has been to blame, and promises to be good in the future.

## POWERS.

A PURE GOLD PARTNER (Oct. 23).—The cast: Sydney Ayres, Van Duke Sheldon, Doris Pawn, Val Paul, Albert MacQuarrie.

Ray and his partner, Jack, seeking gold in the Canadian Rockies, are disheartened over their lack of success. Across the border lives Ray's sister, Janice, with her grandfather, and as every letter from Ray is filled with praise of his best pal, she writes Ray a letter stating that she is sending a photo of herself and expressing the wish to meet the man of whom her brother thinks so much. Pete Reeves, a ne'er-do-well miner, borrows from the pals on every occasion.

As the partners are crossing a stream one day on their way home, Ray slips and falls. In righting himself, he finds traces of gold. While they are rejoicing over their find, Grey Dog, an Indian, whom the boys have befriended many times and who sometimes carries mail, arrives on the scene and delivers the letter of Janice to Ray. Ray reads the letter and shows the photo to Jack. Pete wanders around and sees the boys' lucky find, which he plots to secure for his own use.

The partners' elation is short-lived, for Ray soon falls a victim to the dread mountain sickness and, in spite of all of Jack's efforts, dies. Before dying he pencils a note leaving his share in Jack's trust for Janice. Reeves sneaks in and gets the paper. Jack decides to take the gold to town and send the girl's share to her. Accompanied by the Indian, he leaves. Pete follows him in an endeavor to steal the gold, shoots Jack, who falls over a cliff. He is only wounded, however, and the Indian, who escaped with the gold, joins him later. He orders the Indian to take the gold to the city, send half to Janice and deposit the other half for him, while he follows Reeves.

Janice, who has become worried over Ray, persuades her grandfather to take her to him and they arrive at the deserted camp just as Reeves, too, returns. At first Janice thinks Reeves is Jack, although she mistrusts his face. Her distrust grows and she and her grandfather leave. Reeves insists upon accompanying them, and forces the old man to get off and walk, while Reeves rides his horse. They stop in a clearing in the woods. Reeves forces his attentions upon the girl, knocking the old man down when he tries to interfere.

Jack returns to the camp and sees a shawl which the girl has left. He sets out on their trail and arrives just as Reeves is forcing his attentions on the girl. Both men fire and Pete drops with a wounded wrist. He accuses Jack of stealing the gold and the girl is about to leave, believing that both men are thieves, when the Indian arrives with the receipt. Jack then explains about Ray's death and comforts the girl in her bereavement. The Indian and Reeves are left alone and when the two young people turn away they see Reeves fall with the Indian's knife in his breast. He has at last paid the debt for many score misdeeds. Jack proves quite a comfort to the girl and as the story closes she begs his forgiveness for doubting him at first.

## GOLD SEAL.

THE FAIR GOD OF SUN ISLAND (Three Parts—Oct. 19).—The cast: Mr. Abbott, Barney Furey, "Daddy" Manley, Luella Maxime, Herbert Rawlinson and Miss Hamilton.

Captain Harding, grown rich by illegally collecting insurance on self-destroyed boats, decides to settle down and chooses a home near where Old Ben and his daughter, Alice, fisher-folk, live. Alice and Herbert, a young fisherman, are in love. Captain Harding has long had his covetous eyes on the girl and is awaiting an opportunity to get her in his power. Herbert is in his way, so one day while Anderson, his mate, and sharer of ill-gotten gains, is telling about the ship being short-handed, he sees a chance to be rid of Herbert.

Herbert is shanghaied and forced to work on the ship. There is much liquor aboard and the sailors indulge too freely and neglect the boat, which goes on the rocks. Herbert is cast upon the shore of the uninhabited island in an exhausted condition. Anderson escapes in an open boat, and is later picked up by a passing steamer. Months pass and Herbert ekes out a lonely living on the island. One day while washing in the waters of a creek he finds the sand full of gold.

Old Ben has begun to feel the ravages of time, and is in a precarious condition. Harding has tried every way possible to win the girl from him, but without avail. When her father falls ill he sees his chance, and when the doctor tells them the only thing that will save Old Ben is a costly operation, Harding agrees to pay for it. Anderson returns at this time and tells of the wreck of the ship and death of all aboard. Harding is forced to pretend he is glad to see Anderson, but wishes he had perished, too.

The natives of the South Sea Islands arrive at the island where Herbert lives (which contains the sacrificial stone of their religion), to make their annual sacrifice to the God of the Sun Island. They bring Aloona, a native girl, along as the sacrifice. She is tied to a rock and left, but Herbert sees her and comes to the rescue. With a companion, life on the island is not so bad, and Herbert takes out a large fortune in gold and keeps a constant lookout for passing ships. At last his signal is seen and a boat arrives to the rescue. He takes Aloona and the gold with him.

Anderson continually bleeds Harding for money and at last the latter's patience is exhausted. Words follow and Anderson is beaten off. Harding comes to Alice and takes her in his arms, telling her she must marry him. Alice is stunned but recognizes her duty to her father and willingly agrees. Harding, returning along the cliffs, is set upon by Anderson and in the ensuing fight both men fall over the cliff to their death in the water below. Herbert and Aloona arrive at Alice's home and she is told of his experiences. Aloona is gladly welcomed but sadly wanders away while they are engaged in lover's talk. Her heart reverts to her childhood gods. Securing a canoe, she sets out and the last seen of her is a silhouette far out on the ocean.

## IMP.

THE MEDDLER (Two Parts—Oct. 22).—The cast: Charles Ogle, Joseph Girard, Robert Whittier, Mary Moore and Clara Byers.

John Ogden and Adelaide Main are in love with each other. A mercenary father and a wealthy suitor come between them and the result is that Adelaide marries Edward Ward. Ward, however, is extremely dissipated and Adelaide soon realizes that her marriage was a mistake. Two years pass, and Ogden decides to leave for South Africa. Before he goes he receives permission from Adelaide to see her. After a pleasant evening's conversation, Ogden kisses Adelaide goodbye just as Ward, in an intoxicated condition, appears at the library door. Ogden steps out of the window onto the piazza and walks away. Ward looks stupidly about the library and then goes upstairs to bed.

Twenty years later Ogden returns to America with a fortune, and becomes a figure in the financial world. Adelaide died a few years after her unhappy marriage. One evening at the club, Ogden sees Ward passing through the room accompanied by his son, Frederick. Ogden becomes acquainted with Frederick and takes a great fancy to him. The older Ward, whose fortunes are at a low ebb, induces Ogden to take Frederick into his office, his object being to obtain inside information to further his son's own interests.

While at the theater one evening, Ogden sees Fred seated directly in front of him, apparently interested in Janet Morris, a singer. Ogden doesn't know that Janet comes of an excellent family, and that, owing to her father's death, she has supported her mother since she was sixteen years of age. Nor does he know that Fred and Janet have known each other since they were school children, and that Fred therefore was not being victimized through a silly infatuation for a stage favorite. Otherwise, he would not have meddled in their love affair to save Fred from going to perdition.

There is a great activity in a certain stock known as C. D. O. which is controlled by Ogden. The elder Ward tries to obtain inside information in regard to this stock from Fred, who, being loyal to his employer, declines to comply with his father's request. So Ward gets into Ogden's private office surreptitiously and finds there a scribbled order which reads, "Buy C. D. O. offered at market," but he doesn't see Ogden return to his office and add to the order the words, "when it touches 70 or below." Ward plunges on C. D. O. There is a terrible flurry in Wall Street when it becomes known that C. D. O. has passed a dividend. Ward has bought at 88 and the stock drops down to 74, and he is wiped out.

We next see Ward contemplating suicide. Fred, with a view of obtaining a raise in his salary, goes to Ogden's house. He informs his employer of his approaching marriage, but is told by Ogden that he is opposed to his marrying an actress. Meanwhile Ogden has written a note to Janet, asking her to come and see him

MINA COMEDIES GEE, THEY'RE FUNNY!
BOOK THEM EVERY THURSDAY FROM THE GENERAL FILM EXCHANGES

after the theater in regard to an important matter. At the theater Fred is shown the letter by the doorkeeper, who is acting under instructions from Janet, and he immediately takes a cab to his employer's house. Janet arrives at Ogden's house, and while seated in an anteroom the elder Ward enters, pistol in hand. Ward curses Ogden and tells him he has come to settle a score of long standing. Janet has crept up behind him, however, and prevents him from becoming a murderer. Fred bursts in the door and Ward is soon overcome, but Ogden bids him depart and sober up. Then Ogden realizes that he has acted the part of a meddling bungler. He takes Janet's hand and puts it in Fred's, with a firm resolve to make amends by furthering the interests of the happy lovers.

## UNIVERSAL SPECIAL FEATURE.

THE BROKEN COIN (Episode No. 18—"The Underground City"—Two Parts—Oct. 17).—Kitty is surrounded by natives who brandish their spears, while at the other end of the island Count Frederick is proclaimed a white god for killing a duck with his automatic, which he succeeded in saving. On a deserted part of the island, Roleaux, unconscious of the beach, comes to and starts in search of food and water. Two of the natives grab Kitty and bring her to their chief who orders the girl cast into his hut.

At the other end of the island, Frederick notices two natives that he has not seen before rush to the chief and start talking excitedly. Asking the chief what it is, he explains that a strange white creature has been discovered at the other end of the island. Frederick, hoping that it might be Kitty, explains to the chief about her, and asks for a few men to help him search the island for her. This the chief grants, and Frederick starts off with a goodly number of the natives as his escort. In the chief's hut Kitty is annoyed by the chief's attentions. Kitty refuses to accept them and he orders her made a sacrifice to the sacred fire.

On the day set for the fire sacrifice, hundreds of natives are bowing and praying at the fire as Kitty is led on. As they are about to throw her into the pit, a strange creature dressed in an old tattered sailor suit appears, and, grabbing Kitty from the natives' arms, mysteriously disappears. The natives, thinking it is the curse of the fire god, fall on their faces and pray, as Frederick and his men discover them. In the arms of the strange demented sailor, Kitty is carried through strange underground passageways, and brought into a weird place, where he shows her the hull of an old ship, bags of gold and a crater with flames shooting out at intervals. Back in the kingdom of Gretzhoffen, Sachio, feeling satisfied that Kitty and Roleaux are safe in America, continues his search for the other part of the charred paper. Disturbed in his search by the nearness of a guard, Sachio discontinues it for a while and joins the king and his intoxicated friends in the room above.

To return to Count Frederick and his band of natives: They demand of the chief the release of the white woman in their possession. Much frightened, the chief explains her strange disappearance. Disbelieving his story, the two chiefs get into an argument, which finally brings about a small-sized war and hand-to-hand conflict. Escaping from this, Frederick tries to search for Kitty, leaving the natives fighting among themselves. With the aid of one of the natives, Frederick succeeds in gaining an entrance to the hidden underground chambers. The old sailor, realizing some one is near and about to take Kitty from him, seizes her in his arms. As the footsteps grow nearer, the demented sailor takes her to the mouth of the crater, raises her above his head, and awaits the entrance of the intruders as the episode closes.

## BROADWAY UNIVERSAL FEATURE.

THE CAMPBELLS ARE COMING (Four Parts—Oct. 18).—The cast: Francis Ford, Grace Cunard, Mr. Denecke, Duke Worne, Harry Schumm, Lew Short.

On ascending the throne, after father's death, Nana Sahib is informed that the pension given his father during his rule by Queen Victoria of England is stopped, and he sends his agent, Azimooah, to see Queen Victoria and intercede for him. On arriving in England, Azimoah sees Queen Victoria, who refuses the petition on the grounds that Nana Sahib was only an adopted son of the former ruler. Azimoah, on his return trip to India, meets a little Scotch lassie, who is on her way to join her father, a missionary in India. Azimoah becomes infatuated with the lassie, but on his arrival loses track of her until Nana Sahib sees her and desires her for his harem.

The uprising breaks out in India against England. The treachery of the Sepoys, the brutality of Nana Sahib and his followers, the extreme cruelty exercised upon the women and children and the anguish and suffering of the English followed closely upon her arrival. During the rebellion the lassie and her father are taken prisoners and thrown into a fort. Nana Sahib sees her there and takes her by force to his palace and makes her the favorite of his harem, much against her will. She, realizing the usefulness of fighting him, pretends to like him and therefore is given her way in the palace. While he is out with his men, by a ruse, makes her escape and informs her father and the English colonel of the plans of Nana Sahib and his men. They are able, with her information, to make some headway against the Sepoys, but she is again captured by Nana and taken back to his palace.

When Campbell arrives to relieve Lucknow, with the lassie's sweetheart, who she had left in Scotland, Nana Sahib is taken prisoner, but escapes and returns to his palace to kill the lassie before her sweetheart can save her, but her sweetheart gets there before Nana and rescues her. Nana escapes, but is driven to the jungle, where he is left a prey to the wild beasts without food or drink. The lassie is reunited with her father and sweetheart and returns to Scotland with them—happy.

Perfect Developing and Printing

Your negative developed, printed, titled and shipped within TWELVE HOURS.

5c. per foot complete

Special price on quantity orders.

TITLES in any language.

6c. per foot

Cards Free—Tinting Free

Large Glass Studio for Rent or Lease

GUNBY BROS., Inc.

145 West 45th Street New York City

WE BUY, SELL AND EXCHANGE

SECOND-HAND MOVING PICTURE MACHINES AND FILMS

Write for Bargains

MONARCH FILM SERVICE

Department T. Memphis, Tennessee

Book our new 5-Reel Feature

"The Exposition's First Romance"

Peerless Film Exchange

Mallers Bldg. Chicago Family Theatre Bldg. Des Moines

MENGER & RING, Inc.

MANUFACTURERS OF

Poster and Lobby Display Frames

304-6 W. 42d St., NEW YORK

Phone Bryant 6621-22

For

POSTERS

Goes Lithographing Co

Chicago

NOW BOOKING

Is he CHARLES CHAPLIN?

Two Reels

General Feature Film Co.

313 Mallers Building, Chicago.

## UNIVERSAL.

ANIMATED WEEKLY, NO. 188 (Oct. 13).—

Autos Picture History.—Dazzling historical pageant is feature of Ak-Sar-Ben flower carnival.—Omaha, Neb.

Cyclone kills many. Wreckage left by devastating hurricane that swept Gulf cities and caused loss of over 600 people.—New Orleans, La. Subtitle: Improvised butcher shop.

Moving Picture Magnates.—Officers of Motion Picture Board of Trade of America gather for first meeting.—New York City.

Fire Fighters on Review.—"Smoke-eaters" show new and old styles of fire equipment.—Philadelphia, Pa. Subtitle: Hose demonstration.

Inventors Aid Nation.—Thomas Edison heads first meeting of United States scientists who plan to develop most efficient navy.—Washington, D. C. Subtitle: Secretary of the Navy Daniels and noted inventor.

Envoy Quits Country.—Constantin Dumba, Austria's recalled ambassador, and his wife leave United States for home.—New York City.

War Heroes' Reunion.—Members of famous Crocker Brigade meet after half century.—Des Moines, Iowa.

Astor Cup Race.—World's speediest auto racers flirt with death on new $2,000,000 motordrome.—Sheepshead Bay, N. Y. Subtitles: Off to the start. Eleven seconds to change tire. Animated cameraman takes a ride. Harry Grant (standing) who died from burns received while practicing for race. This picture was made a few hours prior to the fatal accident.

Safety First!—Ingenious device to prevent automobile killings.—New York City.

World's Series.—Philadelphia Nationals battle Boston Red Sox for 1915's premier baseball honors.—Philadelphia, Pa.

Cartoons.—By world famous caricaturist Hy. Mayer.

## Mutual Film Corp.

### NOVELTY.

YOU CAN'T BEAT IT (Oct. 20).—The cast: W. B. Parsons, Constance Talmadge, James O'Shea.

Bill Pike, recently married, hits his home town about seven in the evening, and immediately is seized by a bunch of his old cronies who drag him into a hotel to have a game of poker. He protests wildly and at last escapes long enough to phone Dill, his young wife, who is anxiously awaiting his return. "I've missed the 5.15," he wires. "Will be home on the 11 o'clock express tonight." Then Pike goes back to the game. At home, Mrs. Pike fidgets. A telegram arrives, telling her that her brother Steve will be there at 11.30. Steve expresses pleasure at the prospect of meeting Dill's husband. When the friends come out of the hotel, they are a trifle "lit up." A sleeping cabby

(*Continued on page* 674.)

MINA COMEDIES

Ha! Ha! You Simply Have To Laugh!

BOOK THEM EVERY THURSDAY FROM THE GENERAL FILM EXCHANGES

LEO. DEITRICHSTEIN

LULU GLASER

# “How Molly

MAY ROBSON

## *The Greatest Money-Making*
## *Feature Ever Produced*

## Presented by K

Produced by William Steiner and
The Photo-Drama Co.

220 W. 42nd St., New York City

DIRECTED BY LAWRENCE B. McGILL

HENRY KOLKER

MABEL FENTON

CYRIL SCOTT

JULIAN ELTINGE

HENRIETTA CROSMAN

# Made Good"

ROBERT EDESON

## *12 World Famous Stars in One Picture*

## ee Features, Inc.

Six Reels of Throbbing
Interesting Drama

LITHOGRAPHS—
1-3-6 Sheets
24 Sheet Stands

MARGUERITE GALE

(*Continued from page 671.*)

attracts their sense of humor. Gently lifting the man onto an upturned soap-box, they help themselves to his duster and tall hat. Bill gets into the cabby's regalia, and, climbing onto the box, drives off at a smart pace.

Brother Steve, coming from the station, hails Bill and his equipage. He piles in and orders himself driven to Bill's home. Pike is a bit confused, but takes his passenger to his own house lickety-split. Steve and Sister Dill fall into one another's arms. Meanwhile, a thief has helped himself to the silver, which he has jammed into a suit case, and made his escape. As Steve vacates the cab, Raffles jumps in. Pointing a revolver at Bill's head, he orders him to drive at breakneck speed. Dill and Steve pursue the flying cab with cries of "Stop Thief!" A mounted policeman at last rounds up the robber. Pike, now completely sobered, restores his turn-out to the cabby, puts on his coat and hat, takes his bag, and goes home. He surprises his wife in the arms of a strange man. The next instant, however, he is warmly shaking the hand of "Brother Steve." The suit case drops, falls open, and reveals all the family silver. "Yes, a hard battle—but I got it," admits Pike, secretly realizing that the thief must have run off with the wrong bag. Dill throws both arms about her intrepid husband.

MISS TRILLIE'S BIG FEET (Oct. 11).—The cast: Edith Thornton, Joe Burke, Max Ulrich, W. G. Don and Will Browning.

Miss Trillie is beautiful to look upon—but she is afflicted with big feet. She and Little Billee fall in love and they are affianced. He gives a big reception in his studio—Little Billee is an artist—for his betrothed. Svengali, a musician and hypnotist, is among the invited guests. During the festivities, Miss Trillie stubs her bare toe and runs a splinter into it. Little Billie cannot get it out, so Svengali brings his mesmeric powers to bear upon the murderous sliver—and it is instantly extracted. "Anybody with feet like that ought to be a prima donna," remarks Svengali to Gecca, the violinist—and determines to get the girl in his clutches The following night, in a cafe, the hypnotist attempts to work his spells upon Miss Trillie. Incidentally, he fascinates half a dozen other people before he can get control of the sweetheart of Little Billee. Taffy, the Laird, and Billee arriving find Miss Trillie in a trance. Consternation reigns. Then, the lover, remembering his fair lady's inordinate fondness for ice cream, hastens to procure some of this sweet restorative. Trillie revives. Svengali has lost all charm for her. The ice cream has done it.

RIP VAN WINKLE BADLY RIPPED (Oct. 18).—The cast: Will Browning, Edith Thornton, Joe Burke, Jack Morisay, Lila Davis and Charles Hutchinson.

Rip Van Winkle has a fortune to leave to his daughter. The burgomeister hears of it and decides that Dora Van Winkle shall marry his son, Piet. He takes Rip into custody and feeds him on salt herring, until he has worked up for the old man a terrible thirst. The burgomeister refuses to give Rip anything to drink until he has signed a paper saying that his daughter shall marry Piet. The deed completed, Rip is let loose. He drinks the river dry. Intoxicated by the stimulating draught, he wanders up into the mountains with his faithful dog. They fall asleep. When, at last, he awakes he finds that his beard has grown four feet long, and that a pigeon has built its nest in it. His dog, also, is three times the size he was when they climbed the mountain. Rip rushes back to town, upsetting everybody by his phenomenally hairy appearance. His wife falls into one faint after another. But Rip is in time to foil the burgomeister's plot, and Dora is given to the man she adores.

## CENTAUR STAR FEATURES.

THE BLOOD OF OUR BROTHERS (Three Parts—Oct. 27).—The cast: Crane Wilbur, Celia Santon, Carl Von Schiller, E. Collins, Harry DeRoy, Victor Rottman.

Kindheart is a shepherd employed by Infirmity. He wooes Devotion, the daughter of his employer. Valor, the girl's brother, discountenances Kindheart's presumption, and strikes the simple shepherd in the face, but the humble lad refuses to retaliate, explaining that he cannot harm anyone. Valor brands him a coward before a gathering throng. Later Valor, while hunting in the mountains, falls to the bottom of a ravine, and is badly wounded. Kindheart finds him and carries him to his home. Valor begs forgiveness for his former hostility and the two swear eternal friendship. Ewes straying from the herd are devoured by a panther. Finding the trail of blood, Kindheart follows it to the panther's lair, and kills the beast. Valor witnesses the deed and proclaims Kindheart's fearlessness to the villagers. Valor removes all his objections to Kindheart's marriage to his sister. The lovers' troth is plighted and Devotion becomes the promised wife of Kindheart.

**Wanted**
**Good One Reel Comedy Negatives**
Prompt payment
**Address: Box 1002, c/o M. P. World.**
State Full Particulars.

**We Furnish Cameramen**
**ALSO DO**
**PRINTING AND DEVELOPING**
**OF THE HIGHEST GRADE**
We guarantee all work. Give prompt delivery at lowest prices
**Standard Motion Picture Company**
**1621-5 So. Wabash Ave., CHICAGO.**

**GUMSTICKUM**
An odorless powder paste that is clean; handy; vermin proof; usable in open or closed container, and just the thing for theatre and road manager and agent. Quart package **size**, 25 cents; five packages, $1, postpaid.
MADIGAN POWDER WORKS, Clarksville, Ia.

**BE UP TO DATE**
**Install**
**CORCORAN TANKS**
**Get No. 6 Price List**
**A. J. CORCORAN, Inc.** 11½ JOHN STREET NEW YORK CITY

**Are You Tired**
of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The
**Orpheum Collection**
contains the best music of this kind published. **Issued in Three Series:**
**No. 1, No. 2 and No. 3**
Piano (24 pages each), 58 cts. for each series; $1.15 for any two; $1.70 for all three. Violin, 40 cts. each; 75 cts. for any two; $1.05 for all three. Cornet, 35 cts. each; 65 cts. any two; 95 cts. all three. First and second series have parts for Cello, Flute, Clarinet, Trombone and Drums. Practical for piano alone or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. **Note new address.**
CLARENCE E. SINN
**1942 West 21st St.** **Chicago, Ill.**

Later, while the wedding is being celebrated, Braggart, a recruiting sergeant, with a company of soldiers, makes his appearance and announces that war involving their country has been declared. All the able bodied men of the village enlist, except Kindheart, who exclaims: "I cannot shed the blood of my brothers." Everybody turns against him except his wife, Devotion, and Infirmity. The months pass. A baby is born to Devotion and Kindheart. Near the village is the camp of a company of renegade soldiers, who raid the community, killing many helpless women and children, among them being Devotion, her baby and Infirmity.

Returning from the hills Kindheart is horrified at the sight that greets his eyes. On the walls of his home he discovers a picture with a bloody hand imprint clearly defined; and he swears to find its owner. With his violin and the bloody imprint he starts on his mission. Time passes. Kindheart's face becomes haggard and his hair unkempt. He wanders from camp to camp within the enemy's lines, a wandering musician, telling fortunes. By means of a smoked glass—a method of his telling fortunes—he obtains finger prints. These he scans at night in the hope of finding the replica of that on the bloody picture which he always carries.

His wanderings lead him to a wayside inn. Here Lust and Loot, the soldiers who killed his family, and their companions, are making merry. Kindheart enters and Lust commands him to tell his fortune. As he looks at the sooty imprint on the paper before him Kindheart recognizes the impression and knows he has come upon his family's murderer. The soldiers fall asleep. Kindheart withdraws the bloody print and compares it with the sooty paper. The marks are the same. Lust awakens and sees Kindheart making the comparison. He is about to kill Kindheart when the shepherd springs upon him, and avenges the death of his loved ones. Kindheart dashes off on a horse belonging to one of the soldiers, and days later he comes upon a detachment of the enemy's troops. In his madness to kill Kindheart seizes the rifle of a fallen soldier. In fiendish glee his rifle sends missiles of death for his own brothers.

The directing officer raising his sword to call a charge falls with a bullet in his brain. Kindheart assumes his place. The battle is a hand to hand conflict. In the foreground Kindheart meets Valor. Not recognizing each other the two engage in a furious fight. Valor falls wounded and as Kindheart bends over him, he recognizes Valor. Night finds him still beside Valor's body. A party of soldiers, gathering the dead, come and take the body away and Kindheart is left alone. At last he is in his native mountains again. An untended flock of sheep is scattered about. A lamb lies in the foreground with a broken leg. Kindheart looks about him. He tenderly picks up the lamb and soothes it like a child as the picture fades.

## CENTAUR.

THE WHITE KING OF THE ZARAS (Two Parts—Oct. 28).—The cast: Roy Watson, Edw. Roberts, Marie Manley, Princess Mona Darkfeather, Anna DeLisle, Chas. Gay, Leo Hayes, Mr. Tietz and Agnes Stanley.

Ada Payne is now in Africa seeking to join Stanley in the hope of finding her lover, Jack. She meets with various stirring adventures and is captured by the people of a French adventurer, who has made himself king of the Zara tribe. This man has discovered a diamond mine which he has forced the natives to work for him very much to his own advantage. Jack pushes ahead with Nina after his recovery from an attack of fever. Andre Despard, the white king of the Zaras, falls in love with Ada. He is a man who exercises a strange power over wild animals. Lions and elephants figure in his court. Ada, of course, rejects his advances. Jack and his party come upon the diamond

MINA COMEDIES GLOOM DISPELLERS
BOOK THEM EVERY THURSDAY FROM THE GENERAL FILM EXCHANGES

# Gold Medal of Honor

GIVEN

**WURLITZER *Hope-Jones***

***Unit Orchestra***

AT

**Panama Pacific Exposition**

INSTALLED IN AMERICA'S LARGEST THEATRES

WRITE FOR INTERESTING DESCRIPTIVE LITERATURE

---

**THE RUDOLPH WURLITZER CO.**

Cincinnati: 121 East 4th St.
**New York: 118 West 41st St.**
Bet. Broadway and 6th Ave.
Chicago: 329-331 So. Wabash Ave.
Philadelphia: 912 Chestnut St.
San Francisco: 985 Market St.

# THERE'S A REASON

for doubt on technical points when authoritative information for the Exhibitor, Manager or Operator can't be obtained. The contents of the books herewith advertised place all necessary information and practical assistance within reach of every reader. For instance, every weekly issue of the

## MOVING PICTURE WORLD

contains an unequalled fund of information in regard to every angle of the moving picture art. Its staff is an aggregation of the best posted men in the industry who have devoted years to a study of the requirements of all our readers. Its correspondents are located in all the principal centers and its columns contain the most complete data possible. In a class by itself as a trade paper for every intelligent student of moving picture production and exhibition.

**F. H. Richardson** the recognized expert on projection, is working on a new edition of his "THE MOTION PICTURE HANDBOOK FOR MANAGERS AND OPERATORS," which will be a larger and better edition, containing fully illustrated articles on the subject of projection. This will be the standard textbook for managers and operators for many years.

**J. H. Hallberg** well known as an authority on electricity, has compiled a 278-page fully illustrated book, entitled "MOTION PICTURE ELECTRICITY," containing up-to-the-minute information on picture theatre electrical equipment. Also necessary tables and practical advice to the operator. A revision of all his Electrical Talks published some years ago in one of the trade papers. The price, $2.50.

**Epes W. Sargent** is author of "TECHNIQUE OF THE PHOTOPLAY," an exhaustive treatise on the writing of the Photoplay, containing sample scripts and complete detailed instruction for experienced as well as inexperienced writers. Price, $2.00. All published by

***Moving Picture World***

***17 Madison Avenue New York***

mine while the king is showing it to Ada. A joyful renion follows.

The king is jealous of Jack and resolves to poison him. He bargains with a witch woman, who has previously given him a love potion to use on Ada. It is put in her food, but, of course, fails. Through the offices of an old hag the plan is not carried out and the king, upon learning of it, makes Jack a prisoner. Again the old hag intervenes and the whole party escapes just as the king is about to feed them to the lions. The king and the natives start in pursuit. Meanwhile Stanley and his party go forward, meeting with numerous harrassing escapades. They are mired in a swamp, encounter a cyclone, are nearly swamped by a rise of the Congo, engage in a fight with the natives, but finally outwit their pursuers.

## CLIPPER.

THE IDOL (Three Parts—Oct. 30).—The cast: E. Forrest Taylor, Helene Rosson, Jack Prescott, Al Fordyce, Ashton Dearholt and Robert Klien.

Cecil Fordyce, a famous actor and idol of the public, through fast living, becomes a drunkard and losesc his engagement, and is unable to secure work. He goes down and out and in five years has sunk to the lowest degradation. Joyce Ferdon, an emotional actress, is cast to play the part of a Salvation Army lassie and seeks atmosphere in the meetings of the army. One night Cecil Fordyce is thrown from a saloon into the street as the Salvation Army passes by. Joyce rescues him and he, through her influence, attends the army's meeting's and is converted. He secures employment at manual labor, rises to be foreman of a street gang. In the meantime, Sigmund, an obscure musician at the theater, falls in love with Joyce and forces his attentions on her. She repulses him. He loses his position and plans vengeance. Through him and two Italians, employed as laborers in Fordyce's gang, Joyce is lured to an obscure cafe where she is rescued by Fordyce after a fight. Called to a rehearsal, Joyce, writes to Fordyce that she has deceived him. Becoming reckless, he begins drinking, but stops at a vision of Joyce. Rehearsal night he goes to the theater where the understudy of the leading man has been taken ill. As Joyce and the leading man emerge from the stage entrance, Sigmund shoots at Joyce, but wounds the leading man. Fordyce, standing near, captures Sigmund. The leading man and the manager recognize Fordyce as the former great actor, he is given the part and learns it in one night. The next night he plays the part in a brilliant manner and comes back into his own. He is recognized by the public as its former idol and is given a great ovation.

## RIALTO.

SUNSHINE AND TEMPEST (Three Parts—Oct. 6).—The cast: Florence Tempest, Marion Sunshine, Flavia Arcaro, Sidney Mason, John Reinhardt, Henry W. Pemberton, Louise Kent, James Levering and Jack Hopkins.

Nancy and Juanita, mountain girls of Tennessee, are in love with Fletch Bird, a young mountaineer. He marries Nancy, and twin daughters are born to them. Juanita puts a curse upon the mother and the babies. The curse is fulfilled when, a few months later, Fletch deserts Nancy, and flees the country with Juanita, taking the baby Phoebe with him. Later he abandons Juanita also, and buries himself in the city. There he plunges into a life of dissipation, and is killed in a drunken brawl. His baby girl is adopted by Major Slater. To support herself and Carol, Nancy operates an illicit whiskey still.

Later, the girl and her lover, Dave Talbert, manage the still together. Carol is visited by visions of another girl, very like herself, living in an unknown city, and Phoebe, simultaneously, receives intimations of her country sister. Meanwhile, Juanita dies. Bitter to the end, she pledges her son, Spivey, to keep alive her hatred for Nancy. He betrays to Major Slater the location of Nancy's still. Dave Talbert is caught, but Phoebe intercedes for him, and he is given a light sentence. The city twin's visions urge her into the mountains, where she takes a country school. She discovers Nancy and Carol. Phoebe falls in love with Spivey, who repents under her influence, and Janita's curse is broken. Dave and Carol are reunited. The twin sisters and their sweethearts celebrate a double wedding.

NOW
T S M Quality
Lobby Display Frames

The most important thing about your theatre is your Lobby Display.

Write for our catalogue. Quality BEST—Our PRICES will save you money.

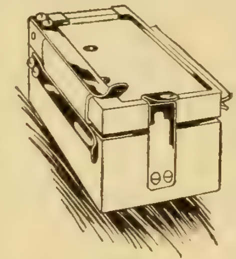
The Theatre Specialty Mfg. Co.
318 Long Ave., Cleveland, Ohio.

"FAUST"
"ANNIE"

The Famous Police Dogs, Annie and Faust, who have appeared in many films, and just returned from Missouri.

Directors: Wire, write or phone if you can use these wonderfully intelligent animals.

G. SABO
LYNBROOK, L. I.
Phone Lynbrook 834-J



Clean Films
are absolutely necessary to get 100% results from any subject. The
LELAND Film Cleaner
really CLEANS—every particle of dirt and grease comes off like magic. Makes old films like new.
*Write for folder and low price proposition today*
S. B. LELAND, MONTPELIER, VT.

THE CARD PLAYERS (Three Parts—Oct. 20).—The cast: William Roselle, Lucille Taft, Charles U. Davis, Madge Orlamond and Wm. Steiff.

Fremont, a stock-broker, plays poker; his wife is a bridge friend; their son Carl, inherits a craving for card playing, for which he neglects his studies, his business, and his sweetheart, Nita. Carl asks his father for money, and is told that no more gambling debts will be paid for him or his mother. His mother overhears this, and takes money from her husband to pay a gambling debt. Carl is accused of the theft, shields his mother and is cast out. As Nita bids him good-bye, his friend and classmate, Zimar, invites him to accompany him to India. Carl declines. A year later the ragged Carl wanders the streets, his gambling passion stronger than ever. He is knocked down by a man, who, sorry for his action, tosses him money. With this, Carl wins more money, which he gives a poor woman in a generous spirit. His studies completed, Zimar returns and gives an exhibition of his hypnotic power by curing Nita's headache. He proposes, and when Nita tells him she loves only Carl, the noble Zimar tells her he will cure Carl and make him worthy. Carl is located by the crystal.

Unable to borrow money with which to gamble, Carl robs the poor woman of the money he gave her, and is captured by her husband. Nita and Zimar appear, and Carl is hypnotized and taken home, where Nita makes the parents realize their responsibility for Carl's passion. Zimar tells them he will cure this craving by causing Carl to experience a gambler's hell. In a hypnotic trance, Carl plays cards with Nita and his parents, and Nita wins. Carl creeps to her room, steals her winnings, and when she awakes, stabs her. Her body changed to the Queen of Hearts. He flees, and is intercepted by his parents, whom he also stabs. He gambles with Nita's winnings, and draws the Queen of Hearts, which changes to a picture of the dead Nita. He finds Nita in his nurse, after he has become a maniac. He finds Nita and his parents in the death chair, and, in the final horror, finds Hell's flames full of playing cards which assume their forms. And in the end of the terrible trance, Carl and his mother are senseless and Zimar announces that they are cured. Nita, believing fully in Zimar's power, is perfectly willing to marry Carl.

## BEAUTY.

TOURING WITH TILLIE (Oct. 26).—The cast: Frank Borzage, Neva Gerber, Lucille Ward.

Tillie Gray and Aunt Pansy are touring in their auto in the Santa Ynez Valley in California. They prepare their wayside camp, gather firewood and Pansy captures a stray chicken. Cliff Burridge, owner of the ranch appears, and warns them away, claiming the chicken. Tillie indignantly pays for the chicken and they leave. Burridge repents of his action, pities the hungry women, resolves to follow and protect them. He kills two chickens, follows the women, and leaves the chickens at their night camp unobserved, together with a whistle and note. The ladies are instructed to blow the whistle if they ever need help.

They keep the chickens. Aunt Pansy blows the whistle, Cliff appears, and is thanked for his gift. The ladies tour leisurely, camping as they go. Cliff follows at a distance. Two weeks later he proposes and is interrupted by Aunt Pansy blowing a whistle in a field nearby. He rescues her from an enraged cow. Tillie plans to escape from the persistent suitor. Cliff follows but loses them. Two tramps invade Tillie's camp, raid the supplies, terrorize and rob the women. Aunt Pansy blows the whistle. Cliff appears and in a fight is shot in the hand. He drives off the tramps with a hot poker. He renews his suit and Tillie decides to accept a half ownership in Cliff's Santa Ynez ranch. Aunt Pansy is delighted.

AN AUTO-BUNGALOW FRACAS (Oct. 30).—The cost: John Sheehan, Carol Holloway, John Steppling, Dick Rosson, Rae Berger.

John and Carol are saving to buy a bungalow, but do not make much progress. Both are in despair as they see their rent payments go

MAKE YOUR LOBBY THE ART GALLERY OF THE TOWN
Genuine Life Size Paintings of the Film Stars
Painted to order only
Prices from $10.00 to $25.00 including Beautiful Antique Gold Frame—8-inch Brass Name-plate and Boxing.
Sizes from 31 x 36 x 46 x 66 inches.
Send for particulars
M. KASSEL, ARTIST
Candler Bldg., 220 West 42nd St., New York

MINA COMEDIES
"ALONE IN THE CITY OF SIGHS AND TEARS"
TO BE RELEASED OCTOBER 14th ON THE GENERAL FILM PROGRAM

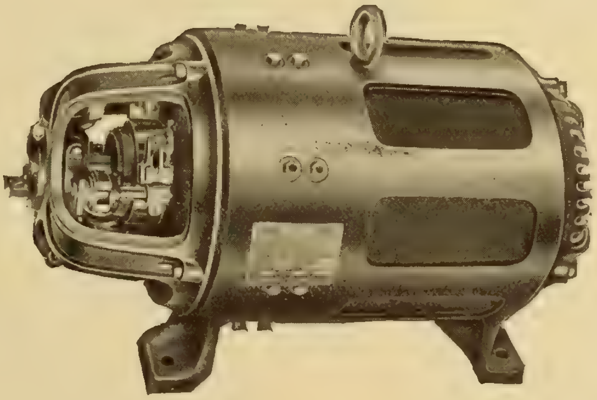
# THE MOST WONDERFUL MOTOR GENERATOR

IS THE NEW

# HALLBERG 20th CENTURY

## 30 to 70 AMP. SIZE

Weight, 450 lbs.
Length, 28 inches
Width, 15 inches
Height, 15 inches
Operates noiselessly
(1) Arc 30 to 70 amp.
(2) Arcs 30 to 35 amp. each
Can give 100 amp. for 15 minutes



## 60 to 130 AMP. SIZE

Weight, 650 lbs.
Length, 38 inches
Width, 20½ inches
Height, 20½ inches
(2) Ball bearings
(1) Arc 50 to 130 amp.
(2) Arcs 60 to 70 amp. each
Can give 175 amp. to arc for 15 minutes.

IT FITS UNDER ANY MAKE MACHINE
IT DOES NOT USE A RHEOSTAT FOR ONE ARC
IT DOES NOT USE A FOUNDATION
IT DOES NOT USE SPECIAL WIRING
IT CAN BE INSTALLED IN ONE HOUR BY OPERATOR
IT CHANGES A. C. to D. C. AT HIGHEST EFFICIENCY
IT CHANGES OPERATOR'S TROUBLES TO JOY

# IT COSTS YOU LESS TO BUY

## FULLY GUARANTEED TO GIVE BEST LIGHT

MADE INTERCHANGEABLE FOR 110 AND 220 VOLTS SINGLE AND POLYPHASE.

### PRICES

| | |
|---|---|
| 20-40 Amperes, 2 or 3 phase | $189 |
| 30-70 Amperes, 2 or 3 phase | $249 |
| 60-130 Amperes, 2 or 3 phase | $369 |
| 20-40 Amperes, single phase | $219 |
| 30-70 Amperes, single phase | $289 |

Above prices for 60 cycles, with control for 1 lamp. Prices on controls for extra lamps upon request.

### PROMPT SHIPMENTS

Can be purchased from all high class moving picture machine distributors and dealers. For name of nearest dealer write to

## J. H. HALLBERG

SWEDISH ELECTRICAL ENGINEER
MANUFACTURER
38 E. 23rd St., New York, U. S. A.

to the landlord instead of time payments on their home. In fancy they picture to themselves their future bungalow and automobile.

The next morning Carol receives notice that a rich uncle has died in California and left her $3,000, the check for which is enclosed in the letter. She determines to buy a bungalow to surprise her husband. She visits a real estate office; is taken by the agent to inspect a bungalow. An auto agent also tries to sell her a car at the same time. Her husband unexpectedly discovers that Carol is keeping something from him, and becomes quite jealous. He follows her to the bungalow, finds the auto agent and the real estate agent, thrashes them both and accuses his wife in a jealous rage. Explanations follow, both are reconciled, and Johnny buys the bungalow.

## MUTUAL.

MUTUAL WEEKLY NO. 41 (Oct. 14).

New Orleans, La.—West Indian hurricane hits Gulf states. Scores of buildings demolished and 250 dead in worst storm in history of the city.

Auburn, N. Y.—Treating convicts like human beings. Thos. Mott Osborn, alias "Tom Brown," beloved warden of Sing Sing Prison, is welcomed home by his boys in Auburn prison. Subtitles: Warden Osborn (standing behind M. W. L. Pennant) takes part in the celebration.

Chicago, Ill.—Pretty girls raise $75,000 for charity at South Shore Country Club fair and carnival. Subtitle: Chief of Police Healy is arrested by policewoman and fined $10 for being caught with the "goods."

New York City.—Doctor Dumba's docile departure. Recalled Austrian ambassador bids good-bye to America with regrets.

Thousands of acres of lima beans are being harvested in Southern California.

Mitchell, S. D., corn palace of 1915 opens. Corn with all the colors of the rainbow is raised by South Dakota farmers for anual building of this famous palace, the only one of the kind in the world.

Latest Paris fashions.—By courtesy of J. M. Gidding & Co., 5th ave., N. Y.

Washington, D. C., sends message of peace from dome of Capitol. Subtitles: J. A. Whittlesey, 86, veteran signal officer in Civil War, flashes the words as doves of peace are liberated bearing messages to rulers of the nations.

Winchester, Mass.—4,500 pounds of dynamite are used to blow off the face of a small mountain.

New York City.—10,000 children of the Globe's bedtime stories club enjoy first annual outing in Bronx Park.

Baseball champions grapple in world's championship series at Boston and Philadelphia. Subtitles: The "Red Sox: Pitchers, Foster, Ruth, Shaw and Leonard; Manager Carrigan, Lewis, Speaker, Gardner. The "Phillies," Manager Moran, Alexander, Chalmers, Cravath.

Honolulu, Hawaii.—The submarine F-4 is raised.

San Francisco, Cal.—Old frigate "Independence" is burned at midnight off Mud Flats of Hunter's Point.

Washington, D. C.—First Naval Advisory Board visits White House. Prominent inventors give service to Navy and War Departments. Subtitle: Secretary Daniels, Thos. A. Edison and Hiram Maxim.

New York City.—Race for Astor Cup. Daredevil drivers break speed records on fastest track in the world.

Washington, D. C.—First Naval Advisory Board visits White House. Prominent inventors give services to Navy and War Department. Subtitle: Secretary Daniels, Thos. A. Edison and Hiram Maxim.

Washington, D. C.—President Wilson and his bride-elect. Formal announcement is made of Mr. Wilson's engagement to Mrs. Norman Galt.

## THANHOUSER.

THE SCOOP AT BELVILLE (Two Parts—Oct. 12).—The cast: Lorraine Huling, Bert Delaney and Harry Benham.

The city editor told the girl reporter to interview a young man who inherited $10,000,000 and who is spending it very rapidly. The girl reporter, in interviewing the millionaire, learned that he had settled down into a life of complacent laziness and felt vague pity for those who were compelled to earn their own living. She secured other good material and wrote an excellent story. The following morning the young millionaire got the surprise of his life when he read in his favorite paper an article criticising him in a semi-humorous manner, and remarking that while he pitied the poor, still he himself could not earn a dollar a day if thrown upon his own resources For a moment he was angry, and then reflection made him change his mind. "She is right," he said to himself. "I am an idler, but I shall prove to her and to the world that I am capable of earning my own living."

A year passed and still no word of the missing millionaire. Then the search for a missing embezzler absorbed the attention of the various newspapers. A report that the fugitive had been seen in a small country town caused the girl to be despatched there to locate him. She arrived in the town in company with the reporter of a rival paper, but they made common cause, and went to the jail where the embezzler, who had just been arrested, was confined. There the reporters gained a confession from the prisoner, but the rival reporter managed to slip away and reached the telegraph office before the girl. He told her that he intended to keep the telgrapher busy until after the newspapers went to press, so that his paper should secure "the scoop" and the girl's paper be beaten.

A recent storm had destroyed telephone communication, so the plucky girl hired an automobile and went out at full speed for the neighboring town. An accident to the automobile left her on a lonely road several miles from town. The only person in sight, besides herself and the chauffeur, was a telegraph lineman, who was just descending a pole. She rushed to him to ask for assistance. The lineman turned to greet her, and she recognized the missing millionaire.

"I am making more than a dollar a day now," he said. "So I guess you were wrong."

The millionaire lineman with his pocket kit cut into the wire and telegraphed the girl's story to her newspaper, while the rival reporter fumed and fretted, wondering why communication was cut off. When the final word had been sent and a "scoop" assured, the millionaire lineman turned to his fair companion.

"I said I would work for a year," he remarked, "and my time is up tomorrow. Won't you marry me and help me spend that ten million?" And as a good little girl should when the right man proposes, the little reporter said yes.

JOHN T. ROCKS AND THE FLIVVER (Oct. 17).—The cast: John Holden, Mignon Anderson, George M. Marlo and Arthur Bauer.

The advantage of having the endorsement of a prominent and wealthy citizen was thoroughly appreciated by the "Flivver" manufacturers, but try as they could, they were unable to accomplish it. John T. Rocks, the richest man in the world, had been approached by clever representatives of the motor car company, but he declared that he never had ridden in an automobile and never would. The Flivver Company had a rule providing for the prompt discharge of any of their employees who married if their salaries were under $1,000 a year, so when the young clerk who was earning only $800 was married, he was told that his services were no longer required. The youth suggested that if he was made a salesman for the company at a much larger salary that there would be no necessity for dispensing with his services, so the head of the company, having a keen sense of humor, told the clerk if he could get John T. Rocks to ride in a "Flivver" that he would get the coveted position, otherwise his services would be dispensed with at once.

The young wife remembered that her old aunt lived in the country not far from the handsome home of Mr. Rocks, so the young couple decided to spend their honeymoon with the aunt. John T. Rocks was an enthusiastic fisherman, and he was in the habit of driving out in a single-seated buckboard to a lonely lake several miles from town. The newlyweds discovered the millionaire, and while his attention was attracted in fishing, the young people untied the horse and buckboard and sent it galloping down the road. The fisherman pursued, but he was unable to catch up with his horse, and while he was walking home, he was overtaken by a Flivver, driven by the bride, who offered him a "lift."

The millionaire found his new acquaintance very charming, and soon was smiling and chatting with her, unaware that his picture had been "snapped" by a camera concealed by the

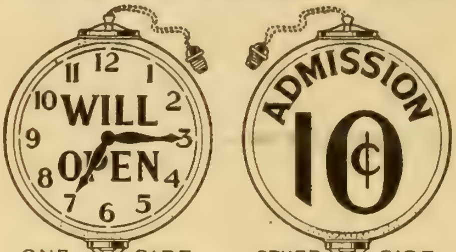
"NEWMAN"
Brass Frames and Rails

Above cut shows our new style unit frame for corners of theatre lobbies. Especially designed to fit irregular shaped columns and sloping entrances. Neat, attractive and complete, it enables the passerby to see at a glance the entire program.

Send sketch for prices, and ask for new 1916 catalog.

The Newman Mfg. Co.
NEW YORK CINCINNATI CHICAGO
101 Fourth Ave. 717-719 Sycamore St. 108 W. Lake St.
Established since 1882.

COLOR FLASHING SIGN



ONE SIDE OPENING TIME OTHER SIDE ADMISSION SIGN

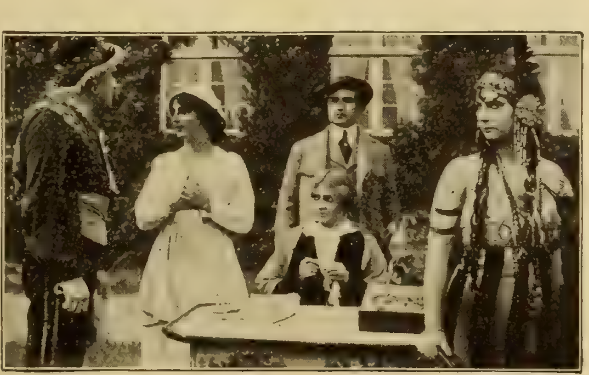
$6 This is the latest admission sign. One side has movable hands you set to indicate your opening time. When you open, turn the sign around and it shows admission fee. Sign is 12 inches high, made of opal glass with blue etched letters. Electric light inside illuminates sign and a patented device causes it to flash alternately brilliant red, purple and green flashes, which compel attention. It draws the crowd. 5c. sign instead of 10c. if you say so. Also can have additional wording, "Children 5c.," if you desire. Plug and bulb included. Just attach to any electric light socket. Order one to-day from

EVERYTHING FOR YOUR PLAYHOUSE
HOMMEL'S
COMMERCIAL BUILDING
422 FIRST AVE.
PITTSBURGH, PA.

MINA COMEDIES "Beached and Bleached"
TO BE RELEASED OCTOBER 21st ON THE GENERAL FILM PROGRAM

# Mr. Exhibitor Here Is a Helpful Suggestion To Fill Your House Those Slow Nights

**JUST OUT OF COLLEGE**
Frohman's (5 reel) Comedy
By George Ade



**THORNS OF PASSION**
A Powerful Emotional Drama in Four Reels.

**LITTLE SUNSET**
A Novel (4 reel) Comedy-Drama
(Bosworth-Morosco)

## Book This Combination of Attractive Features and Hold Them Out

**THE SPOILERS**
Selig's (9 reel) Masterpiece
By REX BEACH.

## YOU CAN'T GO WRONG

in booking either **one** or **all.**

I control rights of "JUST OUT OF COLLEGE" and "LITTLE SUNSET" in Illinois, Indiana, Wisconsin, Michigan and Ohio. "The Spoilers" also except Cook County.

"THORNS OF PASSION" in Illinois, Indiana and Wisconsin.

**For bookings, write, phone or wire**

**F. O. NIELSEN, No. 611 Schiller Bldg.** 'Phone Central 7847 **Chicago**

roadside. The camera was operated by the young husband, and when the picture was received by the "Flivver" Company they wrote him that the salesman's position was his.

The young couple's joy was short-lived, for when the millionaire saw an automobile advertisement in a daily paper containing a picture of himself and the girl, with the caption, "John T. Rocks Rides in a 'Flivver,' Why Not You?" he realized that he had been tricked and wrote to the automobile people demanding the young man's discharge. The "Flivver" people deemed it best not to arouse the wrath of the richest man in the world, so they telegraphed the young husband that it was necessary to comply with the millionaire's demand for his dismissal.

The honeymooners were heartbroken at their ill fortune, and their amazement can be imagined when the millionaire called upon them and offered the husband a position, on account of his great nerve, as his private secretary at a very handsome salary.

## FALSTAFF.

CAPERS OF COLLEGE CHAPS (Oct. 11).—The cast: Riley Chamberlin, Burnett Parker and William Carroll.

A college glee club composed of musicians increased the funds of the college organization by giving entertainments. Two members of the club were sleepyheads and when the time came for the boys to return to college, the wide-awake ones took all the money from the sleeping members and left town. When the sleepyheads woke and found that they were "marooned" they were very wrathful. Seeking employment, they obtained it as musicians in a dance hall where they were successful. One of the principal diversions besides the dancing was furnished by an earnest reformer, who made it a practice of stealing into the place and calling upon dancers to repent. The reformer always kept an eye out for the "bouncer" of the place, who had many times seized the crank and cast him bodily into the street.

The young musicians soon made enough money to take them back to college, and departed with the good wishes of their employer. Graduation day came and then one of the sleepyheads made plans for his wedding. His friend and companion sleepyhead was to be best man. Invitations were sent out to their friends, but the dance hall owner was not invited. However, he read about the wedding, and liking his former musicians decided to attend the wedding. The wedding day arrived and the uncle of the bride turned out to be the dance hall reformer. He looked at the groom and best man in a puzzled manner, and remarked that he had seen them before, but at present could not recall where. However. the reformer said that he would soon remember, as he had a good memory.

With this comforting assurance he turned to meet the other guests, and as the two college boys were wondering what they should do they glanced out of the window and saw the dance hall owner coming up the steps. They waylaid him in the hallway and kept him there, and when the bride came downstairs her future husband confessed the truth. Her sense of humor saved the situation, and she greeted the dance hall owner cordially. The newcomer was recognized by the reformer, however, and he hastened away to tell his sister, the bride's mother, that she was about to add a dance hall musician to her family. But before the reformer could find the girl's mother the situation was saved by the appearance of the dance hall "bouncer" who arrived at the house with a message for his employer. The old fear came to the heart of the reformer as he saw his enemy and he rushed from the house. The marriage took place, and the story ended happily.

---

BING-BANG BROTHERS (Oct. 14).—The cast: John Lehnberg, Colin Campbell and Riley Chamberlin.

Their real names were Peter McCormick and Henry Benson, but professionally they were known as "Bing-Bang Brothers," because their act was quick and noisy. These performers were at liberty. They were behind in their rent and the kind-hearted landlady was getting nervous. An important theatrical agent, whom the brothers managed to see, refused, after witnessing their performance, to sign them up. However, being in dire straits, the brothers accepted an engagement at a joint salary of $15 per week with the Mayville Carnival Company. Arriving at Mayville they found that the carnival failed before it started, owing to the fact that the daughter of the treasurer eloped with a drummer, taking the bank roll along. Bing and Bang were busted, and far from New York. They pawned all the clothes they had in their large hamper trunk, but only obtained a little more than the price of one ticket to New York. So it was decided that Bang should come home as baggage, for they could send the trunk as baggage without extra cost. At a junction halfway to New York the hamper containing Bang was dumped out by mistake. A porter started to trundle it to the station, much to the sorrow of Bang. The agent stormed when he saw the baggage and directed that it be sent on the next train.

The vaudeville agent who had rejected the act of Bing and Bang happened to be waiting at that same junction. With him was a young woman, and they both knew that the man's wife would be very angry if she heard of the business trip. But the vaudeville agent had "fixed things," he explained by sending "wifie" picture post cards from Pittsburgh, mailed by a faithful chum. They sat on the hamper, and Bang, inside, was making notes of the conversation on his cuff and shirt, for he recognized the man's voice. In due time the trunk arrived in New York, and Bank told Bing what he heard. Bing and Bang dropped all other business and devoted themselves to watching the agent's office. The day he arrived they followed him into his private room and told him they had a new act, adding for fear he might violently throw them out, "It is love at a railroad junction—taken from life. Very interesting."

The agent's guilty conscience told him he had been found out. Bing and Bang drew forward a trunk, seated themselves upon it, and went through the love scene of the agent and the girl, notes of which Bang had taken down on his cuff and his shirt front. The agent yielded, he was quick witted, and he knew what would happen if the story reached his wife. "How would you boys like 30 weeks on the Pacific Coast to be followed by a year in Australia?"

They accepted, and were thoroughly happy. The agent was happy, because he sent them far away. What the audiences in the Far West and Australia thought has not been reported.

## RELIANCE.

THE QUEEN OF THE BAND (Two Parts—Oct. 10).—The cast: Adoni Fovieri, Frank Bennett, Gladys Field, Jack McDermott, Phil Gastrock, George Walsh, O. MacDiarmid, Jack Cosgrove.

Zoah, queen of a band of crooks, receives word from one of her agents abroad, telling her that a priceless Kaffire diamond has been shipped to the firm of J. Jacard & Son, In New York City. That night she and her band lay plans to obtain the gem. The next day Jack Lyle and Ethel Dawn, two of Zoah's accomplices arrive at Jacard's and ask to be shown antique lockets. Fred Watson, a third accomplice, dressed as a messenger boy, arrives at the window of the store and awaits a signal.

After looking at lockets, Lyle asks to be shown diamonds—"big ones." The clerk shows the stones, but they do not satisfy them. He then sends for the proprietor, who orders the Kaffire diamond brought from the safe. This is the signal for the two crooks to get busy. Dawn engages Jacard in conversation, while Lyle opens one of the lockets and leaves it on the table. The clerk returns with the most precious stone of them all. Dawn gives the signal to the waiting Watson. The disguised crook enters with a message for the owner of the store, bumps into Lyle and knocks the diamond on the floor. During the confusion, Lyle slips the Kaffire stone into the open locket. When the diamond is discovered to be missing, Dawn and Lyle are searched, but nothing is discovered on them. Mr. Jacard and the clerk believe that the messenger boy has had something to do with the disappearance of the diamond, and suspicion is removed from the couple.

Dawn and Lyle return to Zoah and give her a description of the locket in which the diamond is hidden. Next day the queen of the band goes to the jewelers, discovers the right locket and purchases it. As Zoah leaves the store, she meets Ramar, the great detective. He recognizes her as a crook he had met in London, and immediately connects the robbery of the Kaffire with her. He follows her car at a discreet distance, and discovers her residence. Then he returns to Jacards and asks to be shown a duplicate of the jewelry purchased by the woman. On seeing the cavity in the locket similar to the one she purchased, he surmises that the diamond was carried away in Zoah's purchase. Ramar forges a letter, supposedly from the owner of the house in which Zoah's band lives, which permits him to enter it to do some paperhanging. In disguise, the detective and his assistant overhear conversation through a crack in the library door which incriminates the gang. Unfortunately for them, the curtain pole falls, with the heavy curtains on it, exposing the listening detectives. The two men are unable to escape. Zoah binds and gags them, but they are saved from a horrible fate to which the heartless leader of the thieves had planned to submit them, by the arrival of the police.

---

THE EVER-LIVING ISLES (Two Parts—Oct. 17).—The cast: Eugene Pallette, Bessie Buskirk, James Cosgrove, Mrs. Hanforth, Harold Goodwin, Charles Mack, Harry Moody.

In the reign of James the Second, in England, Carlos, a rover of the Spanish main, on a visit to Provincetown in the New World, meets Prudence, daughter of Captain Josiah and Temperance Hafley. He falls in love with the maiden, who is suffering from a strange malady which Carlos cures with precious herbs from his own realm, the Ever-living Isles. The Puritan selectmen believe the Spanish tradesman to be a sorcerer, and banish him. Prudence runs to the edge of the shore, and as her lover's galleon sets sail, flings herself into the sea. Carlos turns back the ship, rescues Prudence, and tries to persuade her to go with him. But she wins him over, and together they go back to Provincetown. Carlos is captured, sentenced and is about to be hanged, when a messenger from King James brings a proclamation stating that no magician or sorcerer may remain within the colony. The Spaniard seizes his opportunity to escape. He claims Prudence as his bride.

---

THE PENALTY (Two Parts—Oct. 24).—The cast: Eugene Pallette, R. J. Bowles, Lillian Webster, A. Witting.

The story opens with a love affair between the boy and the girl. In riding along a mountain trail, they dismount in order that her saddle may be fixed. The boy's horse is startled and runs away. He mounts her horse and goes after him. The girl in trying to reach some flowers below the edge of the trail falls. A surveyor, looking through his instrument, sees the girl clinging to brush on the side of the cliff, calling for help. He hurries to her and rescues her. He is invited to her home and is made welcome by her parents, whose gratitude knows no bounds. The boy objects to the friendship which grows up between the girl and the surveyor, but she disregards his feelings in the matter, and this friendship ripens into love. The boy is heart-broken, and

*ABSOTIVELY! POSILUTELY!*

***Maybe, there ain't no such words, but it's a dead sure thing that absolutely and positively we actually secure***

*PERFECT DEVELOPING and PRINTING*

***WRITE TODAY FOR PRICE LIST AND FACTORY DESCRIPTION***

*INDUSTRIAL MOVING PICTURE COMPANY*

***WATTERSON R. ROTHACKER, President***

**223-233 West Erie Street - - - Chicago**

# STATE RIGHTS FOR SALE

**New England**
**New York**
**New Jersey**
**SOLD**

VICTORY
PROHIBITION

**EVERYTHING**
**ELSE**
**OPEN**

# The Battle of Ballots

IN SIX PARTS

is *that* PSYCHOLOGICAL FEATURE grippingly portraying the ever-recurring gigantic struggle between the WETS and DRYS. Not only will The Battle of Ballots clean up now, but every year, whether at election time or not.

It is *your money maker.* GRAB IT.

SIX REELS. 1, 3, 6, four-color lithos, heralds, photographs. Write or wire for particulars to

## STAR FILM COMPANY

P. O. Box 485, Madison Sq. Station, New York City what he regards as the girl's faithlessness causes him to become a woman hater.

The girl and the surveyor are married. She gets a message that her mother is dying, and makes preparations to go immediately to her mother's home. Her husband accompanies her. They become lost in the desert and endure the horrors of a sandstorm. Here they are attacked by Indians, who have been excited to enmity by certain occurrences in the little Western town. The boy has followed the girl and her husband into the desert, intending to make an end of the latter, but when the Indians attack them, he joins them and makes common cause with them. The boy is wounded, but they are successful in their resistance to the Indians, killing so many that they are enabled to reach a place of safety. The boy thus proves by his unselfish devotion to their cause that he is a real man.

## THAN-O-PLAY.

THE LONG ARM OF THE SECRET SERVICE (Three Parts—Oct. 16).—The cast; Kathryn Adams, Wayne Arey, Morgan Jones, Robert Whittier.

After three years spent in New York the girl returns to the little village where she was born. She meets her sweetheart. After relating her experiences in the city they talk about their school days and recall the time when the sweetheart whipped another schoolboy who is now village judge and the richest man in the community. The judge later sees the girl, and is attracted by her beauty; but she refuses to have anything to do with him. Her actions arouse the jealousy of the judge. One day two strangers come into the village, one, unassuming, goes to the aunt of the girl to board. The other, flashy and fresh, insults the girl, and her sweetheart again defends her.

The flashily dressed man visits the office of the judge. He has an envelope that contains the reason for the judge's wealth. The smuggling of opium is his real source of income, and the message that the flashy person brings tells of the coming of a shipment of the drug. It also enclosed a warning and a photograph of a new secret service agent who has been put on the case. And the photograph is of the man boarding at the home of the girl's aunt. The judge has a circular sent out by the Secret Service Bureau offering $5,000 reward for the capture of the smugglers. He takes the picture and the circular to his rival. The photograph, he lies, is that of the smuggler suspect. The circular offers enough money for the youth to marry the girl if he will aid in the capture. The lover agrees.

That night the judge tells the lover he has heard that a shipment of opium will be left tied to the buoy at Saw-Tooth Reef. An hour before dawn they start in the judge's big boat. But when near the buoy the judge claims that, owing to the submerged rocks, he cannot get his big boat close enough to the buoy to get the cans of opium they see tied to it and which they wish to secure as evidence. The rival offers to swim, just as the judge knew he would. The judge offers him the use of the small, covered life-boat that is lashed to the cabin, but the younger man claims it isn't necessary. When he reaches the buoy and gets the opium he observes his traitor friend speeding fast away. The judge gets the real shipment of opium and hides it in his office.

The judge then goes to the secret service agent and tells him that he has located the smugglers. One of them, he says, is clinging to the Saw-Tooth Reef, helpless. As they start out to the buoy, another boat piloted by a figure in oilskins shoots toward it. They see the man on the buoy rescued. They chase the rescuing boat, but it escapes. Enraged and thwarted the judge and the secret service man return to the shore. They go to the judge's office, where calmly smoking in a chair at the judge's desk, is the man he left on the buoy and seated by the secret panel that hides the opium is the figure in oilskins. But the judge thinks only that the plan which went wrong has now righted. He runs to his rival and declares him under arrest. Willingly he lends the secret service man the handcuffs to snap onto the wrists of his enemy.

With a lightning-like movement the secret agent snaps the cuffs on the judge's wrist as the figure in oilskins presses the secret spring that reveals the hidden store of the smuggled drug. Then that figure throws aside the disguise and stands revealed as the girl who tells the judge that she was hidden in the small boat that was lashed to the top of the motorboat cabin throughout its trip, and that she observed all. It was she who rescued the champion of her childhood days and she, too, gave the information that snapped the handcuffs on the wrists of the guilty man, for it was not a mere visit that she paid to her old home. She had been sent there by the same man who sent the quiet stranger. She also is one of the sinews in the long arm of the secret service.

For a minute there comes a cloud over the joyous happiness of the man who loves her. She has gained success as a secret service agent. He is poor. But love is greater than all other things to the girl. She tells him that the $5,000 reward is for them both. It means a little home and happiness.

## AMERICAN.

OUT OF THE ASHES (Two Parts—Oct. 25). —The cast: Winnifred Greenwood, Ed Coxen, George Field.

Dr. Thorne, a well-known surgeon, nearly causes the death of a patient while operating. Though no one knows the truth, this accident is due to the fact that Dr. Thorne had just returned from an all night vigil following an extra hard day's work, when almost worn out he was called to perform a serious operation. Dr. Thorne takes a stiff drink to help him along; the drink takes effect on the already worn out nerves of Dr. Thorne and he almost faints during the operation. The matron noticing the odor of whiskey thinks he is drunk, and Dr. Thorne is disgraced.

Thorne decides he will go West to try to forget. Arriving at a small mining camp, he accepts the position of bookkeeper for the "Silver Bell Mine." Here he meets Madge Turner, the wife of Joe, the foreman, a bully and a brutal character. Madge finds happiness with her baby. Jim, a fool, is a helper around the camp kitchen, and is devoted to Madge and her baby. Thorne and Madge are mutually attracted. Thorne also wins the friendship of Jim by giving the lad a little charm which Jim admires and later saves the fool from one of Joe's brutal attacks. Madge, the baby, Thorne and Jim spend many happy hours together, but Joe discovers this and forbids Madge to continue the friendship.

The baby meets with an accident. Madge is told that only a specialist can save the child by an immediate operation. Madge gives Joe all her savings to at once secure the services of Dr. Dane, a clever surgeon, whom the camp doctor tells her is in the nearest town. Joe starts, but passing the saloon, he accepts a pal's invitation to have a drink and forgets his errand. Thorne hears of the accident; he rushes to Madge and finds her nearly distracted at Joe's delay. Thorne looks at the baby and realizes the immediate need of an operation, tells Madge who he really is and promises he can operate and save her baby. Joe, half drunk, is told that Thorne is with his wife, and starts for home in a drunken rage. Jim, who has been told to mount guard, and not permit any noise, as the least disturbance may prove fatal, sees Joe coming. He remembers Madge's strict command, "No one must make a sound, Jim, I can trust you;" he looks round, sees a large carving knife and rushes out at Joe, kills him in the struggle, thus preventing him from entering the house.

The operation is successful. Jim does not realize in the least what he has done. Later the doctor, Madge and the baby are brought together.

## MUSTANG.

BUCK'S LADY FRIEND (Three Parts—Oct. 23).—The cast: Art. Acord, Lawrence Peyton, Sylvia Ashton.

Buck Parvin is an actor of Western roles in the Titan Moving Picture Company. He seems to have something on his mind. Montague, the director, misses him when he is needed for a scene, and later "bawls him out." One day Buck appears at the studio rigged out in flashy, new, store clothes, and asks the cameraman for scraps of film showing a scene in which Buck appeared. Buck tells his friend, Ben Leslie, that he wants the film to show to a lady friend to convince her that he is a regular "movie" actor. Buck invites his lady friend to accompany him to the theater to see "The Sheriff's Pal" in which he acted. To his dismay, the film has been cut, and his only appearance is in the distance. He tries to explain, but Georgina leaves in dusgust and Buck follows.

The next day Buck upbraids Montague for "cutting" most of the scene in which Buck registers "when fifteen feet would have saved his life." Montague is astonished, amid great hilarity on the part of the onlookers. Buck is posted on the call-board for appearance in "When Knighthood was in Flower" as a marquis. He is jubilant and invites Georgina to come to the studio next day if she wants to see some real acting. At the appointed time, Buck dresses for the part, and is much concerned over his bow legs which are painfully prominent in his costume. Georgina appears at the studio, and is detained by the door-keeper. She pokes him with her parasol and "butts in." She enters, hot and angry, and upbraids Buck for being detained at the door.

Dick La Rue, the leading man, interests Georgina at once, and she promptly loses interest in Buck. La Rue flirts with her and Buck becomes jealous. He expostulates, and she lets him know she will do as she pleases. With bovine coquetry, Georgina responds to La Rue, while Buck becomes wild with rage. A fight ensues between Buck and La Rue, at which Georgina stalks out, not deigning to remain where "people don't act gentlemanly." Buck philosophically accepts the collapse of his love affair and attends to his more important injuries.

THE SHERIFF OF WILLOW CREEK (Two Parts—Oct. 22).—The cast: E. Forrest Taylor, Anna Little, Louise Lester, Jack Richardson, George Webb.

Ralph Watson, the sheriff of Santa Rita, loves Madge Harvey, an orphan, who lives with Jane, an older woman. Bill Gleason, Ralph's deputy, takes a liking to Madge, who repulses his advances. Ralph delays proposing to Madge until Jack, his younger brother, appears after an absence of several years. Jack and Madge immediately take a fancy to each other, which Ralph discovers, thus losing his opportunity of asking Madge to be his wife. He resolves to interfere, then changes his mind, thus sacrificing his own love for the sake of his brother, having promised his mother on her death-bed that he would take care of Jack. Later Madge and Jack are married.

One day Gleason, the deputy, opens the mail

SPOILED! An Expensive Film!!

BY A FLICKERING, UNSTEADY, UNEVEN, INCONSTANT LIGHT

THE PROJECTOR, LENS, SCREEN AND THE OPERATOR ARE GOOD

But, WHAT'S THE USE if

The Arc Controller

IS NOT THERE TO CONTROL THE LIGHT

SPEED CONTROLLER CO., Inc. 257-259 William Street NEW YORK

FOR SALE

MOVING PICTURE MAILING LISTS

Only complete one to be had, numbering 22,000; price, $40.00; itemized by states, or $3.50 per thousand for states you want. Postage guaranteed.

| | |
|---|---|
| 1173 Film Exchanges | $4.00 |
| 149 Manufacturers and Studios | 1.00 |
| 210 Moving Picture Machine and Supply Dealers | 1.50 |

Write for particulars

Trade Circular Addressing Co.
168 West Adams Street, Chicago

Franklin 1183 Estab. 1880

# WORLD SERIES BASE BALL

**Greatest complete series of moving pictures ever made of a world's championship contest.**

**"All the World loves a lover." President Wilson and fiancee shown in closest lens work possible.**

## WARNING

**Our Exclusive privilege will be fully protected. Any Exhibitor showing unauthorized Baseball pictures advertised as the 1915 WORLD'S SERIES will be prosecuted.**

---

WE CONTROL THE

Exclusive Motion Picture Rights

of the

## 1915 World's Championship Series

PHILADELPHIA NATIONALS

Versus

BOSTON AMERICANS

---

"Your pictures of Friday's and Saturday's games are more wonderful than I imagined could be made. I don't see why they weren't made that way before."

Garry Herrmann
Chairman National
Baseball
Commission

**Every play Shown with startling fidelity.**

**All the wonderful incidents of the year's greatest sporting event.**

All the games complete with all preliminaries. Close views of each player, intimate studies of prominent persons, magnates and all incidents which go to make baseball the world's most popular pastime, are included in our reel of each day's game.

A quarter million lucky fans saw these games. There are 26,000,000 more hungry to see them—Feed them.

A full set—one reel for each game—making an entire afternoon or evening feast for the fans and their families.

**Five games—5 reels .......................... $450.00**

**Condensed edition of complete series, regardless of number of games—three reels, $300.00.**
**Telegraph one-fourth price with order. Special lithos, 10c. per sheet.**

SPECIAL TERMS ON EXCLUSIVE TERRITORY.

# WORLD SERIES FILM COMPANY

**SUITE 1005 CANDLER BUILDING, 220 W. 42ND ST., NEW YORK CITY**

and discovers a poster from a sheriff in Nevada, offering a reward for a man wanted there for a crime. Gleason notices that the photo and the description answers to that of Jack, and calls Ralph's attention to it. Ralph ridicules the idea. Gleason informs the Nevada sheriff that he has the man he wants, and the Nevada sheriff comes and arrests Jack in Ralph's office, Jack confessing to the crime. Jack is taken away and serves his time. Gleason tells Madge what has happened and she refuses to believe it. Ralph threatens to kill Gleason if he says anything more about it and tells Madge that Jack is called away on important business in connection with a mining deal. Jack also writes a note to Madge to the same effect. Later Ralph writes a note to Madge, telling of a big gold strike, and signs Jack's name to it, also inclosing money.

Gleason makes advances to Madge and is "fired" by Ralph. He meditates revenge. Later Jack is released from jail and returns home. Gleason meets him on the way from the train and a fight follows with revolvers, which ends by Jack capturing Gleason through a ruse. He lands him in jail. Madge thinks Jack is returning from his mining expedition, and there is a joyful reunion, Ralph looking on.

PLAYING FOR HIGH STAKES (Two Parts—Oct. 29).—The cast: Anna Little, Jack Richardson, Walter Spencer, Mary Gladding, Louise Lester.

Bert Andrews and his sister, Nellie, go to Lone Star, where Bert is to assume the duties of treasurer of the Gold Reef Mining Company. Nellie takes with her their old nurse, "Aunt Nancy." The big man of the camp is "Dandy" Jim, so-called because of his personal neatness, so different from the usual type of mining men. "Dandy" Jim is the sole owner of the Lone Star Saloon. He has lived in mining camps all his life, and his knowledge of women is based on the only type he has ever known—the women of the saloon and dance hall; and there is no doubt in "Dandy's" mind that all women have their price.

"Dandy" meets Nellie and realizes that she is the woman he has dreamed about—a woman who cannot be bought—but in spite of his conviction, he cannot bring himself to believe that such can possibly be the case. Bert falls into evil ways and goes from bad to worse. Several times "Dandy" hides Bert's escapades from Nellie. Bert plans to rob his employers and elope with "Handsome Liz." "Dandy" discovers the plot and on the appointed night dopes Bert's drinks, and discovers that the young man has taken money from his employers. He secretly banishes "Handsome Liz" from the camp and restores the money to the company's safe. When Bert regains consciousness, he discovers his loss and frantically appeals to Nellie for help. She goes to "Dandy," who agrees to give her the money if she will come to his house that night for it. She goes. He locks the door and hands her the money, and as she takes it, asks her if she is willing to pay the price. Like a tigress she turns on him, declaring that not even to save her brother from disgrace will she sacrifice her honor.

## CUB.

THE LITTLE DETECTIVE (Oct. 22).—The cast: George Ovey, George George, Louis Fitzroy, Janet Sully, Goldie Colwell and Jefferson Osborne.

The fashionable Ferndale section is thrown into a state of excitement by a series of daring robberies. At breakfast one morning Mr. Goodrich learns from the morning paper that the night before the neighborhood had again been visited by burglars and thousands of dollars in money and jewelry carried away. Determined to guard his house against intrusion he writes to a private detective agency for men. His daughter, Goldie, is commissioned to deliver the note, but, meeting Jerry and Hank, two admirers, she suggests that they take the place of two detectives. The job, giving them an opportunity to be near their inamorata, Jerry and Hank accept.

Having the freedom of the house, Hank sees how easy it is to rob it and succumbs to temptation. He despatches a note to Bill, a rather tough customer, and instructs him to play burglar, promising to show him the way. The proceeds are to be divided fifty-fifty. Jerry learns of the plan and decides to foil it. That night Bill enters the house and is being escorted to the safe by Hank when he clumsily falls over a chair. The noise awakes Mr. Goodrich, who, armed with a rifle, starts after the conspirators.

In the meantime a real burglar has entered the house. The shots meant for Bill and Hank make him seek cover and he wraps himself around with a pair of draperies. But Jerry has witnessed the act and decides to prove himself a hero. While Mr. Goodrich is telephoning for the police Jerry keeps a close watch on his quarry. When they arrive Hank and Bill have escaped, but Jerry, being an outsider, is collared as the burglar. He insists that there is a mistake and calls for Mr. Goodrich to prove it. To the rich man he explains that the burglar is hiding and points out the place. Then with a rush he captures him and turns him over to the police.

Mr. Goodrich is delighted with Jerry's watchfulness and wishes to reward him. Jerry spurns Money. He asks for the hand of Goldie. Mr. Goodrich gives his consent, but suggests that Jerry first consult Jack, Goldie's husband. As Jerry turns to Goldie he is amazed to see her in the arms of her husband, who has just entered. With one parting look he falls into a faint.

## CASINO.

A CORNER IN CATS (Oct. 10).—The cast includes Cissy Fitzgerald, Bud Ross.

Strangers in Boomopolis are a great curiosity. Cissy and Jerry, arriving in town, have everybody agog. They take a cab and drive to a large building placarded, "To Let." Here the owner meets them, and Cissy and Jerry pay the rent in advance from a large roll of bills. While Cissy engages the owner in conversation, Jerry hooks the money from the landlord's pocket. The newcomers go to the only hotel. As the bell-boy is about to leave the room, Cissy hands him a five-dollar bill. Buttons, in his excitement, trips over the travelling bag, and Jerry gently reclaims the five-spot. A few days later a sign is hung out on the rented building, stating that Cissy and Jerry will pay cash for every cat delivered to them. All kinds of felines are brought them, for which they give fifty cents a head. Meanwhile, the wily urbanites have sent to the city for six hundred rats. These are uncrated by night, and turned loose in Boomopolis. The next day cats are in great demand. Cissy and Jerry announce that they will furnish choice mousers at fifteen dollars apiece, and ordinary cats at ten dollars. The rush on cats is great, even at these prices. That night Cissy and Jerry leave town. Coming across a stray cat, they take him along as mascot. They christen the animal "Cash."

## Pathe Exchange, Inc.

PATHE NEWS NO. 80 (Oct. 6).—Washington, D. C.—Gen. James W. Whittlesey, 86 years old, Civil War veteran, signals a peace message to the world from the dome of the Capitol. Subtitle: (1) Little girls release doves bearing peace messages.

Sofia, Bulgaria—King Ferdinand reviews the Bulgarian army after its mobilization in readiness to attack Serbia.

New York City—Little members of the Bedtime Stories Club enjoy an outing at Bronx Park. Subtitle: (1) One little girl thought less of Peter Rabbit in real life than in the stories.

Newark, Del.—Over a hundred pens of fowls are competing in a world-wide egg-laying contest held in the grounds of the Delaware College. Subtitles: (1) White Leghorns are the favorite breed of the contestants; (2) "Lady Eglantine," who has smashed a world's record by laying 287 eggs in 330 days.

New York City—During the wave of senseless speculation in "war" stocks thousands of people feverishly gamble in Wall Street. Subtitle: (1) Traffic moves with difficulty through the excited throng.

Pathe's American Fashions (By courtesy of L. Bamberger & Co., Newark, N. J.):

1—An evening wrap of rose color "mother of pearl" fashion with seal and ermine fur. Evening gown of violet taffeta and spangled net.

2—Evening wrap of gold color chiffon velvet, skunk fur trimming, "Ombre" evening gown of two-tone soires silk and net.

3—A striking flag dress, made of an American silk flag without cutting.

The Latest Dances of the Winter Season:

1—The Globe Trot. The first part of this dance consists of eight walking steps and four two-steps, repeated, and followed by the "Chinese Waddle."

2—This is the Chinese Waddle.

3—The second part of the dance consists of eight walking steps and four two-steps, followed by the "Japanese Toddle."

4—This is the Japanese Toddle.

5—The New Fox Trot. This dance is characterized by the introduction of the "Balance Step."

6—This is the Balance Step.

Portland, Ore.—Sophomores, losers in the annual tug-of-war at Reed College, are pulled through a pond by the victorious freshmen.

Spokane, Wash.—A double baloon ascension is the chief attraction of the annual Interstate Fair. Subtitle: (1) The spectators are thrilled by a daring triple parachute drop.

San Francisco, Cal.—Built over a hundred years ago of honest Maine fir, the frigate "Independence" meets her fate, and is burnt for the copper she contains.

Los Angeles, Cal.—Sophomores and freshmen at the University of Southern California use a pushball during their annual rush. Subtitle: (1) Some of the students mistake one another for the pushball.

Hoboken, N. J.—Mr. Constantin Dumba, Austrian Ambassador, photographed with his wife on board the Nieuw Amsterdam, does not seem at all sorry to be recalled to his native land.

PATHE NEWS NO. 81 (Oct. 9).

Baseball Championship—Philadelphia Nationals, winners of the Pennant of the National League. Subtitle: Boston Red Sox, the American League winners.

Salem, N. H.—Visitors of the Rockingham Fair witness the thrilling spectacle of a "dog dive" into a wooden chute.

New Orleans, La.—One of the worst hurricanes in the history of the South strikes this city, causing the loss of scores of lives, and damage estimated at $10,000,000. Subtitles: Such was the force of the 120-mile-an-hour gale that large vessels were hurled completely on shore. The efforts of the people to clear away the damage seem puny compared with the immensity of Nature's havoc. The rush of water floods the streets several feet, but the inhabitants quickly adapt themselves to the novel conditions.

Washington, D. C.—Mrs. Norman Galt, who is to be the new mistress of the White House, shown arriving with President at a baseball game last April.

Washington, D. C.—The first meeting of the Naval Advisory Board, containing the cream of the Nation's genius, is held at the Navy Department. Subtitle: Thomas A. Edison shakes hands with Secretary Daniels. Mr. Hudson Maxim on left.

Cartoon—Cartoon by Bray.

Dumba's departure.

The Eye-witness at the Front—Authentic scenes of actual war officially taken by the French Government. Subtitles: 1—More portable than the bigger guns and as effective in its destructiveness, is the famous French "75" or three-inch gun. The men take great pride in keeping it in perfect condition. 2—In a sheltered spot not far distant, the shells just received from the ammunition factories are loaded into supply wagons. 3—The time fuses are set by means of a hand machine, so that the shell will explode at the desired range. 4—The great feature of the 75 is the quickness of its fire. It can easily consume 25 shells a minute. 5—What war really looks like. A most remarkable photograph showing the explosion of the French shells in the zigzagging line of German trenches.

PEARLS OF TEMPTATION (Balboa—Three Parts—Oct. 11)—Martha is a shop girl, who, with others, is under suspicion for shoplifting. To protect a guilty employee, she wraps a pair of costly earrings in a package of lace just sold to Mrs. Pierce, mother of Sam Pierce, manager of the department store. Martha sees her peril and explains all to Mrs. Pierce, who believes her, and conceiving a fondness for the girl, plans to educate her for secretarial work.

Frank Pierce, dissolute brother of Sam, plans to steal a pearl necklace given his mother by his father, in order to satisfy the extravagant taste of his mistress, Coral. But his father, under financial stress steals the necklace himself and substitutes a string of paste pearls which Frank, ignorant of their worth, steals.

MINA COMEDIES
Run One of These Rip Roaring Comedies with Your Feature
BOOK THEM EVERY THURSDAY FROM THE GENERAL FILM EXCHANGES

JOSEPH C. MILLER

CLARA FREEMAN

DUKE R. LEE

# MILLER BROS. 101 RANCH Presents

The crowning achievement in

# The Exposition's First Romance

Featuring Joseph C. Miller, Duke R. Lee and pretty little Clara Freeman, of the Popular "High Jinks" Company

*A 5-Reel Spectacular Western Feature Production of an Actual Romance Woven Around the*

## PANAMA-PACIFIC EXPOSITION

Showing the Greatest of World's Fairs in All its Entirety

***Billed Like a CIRCUS*** ***DON'T WAIT*** ***GET BUSY*** ***Beat Your Competitor To It***

**For Bookings in your territory write, wire or 'phone.**

**Exhibitor's Film Exchange,** Judge Bldg., Salt Lake City, Utah.
(Utah, Idaho, Washington, Oregon and Montana.)

**Karl Pickerill,** 114 Golden Gate Ave., San Francisco, Cal.
(California and Arizona.)

**Peerless Film Company,** 1919 Main Street, Dallas, Texas.
(Texas.)

**John Kozak,** Home Office, Bliss, Okla.
(Oklahoma and Arkansas.)

**T. W. Bright,** 523 South National St., Ft. Scott, Kansas.
(Kansas.)

**C. C. Cheneworth,** 2327 Park Avenue, Kansas City, Mo.
(Missouri and Nebraska.)

**Tom Wickham,** Home Office, Bliss, Okla.
(Minnesota, No. and So. Dakota.)

**United Film Service,** American Theatre Bldg., Davenport, Iowa.
(Iowa.)

**Peerless Film Exchange,** 201 Delaware Bldg., Chicago, Ill.
(Illinois and Wisconsin.)

**Film Service Co.,** 97 Woodward Ave., Detroit, Mich.
(Michigan.)

**Kriterion Film Service,** 129 W. Washington St., Indianapolis, Ind.
(Indiana.)

**W. Curt Smith,** Home Office, Bliss, Okla.
(Ohio.)

**Exhibitor's Co-Operative Booking Exchange,** Washington, D. C.
(Washington, Maryland, Virginia and West Virginia.)

**Queen Feature Service,** 108 Inn Hotel, New Orleans.
(Louisiana, Mississippi and Alabama.)

**Gate City Film Company,** 388 Peachtree St., Atlanta, Ga.
(Georgia and Tennessee.)

**Cleveland LaRue,** Box 593, Wilson, N. C.
(North and South Carolina.)

**Author's Film Company, Inc.,** 1432 Broadway, N. Y.
(New York and New Jersey.)

**101 Ranch Feature Film Exchange,** 212 Fourth Ave., Pittsburgh, Pa.
(Pennsylvania.)

**For Bookings in States not mentioned, address direct Home Office**

**101 Ranch Motion Picture Dept.**
K. L. WILLIAMS, Manager
**BLISS, OKLAHOMA**

Frank shifts the blame to Martha, who is cast out. He then takes the paste pearls to Coral who detects their worthlessness, and is upbraiding him severely when Hamilton Cress, a playwright, and one of Coral's many admirers, enters, and throws him out.

Here follow a maze of plausible, logical complications, in which Frank, dying of a bullet wound, confesses Martha's innocence to Sam, who traces her to Cress' office, where she had been sent by an agency, and arrives just in time to save her from a vicious attack. There is a reconciliation as the picture ends.

WHEN MICE MAKE MERRY (Pathe—Animated Cartoon—Oct. 11).—Those two notorious pilferers, Willie Smaller and his pal, Pete Sniffer, with a price on their heads by all housewives and self-respecting cats, steal forth from their lair, to forage on defenceless pantries. But Pussy Feline, the greatest of modern sleuths has, so to speak, "smelled a rat," and has sworn on his nightly honor that never a drop of skimmed milk shall wet his whiskers till the social outlaws are run to earth. He comes upon Willie unaware, and as he slips toward him, every whisker bristling, Pete Sniffer, alias "The Adroit" from his vantage place on a cupboard shelf nearly blinds him with pepper, and the greatest of all modern sleuths has to beat a hasty, undignified retreat. It's rather a hot repulse, but the veteran of many a mouse melee has his tail up now, and seeing Willie enter a stocking, counters sharply for a flank movement on the left. A short, sharp stroke, and down comes the stocking from the line. But here another force enters the field. Dinah, the kitchen queen, flaps in, and the sight of a stocking unpropelled by a leg, actually scurrying along the ground, is too much for her delicate organization, and she faints. This is but one of the many merry-making incidents of this film, which works from a giggle in the first scene to a howl at its climax.

AN INTIMATE STUDY OF BIRDS—Part 9—(On same reel as foregoing).—In this educational series you see close-up views of those wild fowls it often takes hunters hours to get within gunshot of. Among the web-footed birds, the duck is best known. Here are shown many species, both wild and domestic, disporting themselves in their favorite element. The greatest source of food is found in shallow pools and ponds. The great crested grebe is a fresh water migratory bird, whose nest, built in the marshes is frequently floated off, the bird continuing to brood. Next is shown the sea gull, powerful of wing and endurance, and well-known on both shore and lake. The black-headed gull, is black only in the springtime, its head feathers turning black from their usual grey. Next we see pictures of young gulls, and then the booby, a member of the gannet family, and found principally in semi-tropical countries. The last is a beautiful picture of the gulls, startled from their rookeries, sweeping, floating, gliding forth, and hovering over the turbulent waters.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD (Episode No. 2—"Three Rings and a Goat"—Pathe—Two Parts—Oct. 11).—Marjorie Warden and her sister Hazel, whose father has been ruined by a criminal clique of financiers, have, with the aid of J. Rufus Wallingford and Blackie Daw, started out on a crusade of vengeance. Elias Boggers, who, through the death of Marjorie's father, has made $40,000, is the next victim, and, with Blackie Daw as a "capper," J. Rufus deigns to talk business with Bogger, and finally consents to sell him a circus which he (Wallingford) had never before seen!

Wallingford then goes to the circus grounds, and bulldozes the crooked manager, on the bluff that he has been sent to investigate the financial condition of the circus by the owner. The next day he takes Boggers to the big show, and the deference with which he is treated assures Boggers of his ownership. The bland J. Rufus sells "his" circus to Boggers for $65,000, and straightway secures the assistance of the whole company to make Boggers sick of his ownership. After many ludicrous experiences, Boggers gladly sells the big show to the smooth Wallingford, for just enough loss to balance his theft from Marjorie's father.

Wallingford's next experience relates to mud baths and is entitled "A Rheumatic Joint."

NEAL OF THE NAVY (No. 7).—"The Gun Runners"—Two Parts—Oct. 14).—Having been deprived of her inheritance—the map of Lost Isle—by the smuggler Hernandez, Annette Ilington determines to proceed to Santa Maria, Lower California, in search of the original grant. She sends a letter to the Fathers of the Santa Maria Mission, explaining her claim, and enclosing her photograph. Inez Castro gets hold of the letter, and substitutes her own photograph for Annette's, rewriting the letter. The Hardin party start for the south, but stop off at Dolores, where Hernandez, Ponto and their strange bruteman servant are consummating a deal to provide the revolutionists with arms.

House Distinction!
Theatre Distinction!
Should be your aim.

YOUR HOUSE can be made to STAND OUT from any other.

SECURE OUR CATALOGUE, go over it and select a Decoration that will give your Theatre a NEW INDIVIDUALITY. This book contains illustrations, descriptions and prices of—POST CARDS, different sizes of HAND COLORED PICTURES, various styles of REAL PHOTOS, GRAVURE FOLDERS containing players' pictures, HALF TONE CUTS of all the players, large FAC-SIMILE OIL PAINTINGS, TRANSPARENCIES and high-class Novelties in Transparency Frames, and various other things for Ornamental, Souvenir, and Advertising purposes. If you are enterprising and in the SHOWMAN class, YOU need this book.

KRAUS MFG. CO.
220 W. 42nd Street
NEW YORK
12th Floor, CANDLER BUILDING

Send for New Catalogue of over 500 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

Think this over

A business without system and accurate records is like a ship without a rudder.

A Movie Theatre without system and accurate records is a good illustration of a man trying to fill a bucket with a hole in the bottom of it. You do a strictly cash business, therefore the ratio of your loss through cash errors is greater than even the big department store, which does a part credit business.

In other words, your need of absolute protection is 100% **demanding** upon your attention.

Are you fully protected? If **not**, install an

AUTOMATIC TICKET SELLER AND CASH REGISTER

which **guarantees** you absolute iron-clad protection.

Send for our little booklet on the subject—"Selling Tickets by Electricity."

The Automatic Ticket Selling and Cash Register Co.
1476 Broadway New York City

Neal Hardin, now a gunner, sent with his mates to protect American interests in Dolores, does not know either of Annette's or Hernandez' whereabouts. When Hernandez learns from Inez that the Hardin party is in Dolores he incites the revolutionists to pillage their home, and kidnap the American women. An attack is made, and while it rages, a faithful black is sent to the U. S. sailors, for succor. The sailors, led by gunner Hardin rout the revolutionists, but not in time to save Annette, and Mrs. Hardin, who, with Neal, are captured and thrown into prison.

The next episode will deal with their escape, and is called "The Sun Worshippers."

JOHN GLAYDE'S HONOR (Gold Rooster Play—Five Parts—Oct. 15).—The cast: Wright Kramer, C. Aubrey Smith, Mary Laston, Richard Hatteras, Ida Waterman, Ben Hendricks, Charlie Butler, Jack Sherrill, Etta De Groff, Elaine Ivans, Sidney Mason.

John Glayde, one of the master minds of America, becomes oblivious to the claims of his wife, Muriel, on his affection, in his mad strife for power. This finally results in Muriel's rebellion, and she accepts an invitation from some friends to go to Paris. There her beauty attracts the attention of Trevor Larode, who begs a sitting. The intimacy of the studio leads to Larode's falling in love with Muriel much to his mother, Lady Larode's, dismay. She wires Glayde to come on in order to prevent a scandal and he, made suddenly alive to his peril, drops his work and hastens to Paris, where he tells Larode that his calls on Mrs. Glayde must cease. The affair has gone too far, however, and Muriel and young Larode elope that night. They are overtaken by Glayde, who, in his masterful way is about to put an end to the artist, when, in a powerful scene, Muriel tells him it is not love, but pride in John Glayde's Honor that makes him wish to kill, and he is crushed with the realization that he has forever lost her love. And the play ends with him sadly realizing that in gaining power he has lost that which he most needed to enjoy it.

WILFUL WALLOPS FOR WEALTH (Starlight—Oct. 16).—Those two politicians, diplomats, envoys, arbitrators, soldiers of fortune, and general good-for-nothings, Heinie and Louie, are confided in by an irate father, and promised $1,000 should they succeed in breaking his daughter's leg, to save her reputation! This may sound queer, so be it known at the outset, that Mabel, the daughter, has aspirations to become a ballet dancer, and the Old Man has a desire to make her "toe the line"—in quite a different way, however, and even at the expense of making her toe it with a broken leg.

Heinie and Louie accept before they hear the proposition, the matter of a broken leg or two only serving to make their work more interesting. They invade the ballet school, make way with the master, and proceed to take charge in order to carry out their crooked work. The sight of some of the future ballet sensations, leads Heinie to remark "der human knee iss not a blace of amusement—it's a joint!" and they proceed with their raid. After a funnybone-cracking struggle, they finally manage to clamp Mable's leg to the table, and are doing their darndest to make it a two-piece affair between the knee and the ankle, when Mable's beau, and a cop arrive, and they are routed. They rush off to get a "leg-up" on the one thousand "bones," and just collect when Mable arrives and proves to her father that her "understanding" is still perfect. Heinie and Louie, as usual, almost win!

## Miscellaneous Feature Films

### PARAMOUNT.

THE FATAL CARD (Famous Players—Sept. 30).—The cast: John Mason, Hazel Dawn, Russell Bassett, Helen West, David Powell and W. J. Ferguson.

A notorious gambler and card cheat, George Forrester, rules a little western town with an iron hand. The men of the town plot to catch him cheating and do, but his men save him from danger. In the same town lives Gerald Austen, or Aitkens, who had left his tyrannical father in the East and made good in the West.

Later, Forrester and his men rob a payroll messenger for Austen's enterprise. Forrester is apprehended and is about to be hung when Austen saves his life. The man has just been scribbling a message to his daughter who lives in the East and who believes her father a prosperous mine operator. On being saved he tears the card in two and gives half to Austen, saying that if he ever needs a friend that will be his passport. Forrester then returns East, rejoins his daughter and assumes his real name of Marrable. Austen also goes East under his real name of Aitkens and the men later meet but do not recognize each other. Austen falls in love with Margaret Marrable.

Marrable's happiness, however, is curtailed by the arrival of his former western associates who threaten to expose his identity if he does not aid them in robbing Austen's father of a ship-

# WORLD RIGHTS
OF
# Mike Donlin
IN
# RIGHT OFF THE BAT

(Five Reels)

Have been bought by us. We are holding New England, New York State and City and Northern New Jersey for ourselves. We are now booking in that territory.

## ALL OTHER TERRITORY FOR SALE

RIGHT OFF THE BAT received the unanimous approval of The Moving Picture World, Motion Picture News, Motography, Motion Picture Mail, The Morning Telegraph, Dramatic Mirror, Variety and Billboard.

RIGHT OFF THE BAT is a great baseball comedy drama, with MIKE DONLIN, supported by JOHN J. M'GRAW and a STAR CAST.

Handsome 1, 3 and 6-sheets, stills, heralds, and a full line of publicity material.

**FOR OPEN TERRITORY**

Address

**All Feature Booking Agency**
**71 West 23rd St., New York City**

ment of English bonds. He is forced to consent. The gang rents offices opposite those of Austen and await the day of shipment, July 4. Fortune plays into their hands when the boy visits his father to obtain consent for marriage to Margaret. The father refuses and a stormy quarrel ensues, which employes overhear. The son leaves his walking stick. The conspirators enter the office. In order to quiet the elder Austen they hit him over the head with the stick. The blow kills him. The boy returns to make up; finds the door locked and leaves. The others then escape, taking the key with them.

Later, the son overhears the gang dividing the spoils. He makes his presence known. They tell him that his death is inevitable. He asks Marrable to take a card out of his pocketbook. Marrable finds it. It is the fatal card. He now knows that Margaret's fiance is the man who saved his life. In gratitude he takes upon himself responsibility for the crime and makes a supreme sacrifice, paving the way for the lovers' ultimate happiness.

---

ZAZA (Famous Players—Oct. 4).—The cast: Pauline Frederick, Julian L'Estrange, Ruth Sinclair, Mark Smith, Charles Butler, Walter Craven, Maude Granger, Blanche Fisher and Helen Sinnott.

Zaza is a popular singer in one of the gayest music halls in Paris. She leads a very tempestuous life and is much sought after by the beaux of the city. One night she meets Bernard Dufrene, a man about town, behind the scenes, and after a frivolous flirtation, falls in love with him. It is not long before he establishes her in an apartment where they live happily for several months.

Her infatuation for Bernard is the only real and lasting emotion that Zaza has ever experienced and she dedicates her whole crude nature to the task of making him happy. It is therefore a terrible blow to her to find that Bernard is married and has a little daughter. Stung to the depths of her savage nature by his duplicity, Zaza's first thought is for revenge.

With fiendish accuracy she hits upon the plan of going straight to the wife of her betrayer and announcing herself as his mistress. This she believes the best way of obtaining the vengeance she craves. While still consumed with this passionate hate, she sets out on her mission. However, she meets the little daughter before she has an opportunity of denouncing her lover to the mother of the child.

The sweet simplicity of the child, her ingenuousness and her thorough generosity so touch Zaza that she cannot bear to crush the child under the weight of the scandal that she knows will follow such a disclosure as she is about to make. The daughter therefore saves the father from disgrace.

Totally disillusioned, Zaza now dismisses her lover and returns to the stage. Devoting herself utterly to her art and aided by the steeling power of a personal tragedy, she becomes the idol of Paris. Deprived of her other love, she seeks that of the public. Hearing of her triumphs, Bernard comes to renew his attention to Zaza and she, in the supreme struggle of her life against the overwhelming love she still has for the man, conquers her own emotions and sends him back to his wife and child who are still in ignorance of his double life. Zaza, with Bernard forever dismissed from her mind, devotes herself still more zealously to drama, in which she wins enduring fame.

---

A GIRL OF YESTERDAY (Famous Players—Oct. 7).—The cast: Mary Pickford, Gertrude Norman, Francis Marion, Jack Pickford, Donald Crisp, Marshall Neilan and Glen Martin.

John and Jane Stuart have been brought up with strict, old-fashioned conservatism by their Aunt Angela. So great has been the effect upon Jane that she does not even garb herself in modish gowns, but adheres to the styles long since abandoned by society. The aunt's extreme economy builds a false barrier between the Stuart children and the Monroe family, their next door neighbors, with the exception of Stanley Hudson, who becomes a constant visitor at the Monroe home after he has caught a glimpse of Jane over the garden wall. The attraction proves mutual and friendship ripens rapidly.

Meanwhile John, Jane's brother, has found the life of Puritanical primness so irksome that he has fallen in love, for contrast, with a rather wild crowd whose chief pastime is gambling. Only the intervention of Jane saves him from the quick wrath of his aunt. A sudden turn in the tide of the Stuarts' affairs comes when Jane inherits a large fortune. The first effect is noticed in John who promptly sets out to live the sort of existence he has always craved. Jane, however, continues to live in the same old way and to wear the same old clothes.

The Stuarts' sudden acquisition of wealth makes them very much sought after by the people from whose circles they were formerly barred. At a reception given by the Monroes, Jane appears in a lovely old-fashioned gown which looks so sweetly simple in contrast to the flaunting gorgeousness of the other dresses that she becomes the belle of the evening. Later, in accordance with John's wishes, she arrays herself in the Parisian latest and appears equally charming.

LETTERS FROM A SELF MADE EXHIBITOR TO HIS SON

No. 2

New York City, Oct. 8, 1915.
My Dear Bill:

It was only to be expected that just as soon as the news leaked out that you had taken over the theatre and were about to purchase new equipment you would be visited by every projection screen salesman in the country. It is only natural, too, that these salesmen should object violently to your having decided on RADIUM GOLD FIBRE without any apparent hesitation. Those boys, you know, are selling screens for a living and their living depends upon the commissions which they earn.

Just slip them this little line of talk when they are persistent. Tell them that you are not interested in experiments. Tell them that you are not asking for the earth with a little gold fence around it—that all you want is the best projection which a screen can give and that your observation in the best theatres throughout the country, among them the MILLION DOLLAR STRAND in New York City, has convinced you that this best projection is to be secured with the aid of a RADIUM GOLD FIBRE SCREEN. Tell them the kind of sales talk the RADIUM GOLD FIBRE people used when you placed your order with them. Mention the fact that they promised faultless projection and sold you a "service of satisfaction" covering a period of five years.

I was in the Candler Building yesterday and the RADIUM people said that your screen would be ready for you on schedule time—and when they say so they mean it, for I happen to know that this is the way the RADIUM people are doing business. THEY ARE MAKING GOOD ON EVERY PROMISE GIVEN.

Yours,
DAD.

RADIUM GOLD FIBRE SCREENS

ARE MADE AND SOLD BY

RADIUM GOLD FIBRE SCREEN, INC.

220 W. 42d St., N. Y. City

Stanley's social standing has captured the imagination of one of the season's debutantes who declares a love-war upon the unsuspecting Jane. Other wiles failing, the enamored one finally bribes an aviator to take Jane in his aeroplane and to lose her in order that they may not make landing in time to go upon a cruise for which the whole party has been invited. But she finishes her flight in time and embarks with the others. On the first day out the other girl stages one scene which interrupts Stanley's proposal to Jane and another which saddens Jane greatly. But eventually the boy claims the prize which was always his for the asking.

---

BLACKBIRDS (Lasky—Oct. 14).—The cast: Laura Hope Crews, Thomas Meighan, George Gebhardt, Raymond Hatton, Jane Wolf, Florence Dagmar, Evelyn Desmond, Edward Harley and Frederick Wilson.

Young Hawke, son of a famous New York detective, is stranded in Algiers. In reply to his cablegram for money his father tells him that the famous Bechel-Isaacs gang, who for years have been smuggling jewelry into the United States, is operating again. He challenges the youth to apprehend them.

To Bechel, head of their gang, the crooks turn over jewels they have stolen in the bazaar of Abdullah Isaks, who is Abie Isaacs on Second avenue, New York. They are turned over to Leonie, a young and charming smuggler, who has slipped fortunes in jewels past the customs officers. The gang learns that Hawke is on the trail. So Leonie is ordered to smuggle nothing, but to follow the Crockers, a wealthy American family, and substitute an imitation for a $10,000 prayer rug which they have bought. She meets and falls in love with an adventurer, Trask, posing as a titled Englishman but really trying to steal some of the Crocker jewels. Young Hawke trails Bechel, knowing of the change in plans.

The gang trails the Crockers to their Detroit home and Hawke gets a job as sleuth to watch their diamonds. Leonie has so fallen in love with Trask that she cannot do the rug trick and takes the imitation, as she thinks to Bechel. It is the genuine, however, that has been substituted by Hawke. Stealing toward her pal at midnight, Leonie discovers Trask opening the Crocker jewel safe. Realizing that they are both crooks, both declare their love and resolve to turn straight.

Hawke, from a place of concealment, has heard the love scene and, in sympathy with them, lets them go. However, he follows them to see the eventuation of their plans. Leonie and Trask go to the headquarters of the gang. Leonie hands over what she believes to be the imitation rug, really the genuine. As the lovers are trying to get away, the place is raided by the police. Hawke gets Bechel and the gang with the goods on them, but allows Leonie and Trask to go, free to love each other and to be honest.

---

## V-L-S-E, INC.

IN THE PALACE OF THE KING (Essanay—Six Parts—Oct. 11).—The cast: F. J. Ratcliffe, Richard Travers, Arleen Hackett, Lewis Edgard, Lillian Drew, Nell Craig, Ernest Maupain, Thomas Commerford, Sydney Ainsworth.

"In the Palace of the King" is wholly a romance of the court of Spain, in which Don John of Austria is in love with Dolores de Mendoza, daughter of the commander of the King's Guard. The action opens with the victorious return to Madrid of Don John and his army after defeating the Moors and conquering Granada for Spain. Don John is acclaimed by the people as a national hero and his popularity arouses the envy of his half-brother, King Philip II of Spain, who opposes his relations with Dolores. Perez, the King's secretary, and the Princess Eboli, lady in waiting to the Queen, meanwhile are involved in a conspiracy to overthrow their sovereign, and plot to use Don John's love for Dolores as a vehicle to attain their ends.

The King, when he learns of Don John's affection for Dolores, orders the commander of his guard to put an end to the attachment, and Mendoza, torn between love for his daughter and what he considers loyalty to his King, finally orders Dolores put under lock and key and threatens to kill Don John if he attempts to see her. Through the quick wit of Inez, blind sister of Dolores, the latter is enabled to escape and meets Don John. She tells him of their danger and he hides her in his study. Perez and the Princess Eboli take advantage of the situation and the princess offers to take Dolores away from Don John. Mendoza consents, but the princess, in the darkness, fails to recognize Inez, who had changed clothing with Dolores and when Inez slips into a secret passage she believes it was Dolores who escaped her.

Perez informs the King that Dolores is to be found in Don John's quarters, and the sovereign, raging, goes there and accuses his half-brother of conspiring to dethrone him. Arguments follow, in which the King stabs Don John, and, Mendoza, ever loyal, agrees to

# SUN PHOTOPLAY CO., Inc.

218 West 42d Street, New York

***Latest Release!*** ***Big Winner!***

5---FIVE REEL---5

***THE GREAT MASTERPIECE***

# The Corsican

MAKE ARRANGEMENTS AT ONCE FOR BOOKINGS

**SUN PHOTOPLAY CO., Inc.**

218 WEST 42d STREET NEW YORK

---

## ANOTHER WINNER!

## FLORENCE TURNER

in Robert Buchanan's Famous Play, which has maintained its popularity for 30 years

# "ALONE IN LONDON"

Five Parts. A film having every point of quality, with Miss Turner at her best

Absolutely unique in motion picture photography are the scenes taken at night in Trafalgar Square

9-Sheets, 6-Sheets, 3-Sheets and 1-Sheets SOLD ON A STATE RIGHTS BASIS

**WIRE FOR TERRITORY WRITE**

**STATES STILL OPEN ON**

## "THE BOTTLE" FEATURING ALBERT CHEVALIER

THE GREAT INTERNATIONAL CHARACTER ACTOR (4 PARTS) 9-Sheets, 6-Sheets, 3-Sheets, 1-Sheets

**IDEAL FILM SERVICE, 110 West 40th Street, NEW YORK**

---

**EXHIBITORS OF NEW YORK AND NEW JERSEY**

**FOR BOOKINGS ON**

**"ALONE IN LONDON" and "THE BOTTLE"**

**IDEAL FILM SERVICE, 110 West 40th St., New York**

shoulder the blame for Don John's death, and announces to the assembled court that he killed him. King Philip craftily weaves a net of evidence around Mendoza, but Dolores, who, hidden in Don John's study, had heard all that passes, rushes in and threatens to expose the King's falsehood unless her father is released. The King, fear-stricken, signs an order for the release of Mendoza. Meanwhile the court jester learns that Don John is not dead, but merely slightly wounded, and Dolores is summoned. A priest is obtained and the sweethearts are married, just as the king and other court officials arrive, and a general rejoicing ends the play.

THE MAN WHO COULDN'T BEAT GOD (Vitagraph—Five Parts—Oct. 18).—The cast: Maurice Costello, Thomas Mills, Denton Vane, Edwina Robbins, Marion Henry, Robert Gaillard, Estelle Mardo and Naomi Childers.

Martin Henchford was a man of peculiar character. He believed that he could erase from his soul every vestige of the scar of murder; that he could destroy in his own mind every memory of the deed he had committed. In short, that he could beat God and the inner consciousness of soul. He had, years before, grown up on the spacious Rexford estate, and as the son of Lord Rexford's gardener, had become an employe. Goaded on by the smallness and cruelty of the Lord, and after receiving a stinging blow across the face, he kills him, and so conceals every trace of his deed that he is not even suspected. Later he goes to New York, where he secures work in the construction gang tunneling under the big river. He takes a prominent part in a daring rescue during a sudden flooding of the excavation, and as he brings out the last drowning man he does not see in the prostrate form his fellow-laborer, but instead, a vision of the man he had killed back in England. Thus starts an ever increasing series of visions produced by conscience. Promotion, honor and wealth become his; he marries a beautiful girl, and still he is haunted more and more by those terrifying visions. He is drawn almost irresistibly back to England, and there, on the very spot where he had struck Lord Rexford down, Martin is attacked by heart failure and dies.

## NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY (Episode No. 23, "The Double Cross"—Two Parts—Oct. 4).—As the picture opens, Luke Lovell is seen stealing a ride on the rear of the magnificent coach that bears the "Mad Millionaire," as John Powell becomes known, and the plotting four who are gradually wrecking him. They have succeeded in convincing him that it was not reality but his imagination that saw Esther and the hunchback on the road with their hand organ.

When Luke's presence is discovered, with a few deftly directed whip-lashes from the practiced hand of the coachman, the gypsy is forced from his perch. As he sits dejectedly at the side of the road nursing his wounds, he sees Esther and Quabba slowly approaching. Not wanting to meet them, he hides behind a tree.

Luke Lovell has followed Esther and Quabba to Sankey's stable, where the owner has hidden the diamond from the sky. A sheriff has been advised of the possible whereabouts of the diamond and he, with his posse, have arrived in their auto just prior to Quabba and Luke. As the two gypsies stand there, the diamond is recovered from the overpowered stableman, and passes from hand to hand right before their very eyes.

Homer Graydon, an elderly millionaire who has been paying attention to Vivian, reads the story of the valuable gem which is to be auctioned with the balance of the circus effects, and promises Vivian to get it for her. Luke calls at the Powell mansion and gains admission, his intention being to blackmail either Blair Stanley or Arthur Stanley, alias John Powell. By ruse, Blair calls in police and has Luke arrested.

Meanwhile, Marmaduke Smythe, the English lawyer, calls at the Powell mansion seeking word of the heir to the Stanley Earldom. Flushed and excited with wine, Arthur stands up and declares himself not "John Powell," but Arthur Stanley of Virginia, the Stanley Earl, and announces that he will buy the diamond from the sky at the circus auction. Overcome by this sudden announcement, Marmaduke falls back in his chair.

Luke Lovell has been searched at the police station, and a Wells-Fargo express money-band found in his pocket. The evidence looks dark for him, and he is thrown into a cell to await a hearing. He manages to send word to Esther of his arrest; and when she calls to see him, begs forgiveness and swears a return to his old-time gypsy allegiance.

At the once gay and boisterous scene of the circus, an auction is being held. Two money-powers are pitted against each other in eager determination to own the diamond. As the auctioneer opens the bidding, Arthur Stanley's bid of $10,000 is quickly raised to $15,000 by Homer Graydon. Amid a buzz of excitement, the mad millionaire doubles the bid. The crowds gasp as the bids go up and up; then a mass of humanity blots the auctioneer from view as he knocks the gem down to the winning bidder. And another chapter is brought to a close with the question on every lip—"Who gets the diamond?"

## WORLD FILM CORP.

THE MASTER OF THE HOUSE (Triumph-Equitable—Sept. 27).—The cast: Julis Steger, Austin Webb, Grace Reals, Margot Williams, Ralph Morgan.

The husband is bored to death by years of association with his wife, whom he deems old-fashioned and settled. A governess, young and beautiful, comes to the house. The father, master of the house in every sense of the word, is infatuated with the governess' description of life in the city where one remains young even at four-score years.

Many conversations occur between the man and the governess, and, one day he tells his wife that he is tired of her and that he is going away to the city with a younger and prettier woman. Time passes and the master of the house sees the other side of the governess. Her family is a lot of parasites who live on him.

The man, broken in health, his spirit revolting against present conditions, feels a longing away down in his heart for his old-fashioned wife and their three children and the old home that is a home. In a frenzied burst of anger he strikes her, casts aside the woman and the unpleasant associations with her and, older, wiser, sadder and penitent, he returns to his wife and fireside.

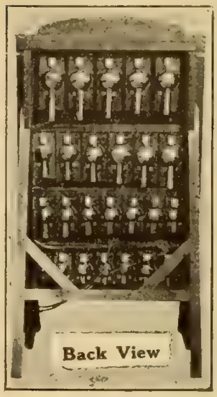
THE PRICE (Triumph-Equitable—Oct. 4).—The cast: Helen Ware, Wilmuth Merkyl, James Cooley, Blanche Douglas.

A young girl, reared in luxury, is thrown penniless upon her own resources. She becomes secretary to a great artist, who, in younger and poorer days, married the landlady's daughter. In need of inspiration, the artist turns to his charming secretary. Believing that she loves him, the girl submits, but finds her mistake, when, meeting a flourishing physician, she learns true love. Both the physician and the artist want to marry the girl, the latter promising to get rid of his present encumbrance. Fearing that the physician will learn of her past, the girl refuses his offer of marriage. The artist, having a weak heart, drops dead at her feet upon learning that she does not love him; whereupon the girl becomes the physician's bride.

The artist's widow, seeking vengeance, after a protracted discussion between the physician and his wife, secures the position of housekeeper in their home. She plants seeds of jealousy within the wife by telling her the physician loves his adopted child, whom he has brought up from infancy. The wife flies in a rage, charging her husband with infidelity; whereupon the widow, making her revenge complete, reads a diary to husband and wife foolishly kept by the artist, telling of his relations with the former secretary. In her frenzied protestations, the wife also reveals the fact that it was her rejection of his love that caused the death of her lover. Attempting suicide, the wife is prevented by her maid, who shows her the folly of such an act. The wife, impressed by the recital, decides to live down the past, and try to win back her husband's love.

BLUE GRASS (Equitable—Oct. 11).—The cast: Thomas Wise, Clara Whipple, George Soule Spencer, Ray Tuckerman, Frank Beamish.

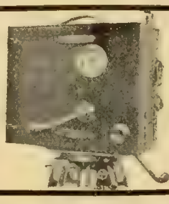
At a race, My Lady, a horse belonging to Colonel Taylor, wins, but is injured so seriously that she will be unable to run again. Wilfred Warren wagers a large sum on the mare, but is cheated out of his winnings by Kelley, an unscrupulous character of the track. The next year, Colonel Taylor, being in straitened cir-



Back View

**Lapin's Musical Poster Frame**
Positively gets the crowd
Pat. App. for
Plays musical bells in the lobby while your pianist fingers the piano keys inside theatre.
Greatest attraction ever devised for the motion picture industry.
Send for descriptive folder and prices.
**THEATRICAL SALES CO.**
**145 West 45th Street, New York City**

<FULCO> <FULCO> <FULCO> <FULCO>
**Moving Picture Exhibitors**
Get your supplies from <FULCO> the house that carries everything you need
**E. E. FULTON CO., 152 W. Lake St., Chicago**
<FULCO> <FULCO> <FULCO> <FULCO>



**L. A. MOTION PICTURE CO.**
Manufacturers of high grade studio equipment
215-217 E. Washington Stree
**LOS ANGELES, CAL.**

**PATENTS**
**Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.**

**THE STERLING CAMERA & FILM CO.**
**Manufacturers of Feature Film Productions**
**Commercial, Industrial and other Camera Work a Specialty. All Work Guaranteed**
**145 W. 45th St., New York, N. Y.**

CONDENSER BREAKAGE STOPPED
by using the Preddey Mount; fits any lamp in a moment. Very simple and rugged. Pays for itself in a week. Lasts forever. Get circular. Positively stops breaking. Price $4.50. Used everywhere. Condenser expenses ended or money back.
W. G. PREDDEY, 158 Eddy St., San Francisco, Cal.

**HARRY K. LUCAS**
**"THE SUPPLY KING"**
**ATLANTA, GEORGIA**
**EVERYTHING FOR THE THEATRE.**
**50-PAGE ILLUSTRATED SUPPLY CATALOGUE MAILED FREE.**

**PORTER BREAKS ALL RECORDS**
EQUIPS TEN THEATRES in ONE WEEK with SIMPLEX MOTION PICTURE MACHINES at PHILADELPHIA, NEW YORK CITY, BROOKLYN, GREENWICH, OSSINING, TARRYTOWN, SAG HARBOR, MAMARONECK, MONTCLAIR and JAMESBURG.
Honest Goods, Expert Service and Best Projection brings Big Business.
**B. F. PORTER, 1482 BROADWAY, TIMES SQUARE, NEW YORK**

**The Selig Polyscope Company introduces a new style of screen comedy, "The Chronicles of Bloom Center." The first release in a series of twelve is entitled "Landing the Hose Reel," a three-part Diamond Special, presented Thursday, October 21st. Following comes "Shoo Fly," a two-part Selig Special, released Monday, October 25th. Others in the series will be released in two parts every other Monday.**

SELIG POLYSCOPE CO.
CHICAGO, ILL.

---

# FAKE FILMS

Our Warning with reference to "Fake Chaplins," which has been published from Coast to Coast for the last month, has been the means of helping many an Exhibitor to give a square deal to his customers.

The Essanay Film Manufacturing Company wishes to announce that it intends to enforce to the full letter of the law "picture honesty" in reference to Essanay-Chaplin films.

This means vigorous prosecution of all offenders.

Kindly notify us at once of any violations that come to your attention.

**Essanay**
1333 ARGYLE STREET
CHICAGO
George K. Spoor, President

**Trademark Reg.
U. S. Pat. 1907**

---

THE
"Weickhardt"
ORGAN.

# INSTALL A REAL PIPE ORGAN In Your THEATRE

**and fall in line with America's foremost showhouses,**

***But Remember—***

## "a real pipe organ"

means more than an instrument with organ pipes in it. A real pipe organ can be depended upon to furnish that glorious and incomparably wonderful music which grips the hearts of the people and makes them view the pictures with tenfold greater appreciation. That is what "a real pipe organ" will absolutely do.

**PRICES AND SPECIFICATIONS**
**promptly on request**

Wangerin-Weickhardt Co.
112-124 BURRELL STREET
MILWAUKEE, WISCONSIN, U.S.A.

cumstances, breeds My Lady, and Blue Grass, a striking colt, is born. Another year and the Colonel starts to break and train Blue Grass. Another colt is born. Finances become tighter.

In the meantime Warren meets Virginia, the Colonel's daughter, a love affair resulting. The Colonel, compelled to sacrifice the second colt, sends his son, Morgan, who, forced to accept a much smaller sum than expected, stakes the money on a "sure tip" and loses. In his anger the Colonel casts him off, ordering him out of the house. Kelley, in an effort to buy My Lady, meets Virginia and determines to get her, as he determines to get the mare.

Just before the race in which Blue Grass is entered, the Colonel, badly in need of money, sells the mare to Kelley upon the latter's promise to sell her back, in the event of Blue Grass winning the race. The Colonel uses the money received for a side bet on his horse, and Kelley frames the race against him. Morgan, now Kelley's cashier, meets Warren, who. on learning Morgan's identity, brings about a meeting between him and Virginia, and caught red-handed by the Colonel, is forbidden to see Virginia again. On learning Kelley's intentions, Morgan quits Kelley. In the race, Blue Grass is left flat-footed by the bribed starter, but starts after the rest and wins. Warren, learning of Kelley's plot to steal My Lady, evens up old scores, bringing about a reconciliation and all ends as it should.

---

THE BLUDGEON (Equitable—Oct. 18).—The cast: Kathryn Osterman, John Dunn, Frank Beamish, Clara Whipple and Roy Applegate.

Carl Evendorr, a chemist, lives happily with his wife, Irene, and their little daughter, Rose, until he perfects a formula, which brings him a fortune, and he is persuaded by Irene to move into more pretentious quarters. Here Irene falls into the hands of Mrs. Wharton, a social leech. At their first entartainment, Irene, persuaded by Mrs. Wharton, appears in the costume of Odalisk, which brings men to her feet. Carl remonstrates, but to no avail. Funds run low and Irene wins large sums intentionally lost to her at cards. Carl, perfecting another formula, leaves to sell it.

Mrs. Wharton, pressing Irene to pay her debts, finally tells "Stoney" Brooke, one of her admirers, how to win Irene. Returning home, the formula sold for a small sum, Carl finds his wife in Brooke's arms. To save his life, Brooke falsely confesses his guilt. Irene divorces Carl, he taking the blame, and later, Hillman, a lawyer and friend of Carl's, marries her.

Brooke threatens Mrs. Wharton, demands money and she causes his arrest. Ten years later on his release Brooke obtains money from Irene by threats, and about to leave, he is met by Mrs. Wharton. A struggle ensues and Brooke Shoots Mrs. Wharton. Carl, now working in a laboratory, plans to see his daughter. He rushes in and is seen bending over Mrs. Wharton, just as Irene and the police enter the room. Hillman gives himself up, thereby saving Carl. Brooke dies and Hillman passes away in his cell. Finally Carl and Irene come together. contented, if not happy, in the love of their daughter, Rose.

---

SALVATION NELL (California Motion Picture Corporation—Oct. 24).—Nell Saunders, who lives with her poverty-stricken parents in the New York tenement district, is compelled to do all sorts of menial work to support her family and, incidentally, to provide money to satisfy her father's craving for liquor. When she is unable to do so, she is abused by him. Yet in spite of the fact that she is remarkably pretty, she keeps on the path of virtue. One morning she receives a few dollars for her laundry work, but her father takes the money from her by brutal force. Her pals, Jim Platt, of doubtful reputation, Sid McGovern and Myrtle, arrive just in time to save Nell from further harm. After spending this money on drink, her father comes home and demands more from his wife and daughter. Unable to get it, he raises a beer bottle and kills his wife. Terror-stricken he proceeds to the saloon again and, as he cannot pay for the drinks, is thrown out of the place. His head strikes the pavement and the police find him dead.

At this moment "Halleluja Maggie," a Salvation Army lassie, arrives on the scene and tries to comfort Nell and to induce her to join the Salvation Army. While walking along, they meet Jim, Sid and Myrtle, who succeed in persuading Nell to live with them. In the course of time, Nell and Jim fall in love, yet Nell refuses to live with him. Finally, when she discovers the beginning of an "affair" between Jim and Sal, she consents to do so. After they leave, Sid asks Myrtle to live with him, but she refuses, saying she prefers to live in luxury and to start on the "Golden Path."

A year later Myrtle is installed in a luxurious apartment by an old roue. Jim has become a drunkard and forces Nell to get work so that she may supply him with money. Myrtle impresses upon Nell that she is foolish to waste her time on Jim and that she might do as well as she does herself, but Nell refuses to even think of such a plan. One day, while she is scrubbing the floor in some restaurant, Jim arrives, takes her money and goes off with Sal. A little later, she has finished her work and is approached by a tough fellow who wants to take her to her room. She resents this, but he forces his way in and from the window points out Jim and Sal kissing each other. Jim arrives, and a fight ensues in which he throws his antagonist down the stairs. The police arrive and take Jim along. He is sentenced to five years in jail, and Nell, in despair, joins the Salvation Army, to become one of its most ardent and faithful members.

Some time elapses. The Major of the Army proposes to Nell, but she tells him she is determined to wait for Jim and to convert him also. When she is given permission to visit him in jail. he repudiates her insistent request to join the Salvation Army. The Major renews his marriage proposal, and Nell tells him all about her past life. Some time later Jim is released from jail. He meets one of his former pals who induces him to rob the old roue that night. Nell hears about this, and while Jim hesitates to carry out the crime, she prays at the foot of the stairs. Conscience-stricken, he decides at last to reform. Meanwhile Myrtle, who has adopted "The Golden Path," has sunk lower and lower, until finally, having become an habitual drunkard, she is led off to prison. At this moment the Salvation Army arrives on the scene, with banners flying and music playing. The Major, Nell and the new recruit, Jim Platt, are seen among its members. Nell harangues the assembled crowd with prayer. Truly, indeed, "Man's extremety is God's opportunity."

## KLEINE-EDISON FEATURE SERVICE.

VANITY FAIR (Edison—7 parts—Oct. 6).—The cast: Mrs. Fiske, Leonie Flugrath, Yale Benner, Helen Fulton, William Wadsworth, Richard Tucker, Robert Brower, Frank McGlynn, Bigelow Cooper, George A. Wright, Maurice Stewart, Jr., Helene Strickland.

Becky, a child, is left an orphan by the death of her father and is consigned to the tender mercies of the Misses Pinkertons, who conduct a fashionable school for girls. Becky feels keenly the semi-charitable nature of her life, and, when kindly-hearted Amelia Sedley invites her home, she eagerly accepts. It is then that Becky, the child, becomes Becky, the adventuress, cold, calculating and selfish.

With the entrance of Becky into the peaceful Sedley home comes misfortune. Sedley goes bankrupt. Old man Osborne promptly breaks the engagement between Amelia and his son, George. Becky lays her traps for Joseph Sedley, Amelia's brother, and nearly succeeds in her designs on that self-satisfied young man. Urged by his faithful friend, Captain Dobbin, George marries Amelia. This change throws Becky into new surroundings. She goes to Queen's Crawley and enters the most active sphere of her existence.

Her adventures with old Pit Crawley, her marriage to Rawdon Crawley, their poverty—Becky's flirtation with Lord Steyne and her subsequent separation from Rawdon, the Battle of Waterloo and the death of George Osborne are all faithfully portrayed incidents of Thackeray's novel.

---

THE MAGIC SKIN (Edison—5 parts—Oct. 13).—The cast: Everett Butterfield, Mabel Trunnelle, Bigelow Cooper, Frank A. Lyon, William West, George A. Wright, Nellie Grant, Harry Linson, Sally Crute, Robert Prior.

Ralph Valentine and his father are musicians of proud and aristocratic ways and are so wrapped up in their art as to be oblivious of their poverty. Their faithful servant, Joseph, has been wont to withhold the threats of debtors from them, but there comes a time, shortly after the father's death, that Ralph must be told the truth. Joseph tells everything and suggests that Ralph accept money that he has saved and go to Paris, where he may show the world his art. Ralph does so and goes to live with the Gardins. His uncle, Victor Valentine, wealthy and fond of gay life, invites him to live at his home provided he will leave behind his foolish dreams and fancies. Ralph refuses, preferring to remain where he is. He wins the love of Pauline Gardin and is quite content. Through his Bohemian acquaintances he meets Mme. Flora Margot. This tired, blase young woman makes a pet of him and enraptured by her dazzling beauty he longs to satisfy her every desire. Attempting to do so, he becomes indebted to impatient creditors, who demand immediate payment or his arrest.

Pauline, ignorant of his infatuation with Flora, assists him out of his present difficulties with her own savings. Realizing Flora's fast waning affection, he resolves to regain it by buying a certain anique necklace which he knows she covets. The antique dealer demands an exorbitant price which he is unable to pay. He is further disheartened when one day he finds her in the arms of his uncle, and he rushes forth intent upon suicide. About to throw himself into the river, a vision of Flora appears before him and he resolves to secure the necklace at any cost. The dealer of the antique shop is busy when he enters and Ralph wanders into a room where there are curios upon the walls and tables.

Curiously examining the various articles, his hand suddenly touches a secret panel which springs back, revealing a marvelous painting of the Christ. A spiritual influence comes over him, so profound is its impression upon his mind. While awaiting the attendance of the dealer, he becomes greatly interested in a peculiar skin which has writing upon it in Sanskrit. Sitting down he becomes drowsy and falls asleep. The writing changes into English, which reads that the possessor of the skin has only to wish and his wish will be granted, but that with each desire the skin shall grow smaller and the days of the possessor grow less until death is the penalty at the last wish. The dealer approaches and Ralph is amazed to behold him now in the form of a devil. The devil asks if he desires the skin and Ralph, fearfully undecided, suddenly thinks of Flora and agrees to take it.

What are his desires and his terrible anguish as the talisman grows smaller have been woven into a story of weird and mystic situations.

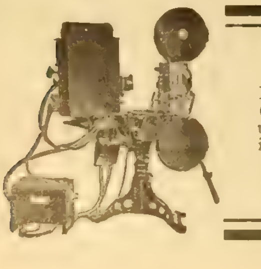
## METRO PICTURES CORP.

MY MADONNA (Five Parts—Popular Plays and Players—Oct. 25).—The cast: Mme. Petrova, Guy Coombs, Evelyn Dumo, Albert Howson, James O'Neill, Albert Derbil, Yahne Fleury.

Robert, a poor artist, has a vision of a wonderful Madonna. He seeks a model vainly, until he meets, accidentally, the beautiful Lucille, a woman of the demimonde. She is drawn to the shabby artist, and forsaking her fashionable acquaintances, goes to pose for him. The two fall in love and Robert paints a wonderful picture of the Madonna, using Lucille as his model. Unknown to Robert, Lucille persuades an art merchant she knows to purchase the picture, which speedily brings Robert fame and fortune. The artist and his model are married, but with the access of wealth Robert grows cold in his devotion.

Robert meets the Baroness, a woman of the world, who comes to sit for her portrait, and spends most of his leisure with her. Later he meets the Baron, her husband, who has known Lucille before her marriage, and is delighted at Robert's interest in his wife, to whom he is quite indifferent, because he thinks he can thus win Lucille's affections. Robert comes to keep an appointment with the Baron at his house and finds him lying dead in the hall, having just been killed by a workman whom he had wronged. He picks up the knife with which the crime has been committed just as the Baroness and her servants enter. Convinced that he is responsible for the death of her husband, the Baroness accuses Robert. He is convicted and sentenced to life imprisonment.

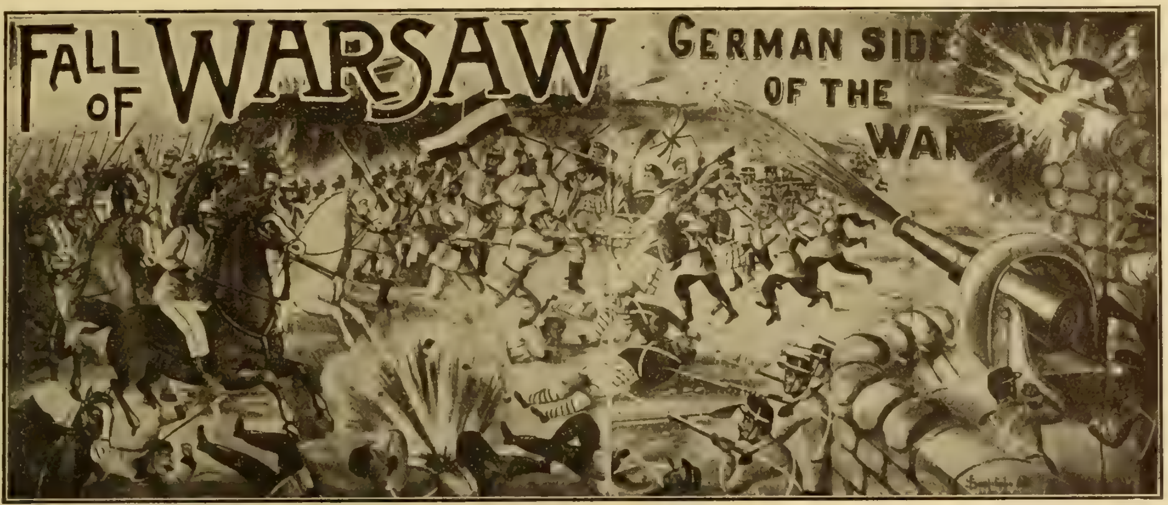
Lucille, whose devotion to Robert remains undiminished, and who resolutely believes in his



PERFECTION IN PROJECTION

Because the mechanism of the American Standard MASTER MODEL Projector consists of comparatively fewer (but better made and stronger) parts, and because all useless and questionable "improvements" have been eliminated, its longevity is assured, and the excellence of its work remains unimpaired even after six or seven years' usage. Another thing: the maintenance cost is low; users rarely have to spend one dollar in twelve months or more. It will repay you to find out what you can about the MASTER MODEL. Write to the address below for full particulars.

AMERICAN STANDARD MOTION PICTURE MACHINE COMPANY
One Hundred Ten and Twelve West Fortieth Street, New York


FALL OF WARSAW
GERMAN SIDE OF THE WAR

**Look! State Right Buyers!**

MOVING PICTURES OF GERMAN WAR exactly as it is—war just as the camera caught it—war as it is being waged today by the greatest fighting machine of all the ages—the culmination of 40 years of German training. These pictures are not imaginary, they are REAL. They were not staged. Plenty swell posters, photos and slides. Also a 24-ft. oil cloth hand-painted banner. Flashiest thing you ever saw.

**Latest Real Battle Pictures, Red Hot from the Firing Lines! In 3 Reels**

**VICTORY FILM CORPORATION, Suite 603, 145 W. 45th Street, New York**

---

A PERFECT POWERFUL CATHEDRAL PIPE ORGAN
PLAYED FROM THE PIANO KEY BOARD

# "THE HARMO"

***Three in One—***

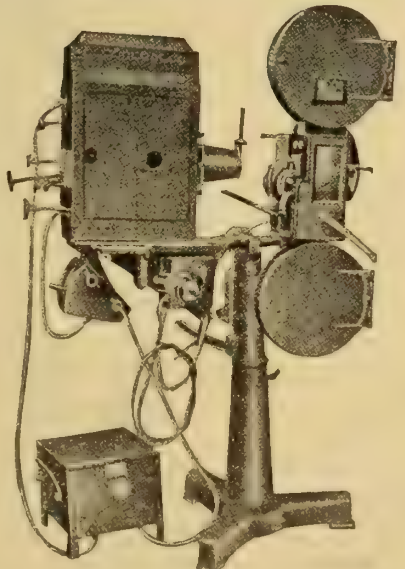
## Organ Alone—Piano Alone—or Both Together

Fills the needs of the modern theatre. Has the refined orchestral effects, such as Drums, Cymbals, Chimes, etc. 5 models—to fit any size house with capacity of 300 to 5,000.

**PRICE—WELL. WE CAN ASTONISH YOU**

**The Harmo Electric Co., 1423 McCormick Bldg., Chicago, Ill.**
**126 W. 46th St., New York**

---



# Not "Just As Good" But "What You Want"

That's the kind of service we offer to our patrons. We furnish our patrons "WHAT THEY WANT" and do not undertake to impose by recommending something "JUST AS GOOD" or "BETTER" for the sake of extra profit, or to satisfy some other whim.

That, together with other good service accounts for the rapid growth of our business.

We have a proposition to offer to all Moving Picture Theatre Owners and Managers to increase their receipts by buying a new machine on the Instalment Plan at less than **$1.00 per day.**

Drop us a line for our proposition and Catalog.

**AMUSEMENT SUPPLY COMPANY**
**6th Floor Cambridge Bldg., N. W. Cor. 5th and Randolph, Chicago, Ill.**
**Distributors of the Power's, Motiograph, Edison and Simplex Machines and Genuine Parts.**

innocence, becomes a charity worker, devoting her wealth and talents to the poor. A dying workman confesses to her his guilt in the death of the Baron and Lucille takes his deathbed statement in the presence of a notary and the police officials. Robert is freed, but does not seek his wife, believing that she no longer cares for him. Broken in spirit, he goes to the church for consolation, where his painting of the Madonna is hung, seeking solace for his hungry heart in viewing the portrait of Lucille. There the two meet and are reunited before the Madonna.

## ASSOCIATED FILM SALES CORP.

SHOT AT SUNRISE (Monte—Rel. Wk. of Oct. 25).—General Nuisance, of the army of the invasion, finds it necessary to secure certain information relative to the strength of the enemy. Accordingly he entrusts this delicate mision to his daughter, Rena, who disguises herself as a peasant woman and secures admittance to the enemy's line, where she makes the acquaintance of Colonel Nutt, who falls in love with her and imparts the secrets she was sent out to obtain. Major Fritz, Rena's lover, is attached to General Nuisance's staff, and worries greatly over her absence. At last he pleads with the general to be allowed to go and search for her and obtains permission. Donning his disguise he sets forth on his way, but the disguise is so perfect that he is picked up by a detachment of his own men who refuse to believe his identity and plan to execute him.

Meanwhile Rena is having her troubles. Having the desired information in her possession, she attempts to leave the hostile camp, but Colonel Nutt cannot bear to have his sweetheart go away. He has her imprisoned in the official tent. Major Fritz, pleading with his captors for clemency, receives nothing but jeers. He is ordered to be shot at sunrise. At the same time Rena makes a last attempt for liberty. She sends the orderly for Colonel Nutt and when he arrives she skillfully ties him to the tent post by his whiskers and escapes in his uniform. As she dashes out of camp on horse the alarm is sounded and the pursuit starts.

The firing squad hauls the regimental cannon in front of Major Fritz and fires. Disobeying the orders of the officer in charge of the firing squad, Major Fritz dodges the first few balls, much to the gunners' disgust. Meanwhile Rena and the pursuing soldiers are drawing nearer. The officer in charge reprimands Major Fritz for moving during the discharge of the cannon and returns to his men. Another shot is fired, but the incorrigible Fritz dodges the ball and it lands among the fair Rena's pursuers. They turn and flee in dismay while Rena dashes on and into the midst of the firing squad. The officer in charge recognizes her as little Rena Nuisance, the general's daughter, and listens to her story with interest. Then she discovers Fritz straining at his bonds and inquires why he is to be shot. The officer explains the doubt as to his identity but Rena assures them he is Major Fritz. Apologies are offered after Fritz is released and Rena takes him back to her father and explains that Fritz's clever dodging saved both her life and the valuable papers she carried for the empire.

THE WOLF GIRL (Federal—Two Parts—Rel. Wk. of Oct. 25).—Silas Strong, a woodsman, lives with his daughter, Lona, who is a wild wood sprite, devoted to her father. She is loved by, and loves, Bert Dixon, but refuses to marry him and leave her father. Bert leaves for a trip north. Shortly afterward Broderick, the lumber king, and his son, Fred, visit the camp. Fred is attracted by Lona, and she resents his familiarity. Silas, learning of Fred's attack on Lona, gives him a severe beating. Plotting vengeace, Fred plans with two toughs to do away with Silas. The plan is carried out and Silas is found dead.

Lona is heartbroken, and, learning the cause of his death, seeks justice. However, money saves Fred, and he is acquitted of all suspicion. Alone, Lona plans to avenge her father's death, and a few days later follows Broderick and Fred to the city. In the city Lona gets employment as a cabaret dancer, and comes face to face with Fred. He, not recognizing her, falls victim to her alluring personality and shortly after gets her a position with his fiancee, as nurse to her little sister. When the opportunity arrives, Lona gets Fred in a compromising position, assures his fiancee of his duplicity, and their engagement is broken.

Like a wolf, Lona trails him down and whenever given the opportunity, gives him a bad record. Later, he is a marked and ostricized man. He sinks lower and lower, until, one night, he is shot during a raid on a gambling den. Taken home, a nurse is called, and she proves to be Lona, who has been studying in a hospital. Left alone with him, she arranges her hair, etc., as she was in the woods, and faces him. She tells him who she is. Weakened and sapped, Fred can stand no more, and falls back dead. Lona has avenged her father's death. Returning to the woods, Lona is greeted by Bert, and they pledge their troth.

THE RECKONING (Romona—Three Parts—Rel. Wk. of Oct. 25).—Dick Clyde, in love with Louise, who returns his affections, is refused consent to marry her by Jasper Hamilton, her father, who has in view a wealthy marriage of convenience. Clyde leaves for an indefinite trip and is gone over a space of two years, during which time Louise writes him at first but gradually ceases as she hears nothing from him, Hamilton intercepting his letters. At last Louise yields to her father and agrees to marry Robert Howe, a man in position to aid her father greatly in his financial distress. Upon the eve of the wedding a dinner is given at the bride's home. That same evening Dick Clyde arrives in town and takes rooms at a hotel. After a struggle with his pride, he calls Louise on the telephone and learns that her wedding dinner is to be held on that eve. She invites him and he accepts. The table is laid and the guests are gathered. Dick arrives and is presented to each in turn until he meets the groom-to-be. A faint flicker of recognition passes across his face, but Howe does not recall him.

Dinner finished, the ladies leave and the coffee is served. Over their cigars an opportunity is afforded for which Dick Clyde has been waiting. He leads up to a story relating to his travels and tells his tale, the tale of a brute. The story ends with the days of pathetic waiting of the little wife he has left in the foreign country from which he fled. The little wife still waits. All condemn the man whom Dick has portrayed—except one—Robert Howe, whose face is ashen. The men adjourn to the other room where the ladies wait. As he crosses the threshold Howe's eyes meet Dick's and he knows that his case is hopeless. He excuses himself and leaves hurriedly.

The evening wears on. Dick, talking to Louise, explains that he wrote her regularly. She realizes her father's baseness but points to the ring upon her finger and refuses to consider his proposal. As they talk the phone rings and Dick is called to it. The clerk at the hotel where Dick and Howe both stay is agitated; a few minutes before a shot was heard, the room whence it came was opened and Howe found lying dead. A note for Dick is being held at the hotel and upon Dick's arrival he finds the dead man's confession and the request that Louise be spared the knowledge of his past. The one barrier being removed, Dick later goes to Louise, after the shock of the tragedy has passed, and again tells his love. This time he is rewarded and also receives repentance of Hamilton for the part he has played by delaying his daughter's happiness.

BREAKING INTO SOCIETY (Santa Barbara—Rel. Wk. of Oct. 25).—When Stumpy gets into an argument in the Bowery lunch-room in which he works as waiter, he grows careless and drops a bowl of noodle soup over an old man's head. A free-for-all fight starts, and Stumpy finds himself without a job. So he leaves the Bowery and makes for the country—by freight. On the same car he finds an old pal, and uniting their fortunes, the two drop off together at a small station.

Ambitious Mrs. Justgotrich, who has been vainly trying to break into local society, has been snubbed by her aristocratic neighbors from the next estate. So she is boiling over with resentment when she spies Stumpy and his pal at their toilet by the wayside. She gets an inspiration and decides that the pair shall be the instruments of her venegance. When she offers them $500 each "just to be her guests," they need no urging, and soon they are installed in her home, waited upon by the butler, who has a few moments before kicked them off the porch, and delighted with the chance to doll themseves up.

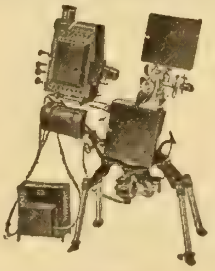
Meantime Mrs. Justgotrich invites the woman who has snubbed her to "meet her old friends, Baron Eyeland and Count Yourchange." The appeal of foreign titles proves irresistible to the haughty one and she comes. But, alas! the charms of two pretty maids work havoc with the hearts of the psuedo-nobles and likewise with Mrs. Justgotrich's plans. Maids and tramps abandon her, after wrecking her fine car. Her social aspirations are forever destroyed.

**If you have trouble in securing your weekly copy of the**

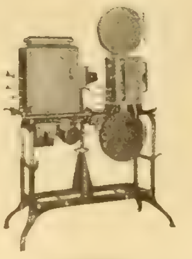
**Moving Picture World**

**at your newsdealer's, send your subscription for one year or six months direct to**

**CHALMERS PUBLISHING COMPANY**
**17 Madison Ave., N. Y. City**
**See title page for Rates**



POWER'S



EDISON

**Various Kinds of Equipment**

**For the Motion Picture Theatre**

**All On Display in Our Showrooms**

**Consisting of Up-to-the-Minute Machines, Chairs, Screens, Choppers, Vending Machines, Display Frames, Signs, Booths, Machine Parts, in Fact**

**Everything for the Modern Theatre**

**Except Films and Posters**

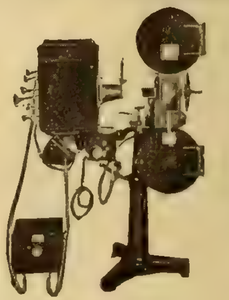
Try US WITH A MAIL ORDER

**Picture Theatre Equipment Co.**

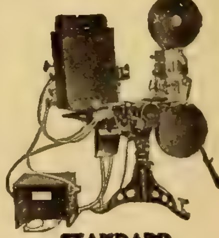
19 WEST 23rd STREET
NEW YORK CITY

158 PEARL STREET
BUFFALO, N. Y.

***The Largest Motion Picture Supply House in America***



SIMPLEX



STANDARD

# CLASSIFIED ADVERTISEMENTS

**Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.**

## SITUATIONS WANTED.

**MOVING PICTURE DIRECTOR at liberty. Just returned from England. A. S. E., care M. P. World, N. Y. City.**

AT LIBERTY—Moving picture director who has been producing big feature and comedies. Address Reel, care M. P. World, N. Y. City.

CAMERAMAN—At Liberty, twelve years' experience in studio and laboratory. Sober and thoroughly reliable. K. H., care M. P. World, Chicago, Ill.

MANAGER desires connection with theater. Experienced as musical director, booking agent, composer, publisher, etc., and had six paying movie houses of my own. Will go anywhere and build up your business. Salary, percentage. M. Hoffman, 1131 Wolf St., Philadelphia, Pa.

COMPETENT STENOGRAPHER, 23, desires position in office of film manufacturer. Six years' experience; excellent references; knowledge of Spanish and Latin-American conditions. G. W., 377 Vernon Ave., Brooklyn, N. Y.

WANTED—Position as positive developer. First class hand, thoroughly experienced. Address Gustave A. Sanders, 2626 No. 11th St., Philadelphia, Pa.

MANAGER—Five years' exeprience, thoroughly capable handling high-class picture theater, desires change. Successful present position. Might become interested. B. B. S., care M. P. World, N. Y. City.

## HELP WANTED.

**FREE EMPLOYMENT EXCHANGE—We have had numerous inquiries for camera operators from all parts of the United States. Therefore, we are going to keep a register of applications for the accommodation of our patrons. Cameramen desiring a change are invited to send their names together with references and complete particulars for registration. No charge for this service. Universal Camera Co., 25 E. Washington St., Chicago, Ill.**

WANTED—Organist, high class for Kimball organ. Picture experience, good salary to right man. State all. Address H. Effinger, Leader Theater, 41st and Lancaster Ave., Phila., Pa.

RELIABLE REPRESENTATIVES WANTED everywhere to handle the Peerless Crystal Screen. We guarantee this screen on a fair trial to sell in preference to any in existence. The coming screen of the universe. Write for particulars. Salesmanager, 1304 Northwestern Bank Bldg., Portland, Ore.

WANTED—A thoroughly experienced director. Prefer one who is known on the screen. Address National Film Corp., 223 N. Howard St., Baltimore, Md.

WANTED—Scenario writer. Permanent position offered right party. National Film Corp., 223 N. Howard St., Baltimore, Md.

## THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

RESPONSIBILE PARTY wants to lease theater, only first-class larger houses considered. State full particulars. E. C. A., 3169 18th St., N. W., Washington, D. C.

WANTED TO RENT—For winter in Florida, house from three to five hundred seats. State full details first letter. Winsor, care M. P. World, N. Y. City.

## THEATERS FOR SALE OR RENT.

A MODERN moving picture theater completely equipped, for sale. In Connecticut town of 40.000. The owners have turned down repeated offers to sell during the past eight years, but now must have money quickly. Grab this. It's a little gold mine. Address Connecticut, care M. P. World, N. Y. City.

MOVIE—Buffalo. Beautiful little house. Seats 425. Equipped with all the latest appliances for movies. Two machines. Weekly expenses $90. Receipts up to $175 weekly. No opposition. $1,000 cash required. Williams, 366 Ellicott Sq., Buffalo, N. Y.

MOVIE AND VAUDEVILLE—Buffalo. A magnificent house completely equipped with latest improvements. Capacity 1,200. Owners have other interests; will sell property and business or lease property and business complete to responsible party at reasonable rent. Williams, 366 Ellicott Sq., Buffalo, N. Y.

FOR RENT—The Lyceum, East Orange, N. J., most popular theater in the Oranges. For particulars apply to Masonic Realty Co., 508 Main St., East Orange, N. J.

MOVIE—Five cents admission; running seven days week. Expenses about $85 week, receipts $125-$175 week. Capacity about 350; 6A Power's machines, rectifier, motor driven. Five year lease. Price $3,500, or will sell real estate as it stands, including equipment for $12,500, half cash. Lewis Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

FOR SALE—Moving picture theater. Small growing town. Fully equipped; seats 300. Reason for selling poor health and other interests. Address H. H. W., care M. P. World, N. Y. City.

FOR RENT—The Standard theater, corner of Vine and Canal streets, Cincinnati. Seats 400 on first floor, 400 in balcony and 300 in gallery. In addition there are 12 boxes seating 4 each. Large stage, 26 feet deep, with proscenium opening 26x30 feet. Address C. G. Neff, 201 Walnut St., Cincinnati, Ohio.

FOR SALE OR RENT—Moving picture theater in town of 3,000 and drawing as many more from thickly populated neighborhood. Eastern part of Pennsylvania. 499 seats, not counting balcony, which could be fitted up for 250 more, stage 20x40 feet. Will lease at reasonable rent or will sell. Building and equipment new. Situated in center of town. Address W., care M. P. World, N. Y. City.

$3,000 CASH buys Moving Picture theater, located on thoroughfare in New Haven. Two machines, 600 chairs, curtain, etc. Additional $1,000 required to secure very long lease. William L. Howard, 39 Center St., New Haven, Conn.

## EQUIPMENT WANTED.

WANTED—300 airdome chairs; also 500 veneer opera chairs. Chairs, care M. P. World, N. Y. City.

WANTED—Moving picture machines, rheostats, motors, etc., to repair by licensed electrician machinist. Lamb Engineering Co., 7 Summer St., Taunton, Mass.

## EQUIPMENT FOR SALE.

FOR SALE—Four Power's No. 5 machines, complete, $50 each. Double Johns-Manville asbestos booth, $75. 36-inch Kimball exhaust fan, $50. 500 chairs. Merit Film Corp., 110 West 40th St., N. Y. City.

FOR SALE—New and second hand moving picture machines, all leading makes, at reduced prices. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

3,000 USED opera chairs, some as good as new; I can save you money on new or used chairs, steel and cast patterns, standard asbestos booths at cut prices. J. P. Redington, Scranton, Pa.

WRITE OR WIRE—The Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo., the largest exclusive theater equipment concern in the West, for seats, all leading makes of moving picture machines, operating booths, curtains and all other theater accessories. Folding chairs, 40c each up. Opera chairs, 60c each up. Moving picture machines, $50 each up. Send them an exact list of your wants and see why they sell everyone.

FOR SALE—New or second hand opera chairs for moving picture theaters at a bargain. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

ATLAS SEATING CO., 501 Fifth Ave., N. Y. Largest selection theater chair bargains ever offered on new and used opera and folding chairs, booth, etc. 300 perfect red leather, $1.25 each. Slightly used veneer, 60c. up. Prompt shipment on all styles.

POWER'S 6A machine, 1915 model, complete, motor and compensarc, with guarantee to May. For sale or to rent to responsible party. Address H. E., care M. P. World, N. Y. City.

SIMPLEX—J. H. Hallberg, N. Y. City, offers one Simplex with A. C. or D. C. motor, mechanism just remodeled at factory, perfect condition, $237. One Power's 6A with loop setter, motor drive, like new, $263. One 6A without loop setter, motor drive, $243. One 6A complete, $200. One Power's 6, remodeled mechanism, $150. Two Power's No. 6, with remodeled No. 5 mechanism, at $115 each. Other Power's No. 5 and Edison M. P. machines, $40 and up. Fort Wayne Compensarc, slightly used, for 220 volt 60 cycles, $40.

FOR SALE—Rebuilt machines. Motiograph, 1908, $60. Edison Exhibition, $65. Power's No. 6, $115. Power's No. 5, $75. Motiograph, 1911, $125. A-1 condition guaranteed; many others. Write for catalog and list. Amusement Supply Co., 160-H No. Fifth Ave., Chicago, Ill.

CUSHMAN 4 H. P. engine, 2½ K. W., 60 volt Korsmeyer dynamo. Power's machine, wires, lamp and rheostat, all in good shape. Sell cheap. E. Greenwood, French Coffee House, Hartington, Neb.

FOR SALE—One complete traveling moving picture outfit. One No. 6 Power's machine and double stereopticon dissolver, portable booth and screen, and everything complete. Packed in three new tailor trunks. Geo. J. J. Clark, West Hanover, Mass.

FOR SALE—One Power's No. 6 picture machine in perfect condition, with two lamps, everything complete, $75. New Grand Theater, Main St., Paterson, N. J.

## CAMERAS FOR SALE.

NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

LATEST professional junior and senior cameras, flexible shafts, printers, perforators, winders, measurers, trays, racks, tripods, tilts, cardanopods, companion projectors, dissolvers, lenses optielectromechanical work, filming, titles, America's greatest display, reasonable prices. Pioneer Manufacturer, Patentee. Eberhard Schneider, 219 Second Ave., N. Y. City.

**MOVING PICTURE CAMERAS bought, rebuilt, sold, exchanged. Send complete description, full particulars and lowest cash price considered. If you wish to buy a second hand camera, get our list. All shipments C. O. D., subject to examination. Motion Camera Exchange, 1124 Field Annex, Chicago, Ill.**

CAMERAS—Vista $27, Jure $37, Pittman, Jr., $90; F.3.5 lens Pittman-Prestwich $150. Pittman Professional, 400-foot automatic dissolve, $200. Small printer $25. Home projector $50. Film measurer, $6.50. Ray, 326 Fifth Ave., N. Y. City.

FOR SALE—Pathe camera model. Zeiss Tessar lens. Tripod and 5 magazines, all for $80. Address Loyal Photo Studio, 225 55th Ave., W., Duluth, Minn.

URBAN CAMERA—Fitted with three-inch original Carl Zeiss Tessar lens, Williamson printer, four tanks and racks. Address Laboratory, care M. P. World, Chicago, Ill.

FOR SALE—Model B Ernemann motion picture camera—with two-inch Kraus Zeiss Tessar lens, one extra magazine. Perfect condition. Best offer takes it. Tripod if desired. Kinema, care M. P. World, Chicago, Ill.

## FILMS WANTED.

GOOD—One-reel comedy negatives wanted. Prompt payment. State full particulars. Address Box 1002, care M. P. World, N. Y. City.

WANTED—Negative U. S. soldiers marching, aeroplanes, battleships, submarines and automobiles in action. C. James, 1 Wall St., N. Y. City.

"THO' SINS BE AS SCARLET" or any films in which a priest or nun takes lead. One reel preferred. Films bought and sold. Kaufman, 407 Schiller Bldg., Chicago, Ill.

WANTED—"Ten Nights in a Barroom," "Pathe Passion Play," "Volunteer Organist," "The Christian," "Princess Bagdad," "Kadra Safa" and reproductions of famous plays, novels, historical, Shakesperian and sensational. From four reels and up. One reel comedies and talking pictures. Send list, lowest price and advertising paper. Letter only. A. J. Doerick, 236 Lexington Ave., Brooklyn, N. Y.

## FILMS FOR SALE OR RENT.

**EDUCATIONAL PICTURES—Jungle, Florida, animal scenes. Prints any length. List free. Tropical Co., 63 Boulevard, Tampa, Fla.**

WALLA WALLA—"Frontier Days," new (1915), bucking, steer roping, bull riding, comical trick riding. 600 Indians, son of Sitting Bull. Three reels. State rights eight cents per foot. Lobby Display. Hauck Feature Film Co., Portland, Ore.

100 SINGLES AND DOUBLES, American make, 12 posters with each reel. Shipped privilege screen examination. Federal, 119 East 23d St., N. Y. City.

FOR SALE OR EXCHANGE—For good second-hand automobile a five-reel feature with Michigan State rights. W. E. Merson, South Haven, Mich.

FOR SALE—1,000 reels of high class 1, 2 and 3-reel dramas and comedies with posters, etc.; also 4, 5 and 6-reel features, featuring well-known stars. All films in good condition. Bargain prices. Address M. Levison, 145 West 45th St., N. Y. City.

FOR SALE—Negatives at one cent per foot; assorted subjects. R. & F. Motion Picture Co., 20 E. Jackson Blvd., Chicago, Ill.

(*Continued on page* 696.)

**The "M. P. World" carries more classified ads than all other trade papers combined—WHY?**

# INDEX

## TO CONTENTS

Advertising for Boom.... 662
Advertising for Exhibitors.... 609
"Affair of Three Nations, An" (Pathe).... 627
Against Discrimination.... 599
At Leading Picture Theaters.... 601
"Bludgeon, The" (Equitable).... 627
Blue Laws in Milford.... 646
Boone, J. Allen.... 594
Bottomley, Roland, with Kalem.... 590
Brandt, Charles.... 596
Britishers Puzzled Over Film Tax.... 588
Buckwalter Joins Kleine.... 591
Calendar of Daily Program Releases....652, 654
"Card Players, The" (Gaumont).... 633
Censors "Carmen" Scene.... 642
Chicago News Letter.... 600
"College Orphan, The" (Universal).... 628
Combine for Economy.... 648
Coming Broadway Star Features.... 592
"Coming of Angelo, The" (Biograph).... 632
Comment on Patent Company Decision.... 624
Comments on the Films.... 619
Competition Keen at Fort Bragg, Cal.... 608
"Coward, The" (Triangle).... 629
Dealing in Puffs.... 587
Donlin Picture Sold.... 595
"Dragon's Claw, The" (Knickerbocker).... 631
Facts and Comments.... 585
Fealy, Maude, with Kleine.... 597
"Flame of Passion" (Terriss).... 630
Flickers.... 606
Films at the Lorelei.... 650
"Final Judgment, The" (Metro).... 631
Footage Presswork.... 607
For Liberal Consorship.... 661
Four Strong Biographs.... 632
German Advertising Film.... 598
"Girl of Yesterday, A" (Famous Players).... 632
"Gladiola" (Edison).... 628
"God Within, The" (Biograph).... 632
"Heart of the Blue Ridge" (World Film).... 628
Hill, Charles, Factory Manager.... 598
"How Molly Malone Made Good" (Photo Drama).... 626
Kilgour, Joseph T.... 596
"Landing the Hose Reel" (Selig).... 625
Lessey Joins Eastern Film.... 622
Like "September Morn".... 649
List of Curent Film Release Dates.698, 700, 702
"Little Gypsy, The" (Fox).... 631
"Lonedale Operator, The" (Biograph).... 632
"Long Arm of the Secret Service, The" (Mutual).... 627
"Magic Skin, The" (Kleine-Edison).... 626
Manufacturers' Advance Notes.... 634
Massell, Sonia.... 593
Matters in the South.... 633
"Mettle of Jerry McGuire, The" (Universal) 626
Mirror Film Has Studio.... 590
Motion Picture Exhibitor, The.... 599
Motion Picture Photography.... 618
"Musketeers of Pig Alley, The" (Biograph) 632
"My Madonna" (Popular Plays and Players).... 627
"Nan o' the Backwoods" (Lubin).... 630
News of Los Angeles and Vicinity.... 602
"New Adventures of J. Rufus Wallingford, The" (Pathe).... 629
New Stars for Equitable.... 593
Observations by Man About Town.... 623
Peters, House.... 624
Photoplaywright, The.... 611
Picture Theaters Projected.... 641
Price, C. B., Goes to Canada.... 592
Projection Department.... 613
Quality-Metro Companies in East.... 597
Raise, Statewide.... 663
Raver Film Corporation.... 589
Reid, Wallace.... 591
Reviews of Current Productions.... 625
Screen Not a Pulpit, The.... 587
Screen Will Dominate Drama.... 595
Seasons for Metro Pictures.... 624
"Sign of the Broken Shackles, The" (Kalem).... 625
Stanley, Forrest.... 594
Stories of the Films.... 664
Theatrical Plots.... 586
To Extend War Tax.... 643
Traverse, Madeline, in Pathe's "Closing Net".... 624
"White Pearl, The" (Famous Players).... 630
Will Head Plimpton Forces.... 589
With Michigan Inspectors.... 647
Yonkers Exhibitors Endorse World Plan.. 599

## TO ADVERTISERS

**CARBON AND CARBON ACCESSORIES.**
Jones & Cammack.... 706
Kiewert, Chas. L.... 701
Reisinger, Hugo.... 708
Speer Carbon Co.... 699

**CHAIR & SEATING MANUFACTURERS.**
American Seating Co.... 709
Andrews, A. H., Co.... 709
Peabody School Furniture Co.... 709
Steel Furniture Co.... 709
Wisconsin Seating Co.... 709

**ELECTRICAL AND MECHANICAL EQUIPMENT.**
Amusement Supply Co.... 693
Detroit Motor Car Supply Co.... 707
Erker Bros.... 707
Fidelity Electric Co.... 707
Fort Wayne Electric Works.... 709
Fulton, E. E.... 690
General Electric Co.... 668
Hallberg, J. H.... 677
Hertner Electric & Mfg. Co.... 704
Hommel, Ludwig, & Co.... 693
Kleine Optical Co.... 665
Picture Theater Equipment Co.... 694
Porter, B. F.... 677
Preddey, W. G.... 690
Speed Controller Co.... 682
Stern Mfg. Co.... 667
Strelinger, Chas. A.... 668
Swaab, Lewis M.... 708
Typhoon Fan Co.... 706

**FILM EXCHANGES.**
Bradenburgh, G. W.... 707
Central Film Co.... 668
General Feature Film Co.... 671
Greater N. Y. Film Rental Co....652, 702
Howell, T. J.... 708
Ideal Film Service.... 689
Linick & Melchior.... 706
Monarch Film Service.... 671
Neilsen, F. O.... 679
Peerless Film Co.... 671
Victory Film Corp.... 693

**LENS MANUFACTURERS.**
Bausch & Lomb Optical Co.... 703

**MANUFACTURERS OF MOVING PICTURES.**
American Film Co., Inc....560-61
Associated Film Sales Corp.... 554
Biograph Co....653
Bosworth, Inc.... 581
Centaur Star Features.... 558
Cub Comedies.... 559
Edison, Thos. A., Inc.... 580
Equitable Film Corp....568-69
Essanay Film Mfg. Co....543, 546-47
Famous Players Film Co....550-51
Gaumont Co.... 563
Kalem Co....575, 584
Kleine, George....577-79
Kulee Features, Inc....672-673
Knickerbocker Star Features.... 549
Lasky, Jesse L., Feature Play Co....552-53
Lubin Mfg. Co....576, 656-59
Metro Pictures Corp....Colored Insert
Mutual Film Corp....556-57
North American Film Corp.... 562
101 Ranch Mot. Pict. Dept.... 685
Paramount Pictures Corp.... 555
Pathe Exchange, Inc., The....571-74
Picture Playhouse Film Co., Inc.... 666
Rolin Film Co.... 709
Selig Polyscope Co....691, 711
Star Film Co.... 681
Sterling Camera & Film Co.... 690
Sun Photo Play Co., Inc.... 689
Thanhouser Film Corp.... 542
Triangle Film Corp....564-65
Universal Film Mfg. Co....544-45
Vitagraph Co. of America....582-83, 655
V-L-S-E, Inc....660
World Film Corp....566-67
World Series Film Co.... 683

**MISCELLANEOUS.**
Advance M. P. Co.... 668
American Film Laboratories.... 704
Automatic Ticket Selling & C. R. Co.... 668
Bioscope, The.... 707
Box 1,002, care M. P. World.... 674
Brilliant Film Mfg. Co.... 707
Caille Bros. Co.... 710
Circulation Coupon, M. P. World.... 709
Classified Advertisements.... 695
Corcoran, A. J.... 674
Eastman Kodak Co.... 701
Essanay Film Mfg. Co.... 691
Evans Film Mfg. Co.... 709
Erbograph Co.... 668
Film Titles Mfg. Co.... 707
Gunby Bros.... 671
Holcomb & Hoke Mfg. Co.... 703
Industrial Moving Picture Co.... 680
Kassell, M.... 676
Kinematograaf, De.... 707
Kraus Mfg. Co.... 686
Leland, S. B.... 676
Madigan Powder Works.... 674
Modern Film Laboratories.... 706
Moore, Wm. N.... 690
Motion Picture-Scope Co.... 705
M. P. Directory Co.... 641
M. P. Electricity.... 701
M. P. Fire Prevention Devices Co.... 641
National Ticket Co.... 664
Sabo, G.... 676
Standard Motion Picture Co.... 674
Trade Circular Addressing Co.... 682
Underwood Typewriter Co.... 705

**MOVING PICTURE CAMERAS.**
L. A. Motion Picture Co.... 690

**MUSICAL INSTRUMENTS.**
Harmo Electric Co.... 693
Seeburg, J. P., Piano Co.... 668
Sinn, Clarence E.... 674
Theatrical Sales Co.... 690
Wangerin-Weickhardt Co.... 691
Wurlitzer, Rudolph, Co.... 675

**POSTERS AND FRAMES.**
Goes Lithographing Co.... 671
Menger & Ring.... 671
Newman Mfg. Co.... 678
Theater Specialty Mfg. Co.... 676

**PROJECTION MACHINE MANUFACTURERS.**
American Standard M. P. Mch. Co.... 692
Enterprise Optical Co.... 703
Power, Nicholas, Co.... 712
Precision Mch. Co.... 697

**PROJECTION SCREEN MANUFACTURERS.**
Genter, J. H., Co., Inc.... 704
Minusa Cine Products Co.... 701
Mirror Screen Co.... 706
Radium Gold Fibre Screen, Inc.... 688
Simpson, Alfred L.... 708

**STEREOPTICON SLIDES.**
Niagara Slide Co.... 641
Utility Transparency Co.... 706

**THEATRICAL ARCHITECTS.**
Decorators Supply Co.... 707

## CLASSIFIED ADVERTISEMENTS---Continued from page 695

"LIFE'S TEMPTATIONS"—4 reels, like new. 50, each unmounted 6s, 3s, 1s, also plenty mounted paper, 5,000 heralds, slides, photographs. Bargain price, $75. M. H. Whitelaw, 145 West 45th St., N. Y. City.

BULGARIAN WAR FILM—Showing every branch of Bulgarian Army. Tzar Ferdinand reviewing troops. Cavalry charge. Infantry firing. Artillery fording stream, new print, 500 feet, 10c foot. Portrait Italian King, fading into flag, 40 feet. Kaiser and his generals in conference. German trench scene and marching into Warsaw, 100 feet. Tzar of Russia with his bodyguard, 50 feet. Tzar and Tzarina receiving an ovation, 50 feet. Battleships of all nations, 500 feet, $20. 25,000 feet French-German-British-Belgian authentic war scenes, 8c foot. A, Stone, 145 West 45th St., N. Y. City.

"REDEMPTION," 3 reels, $40. "Zigomar," 3 reels, $25. "Auto Bandits," 3 reels, $30. "The Dead Man's Child," 3 reels, $18. "The Gangsters," 3 reels, $20. "Vengeance of Egypt," 3 reels, $25. "Stain of Guilt," 3 reels, $18. "The Shadows of Evil," 2 reels, $15. "The Iron Master," 2 reels, $17. Plenty of posters. Write Box 1004, Portland, Ore.

RELIGIOUS FILMS—Machines, slides, stereopticons. Send for bargain list. W. B. Moore, 713 Masonic Temple, Chicago, Ill.

FOR SALE—Keystone and Chaplin comedies. Single reels at prices. 3, 4, 5, 6-reel features. Wire or write your wants. H. L. Wallick, 608 Schiller Bldg., Chicago, Ill.

6, 5, 4, 3, 2-REEL FEATURES, plenty paper. Keystones like new, $18.50. Commercials, with paper, $4. Peerless Film Co., 145 West 45th St., N. Y. City.

### MUSICAL INSTRUMENTS FOR SALE.

WURLITZER PIPE ORGAN ORCHESTRA—Cost $1,550; nearly new, with 52 big rolls for cabarets, dance halls and theaters. Complete $750. Chas. Hunt Theater, 630 Morris Park Ave., N. Y. City.

### MISCELLANEOUS.

WE BUY and sell new and second hand moving picture machines, opera chairs and films. Crescent Film Exc., 37 So. Wabash Ave., Chicago, Ill.

THEATERS designed anywhere in the United States; practical designs, permanent construction. W. R. Gatlin, Architect, Hopkinsville, Kentucky.

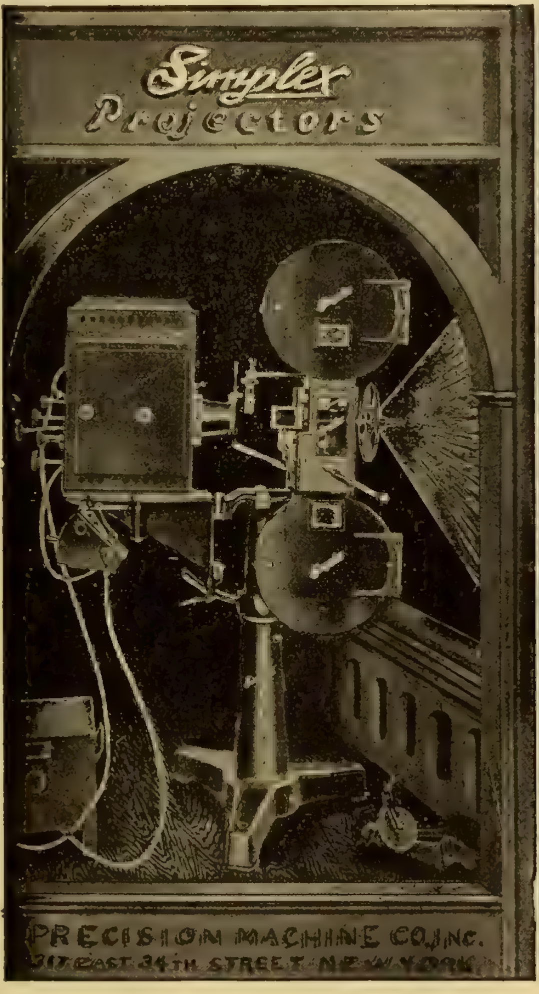
# PERPETUAL PROGRESS

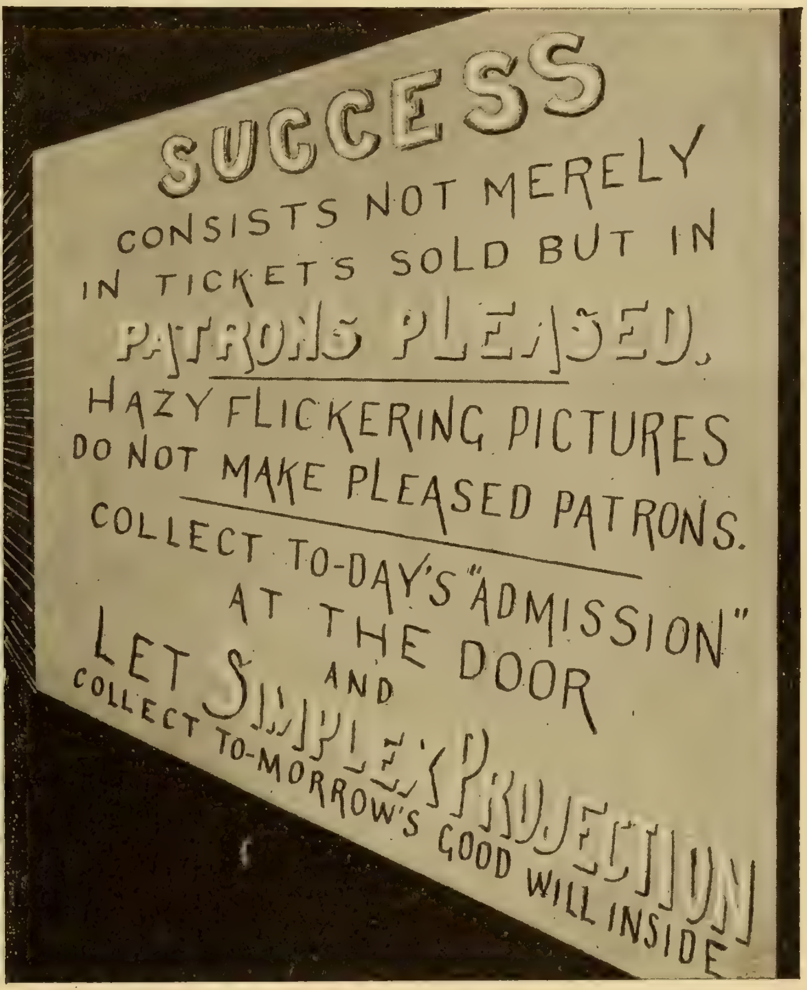
## is the price of SUCCESS

### Yesterday's First May Be To-Day's Back Number

## Simplex Projector—FIRST

## TO-DAY


Simplex
Projectors
PRECISION MACHINE CO. INC.
317 EAST 34TH STREET NEW YORK


SUCCESS
CONSISTS NOT MERELY
IN TICKETS SOLD BUT IN
PATRONS PLEASED.
HAZY FLICKERING PICTURES
DO NOT MAKE PLEASED PATRONS.
COLLECT TO-DAY'S "ADMISSION"
AT THE DOOR
AND
LET SIMPLEX PROJECTION
COLLECT TO-MORROW'S GOOD WILL INSIDE

**Simplex**
TRADE MARK REG.

The PROJECTOR that received the UNANIMOUS APPROVAL of the
U. S. GOVERNMENT WAR DEPARTMENT
and
GRAND PRIZE—PANAMA-PACIFIC INTERNATIONAL EXPOSITION
Send for Catalog "A"

MADE AND GUARANTEED BY

**THE PRECISION MACHINE CO. INC.**
317 East 34th St.— New York

# List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 652, 654.)

## Universal Film Mfg. Co.

RELEASE DAYS.

**Sunday**—Big "U," Laemmle, L-KO.
**Monday**—Broadway Universal Features, Imp, Nestor.
**Tuesday**—Gold Seal, Imp, Rex.
**Wednesday**—Animated Weekly, L-KO, Victor.
**Thursday**—Big "U," Laemmle, Powers.
**Friday**—Imp, Nestor, Victor.
**Saturday**—Big "U," Bison, Joker.

### ANIMATED WEEKLY.

Sept. 15—Number 184 (News).
Sept. 22—Number 185 (News).
Sept. 29—Number 186 (News).
Oct. 6—Number 187 (News).
Oct. 13—Number 188 (News).
Oct. 20—Number 189 (News).
Oct. 27—Number 190 (News).

### BIG U.

Sept. 23—No release this day.
Sept. 30—The Sheriff of Red Rock Gulch (Two parts—Western—Drama).
Oct. 7—The $50,000 Jewel Theft (Two parts—Drama).
Oct. 14—No release this day.
Oct. 21—The Greater Courage (Two parts—West Mining—Drama).
Oct. 28—The Flag of Fortune (Two parts—Heart-Interest—Drama).

### BISON.

Sept. 25—A Message for Help (Two parts—Indian—Drama).
Oct. 2—The Ghost Wagon (Three parts—Western—Drama).
Oct. 9—The Queen of Jungle Land (Three parts—Drama).
Oct. 16—The Yellow Star (Three parts—Underworld—Drama).
Oct. 23—A Fight to a Finish (Three parts—Railroad—Drama).
Oct. 30—The Superior Claim (Three parts—Western—Drama).

### BROADWAY UNIVERSAL FEATURES.

Sept. 20—Under Southern Skies (Five parts—Drama).
Sept. 27—Judge Not; or "The Woman of Mona Diggins" (Six parts—Drama).
Oct. 4—Fatherhood (Four parts—Drama).
Oct. 11—The Man of Shame (Five parts—Dr.).
Oct. 18—The Campbells Are Coming (Four parts—Drama).
Oct. 25—The College Orphan (Six parts—Dr.).

### GOLD SEAL.

Sept. 21—The Tenor (Three parts—Drama).
Sept. 28—Her Prey (Two parts—Drama).
Oct. 5—The Silent Battle (Three parts—Dr.).
Oct. 12—The Kiss of Dishonor (Two parts—Drama).
Oct. 19—The Fair God of Sun Island (Three parts—Sea—Drama).
Oct. 26—No release this day.

### IMP.

Sept. 24—When the Call Came (Two parts—Drama).
Sept. 28—Billy's College Job (Comedy).
Sept. 29—An All Around Mistake (Two parts—Comedy).
Oct. 1—The Wolf of Debt (Four parts—Dr.).
Oct. 5—The Unnecessary Sex (Comedy).
Oct. 12—Bashful Glen (Comedy).
Oct. 15—No release this day.
Oct. 19—No release this day.
Oct. 22—The Meddler (Two parts—Modern—Drama).
Oct. 26—By Return Male (Comedy).
Oct. 29—The Craters of Fire (Three parts—Melo-Drama).

### JOKER.

Sept. 25—He Couldn't Support His Wife (Com.).
Oct. 2—An Innocent Villain (Comedy).
Oct. 9—No Babies Allowed (Comedy).
Oct. 16—A Millionaire for a Minute (Com.).
Oct. 23—Pete's Awful Crime (Comedy).
Oct. 30—Title not decided.

### LAEMMLE.

Sept. 26—No release this day.
Sept. 30—No release this week.
Oct. 3—Her Three Mothers (Three parts—Drama).
Oct. 7—No release this day.
Oct. 10—Marianna (Drama).
Oct. 14—The Girl of the Dance Hall (Three parts—Western—Drama).
Oct. 17—No release this day.
Oct. 21—No release this day.
Oct. 24—No release this day.
Oct. 28—No release this day.

### L-KO.

Sept. 22—Scandal in the Family (Two parts—Comedy).
Sept. 26—Avenged by a Fish (Comedy).
Sept. 29—Married on Credit (Comedy).
Oct. 3—A Mortgage on His Daughter (Com.).
Oct. 6—No release this day.
Oct. 10—A Bath House Tragedy (Two parts—Comedy).
Oct. 13—Under New Management (Two parts—Comedy).
Oct. 17—Does Flirting Pay? (Comedy).
Oct. 20—Room and Board—A Dollar and a Half (Two parts—Comedy).
Oct. 24—Poor but Dishonest (Comedy).
Oct. 27—Tears and Sunshine (Comedy).
Oct. 31—Father's First Murder (Comedy).

### NESTOR.

Sept. 24—When Lizzie Went to Sea (Comedy).
Sept. 27—Snatched from the Altar (Comedy).
Oct. 1—No release this day.
Oct. 4—When a Man's Fickle (Comedy).
Oct. 8—Eddie's Little Love Affair (Comedy).
Oct. 11—Some Fixer (Comedy).
Oct. 15—And the Best Man Won (Comedy).
Oct. 18—A One Cylinder Courtship (Comedy).
Oct. 22—Almost a Knockout (Comedy).
Oct. 25—An Heiress for Two (Comedy).
Oct. 29—The Frame-Up on Dad (Comedy).

### POWERS.

Sept. 30—Lady Baffles and Detective Duck in "The Ore Mystery" (Comedy).
Oct. 2—No release this day.
Oct. 7—The Acrobat's Dream (Comedy).
Hero of the Gridiron (Comedy).
Oct. 12—The Third Partner (Drama).
Oct. 14—Lady Baffles and Detective Duck in "When the West Went Dry" (Comedy).
Oct. 16—The Vengeance of Guido (Drama).
Oct. 21—The Prankful Ponies (Vaudeville Act).
—Insect Oddities (Ditmars Educational).
Oct. 23—A Pure Gold Partner (Drama).
Oct. 28—Lady Baffles and Detective Duck in "The Lost Roll" (Comedy).
Oct. 30—No release this day.
Oct. 31—The Man from Argentine (Two parts—Drama).

### REX.

Sept. 28—No release this day.
Oct. 3—No release this day.
Oct. 5—No release this day.
Oct. 8—The House With the Drawn Shades (Two parts—Drama).
Oct. 10—Alas and Alack (Drama).
Oct. 17—A Mother's Atonement (Three parts—Human Interest—Drama).
Oct. 19—Lon of Lone Mountain (Drama).
Oct. 24—The Springtime of the Spirit (Three parts—Human Interest—Drama).
Oct. 26—The Millionaire Paupers (Three parts Society—Drama).

### VICTOR.

Sept. 24—No release this day.
Oct. 1—No release this day.
Oct. 6—The Woman Who Lied (Four parts—Drama).
Oct. 8.—No release this day.
Oct. 13—No release this day.
Oct. 15—A Kentucky Idyll (Two parts—Dr.).
Oct. 20—No release this day.
Oct. 22—The Magic Bon-Bon (Comedy).
Oct. 27—A Life at Stake (Two parts—Western—Drama).
Oct. 29—No release this day.

### UNIVERSAL SPECIAL FEATURE.

Sept. 26—The Broken Coin (Episode No. 15, "The Deluge"—Two parts—Drama).
Oct. 3—The Broken Coin (Episode No. 16, "Kitty in Danger"—Two parts—Drama).
Oct. 10—The Broken Coin (Episode No. 17—"The Castaways"—Two parts—Dr.).
Oct. 17—The Broken Coin (Episode No. 18, "The Underground City"—Two parts—Drama).
Oct. 24—The Broken Coin (Episode No. 19, "The Sacred Fire"—Two parts—Drama).

## Mutual Film Corp.

MUTUAL FILM CORPORATION.
RELEASE DAYS.

**Sunday**—Reliance (2), Casino (1), Thanhouser (1).
**Monday**—American (2), Falstaff (1), Novelty (1).
**Tuesday**—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
**Wednesday**—Rialto, Reliance or Centaur (3), Novelty (1).
**Thursday**—Centaur (2), Falstaff (1), Mutual Weekly (1).
**Friday**—Mustang (2), American (1), Cub (1).
**Saturday**—Clipper, Than-o-play or Mustang (3), Beauty (1).

### AMERICAN.

Oct. 4—Just as it Happened (Two parts—Dr.).
Oct. 8—The Sting of It (Drama).
Oct. 11—Let There Be Light (Two parts—Dr.).
Oct. 15—Profit from Loss (Drama).
Oct. 18—The Blot on the Shield (Two parts—Drama).
Oct. 22—Visitors and Visitees (Drama).
Oct. 25—Out of the Ashes (Two parts—Dr.).
Oct. 29—The Smugglers' Cave (Drama).

### CLIPPER STAR FEATURES.

Oct. 9—Pardoned (Three parts—Drama).
Oct. 30—The Idol (Three parts—Drama).

### BEAUTY.

Oct. 9—Curing Father (Comedy—Drama).
Oct. 12—Billie—the Hill Billie (Comedy).
Oct. 16—Aided by the Movies (Comedy).
Oct. 19—Alias James, Chauffeur (Comedy).
Oct. 23—Deserted at the Auto (Comedy).
Oct. 26—Touring with Tillie (Comedy).
Oct. 30—An Auto Bungalo Fracas (Comedy).

### CASINO.

Oct. 17—Ethel's Romeos (Comedy).
Oct. 24—The Reformer (Comedy).
Oct. 31—Zabisky's Waterloo (Comedy).

### CENTAUR.

Oct. 14—Stanley's Close Call (Two parts—Dr.) (Bostock Animal Picture).
Oct. 21—Vindication (Two parts—Drama) (Bostock Animal Picture).
Oct. 27—The Blood of Our Brothers (Three parts—Drama).
Oct. 28—The White King of the Zaras (Two parts—Drama).

### CUB.

Oct. 8—A Change of Luck (Comedy).
Oct. 15—Taking a Chance (Comedy).
Oct. 22—The Little Detective (Comedy).
Oct. 29—Jerry to the Rescue (Comedy).

### ECLAIR.

Sept. 9—The Brand Blotters (Two parts—Dr.).
Oct. 1—A Fool's Heart (Two parts—Drama).

### FALSTAFF.

Sept. 30—A Perplexing Pickle Puzzle (Comedy)
Oct. 4—Cousin Clara's Cook Book (Comed
Oct. 7—Dicky's Demon Dachshund (Comedy).
Oct. 11—Capers of College Chaps (Comedy).
Oct. 14—Bing Bang Brothers (Comedy).
Oct. 18—Busted but Benevolent (Comedy).
Oct. 21—Hattie the Hair Heiress (Comedy).
Oct. 25—Tillie the Terrible Typist (Comedy).
Oct. 28—The Soap Suds Star (Comedy).

### GAUMONT.

Oct. 3—His Lordship's Dilemma (Comedy—All Star).
Oct. 5—Seeing America First (No. 4—Scenic).
—Keeping Up With the Joneses. (Cartoon—Comedy).
Oct. 12—Seeing America First (No. 5—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Oct. 19—See America First (No. 6—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Oct. 26—See America First (No. 7) (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).

(Continued on page 700.)

# Griffith's Birth of a Nation

*The Greatest Production in the World*

# USES SPEER CARBONS

The First Order was for

**5000 7-8" X 12" CORED CARBONS**

given to our Eastern Distributor

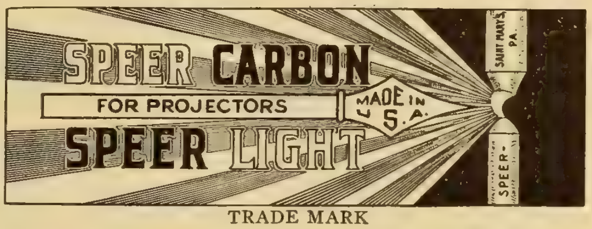
**PROFIT BY THE EXPERIENCE OF THE LEADERS**

FIRST COME FIRST SERVED

**NET CASH PRICES**

| | | | |
|---|---|---|---|
| ½x12, | cored, pointed both ends, | $37.50 per M. | (1,000 in a case) |
| 9/16x12, | cored, pointed both ends, | $40.00 per M. | (1,000 in a case) |
| ⅝x12, | cored, pointed both ends, | $50.00 per M. | (1,000 in a case) |
| ¾x12, | cored, pointed both ends, | $70.00 per M. | (1,000 in a case) |
| ⅞x12, | cored, pointed one end, | $115.00 per M. | (500 in a case) |
| 1x12, | cored, pointed one end, | $150.00 per M. | (500 in a case) |

*We Fill Sample Orders for 100 Carbons at the Above Pro Rata Prices*



TRADE MARK

Our Speer Carbons are absolutely guaranteed to give satisfaction or money back.

## Speer Carbon Company Dept. "W"

(Makers of carbon for Electrical purposes during the past 25 years)

Saint Mary's, Pa.

J. H. Hallberg, 36 East 23rd St., New York City, Eastern Distributor

# List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 652, 654.)

(*Mutual Releases continued from page* 698.)

### MUSTANG.

Oct. 15—Two Spot Joe (Two parts—Drama).
Oct. 22—The Sheriff of Willow Creek (Two parts—Drama).
Oct. 23—Buck's Lady Friends (Three parts—Drama).
Oct. 29—Playing for High Stakes (Two parts—Drama).

### MUTUAL.

Sept. 29—Love's Strategy (Comedy).
Oct. 6—Just Like His Wife (Comedy).

### MUTUAL WEEKLY.

Oct. 14—Number 41, 1915 (News).
Oct. 21—Number 42, 1915 (News).
Oct. 28—Number 43, 1915 (News).

### NOVELTY.

Oct. 13—Gold Bricking Cupid (Comedy).
Oct. 18—Rip Van Winkle Badly Ripped (Com.).
Oct. 20—You Can't Beat It (Comedy).
Oct. 25—Hobo Nerve (Comedy).
Oct. 27—Love and Artillery (Comedy).

### RELIANCE.

Oct. 13—The Bread Line (Three parts—Dr.).
Oct. 17—The Ever-Living Isle (Two parts—Drama).
Oct. 24—The Penalty (Two parts—Drama).
Oct. 31—The Feud (Two parts—Drama).

### RIALTO.

Oct. 6—Sunshine and Tempest (Three parts—Drama).
Oct. 20—The Card Players (Three parts—Dr.).

### THANHOUSER.

Oct. 10—The Has Been (Drama).
Oct. 12—The Scoop at Belville (Two parts—Comedy).
—Down on the Phoney Farm (Cartoon—Comedy).
Oct. 17—John T. Rocks and the Flivver (Comedy-Drama).
Oct. 19—The Spirit of Audubon (Two parts—Drama).
Oct. 24—At the Patricians' Club (Drama).
Oct. 26—The Conscience of Juror, No. 10 (Two parts—Drama).
Oct. 31—The Fisherwoman (Drama).

### THAN-O-PLAY.

Sept. 25—A Disciple of Nietszche (Three parts—Drama).
Oct. 15—The Long Arm of the Secret Service (Three parts—Drama).

### MUTUAL MASTERPICTURES.

Oct. 7—Bred in the Bone (Reliance—Four parts—Drama) (No. 41).
Oct. 14—The Brink (American—Four parts—Drama (No. 42).
Oct. 21—The Miracle of Life (American—Four parts—Drama) (No. 43).
Oct. 28—His Wife (Thanhouser—Five parts—Drama) (No. 44).

### NORTH AMERICAN FILM CORPORATION.

Sept. 20—The Diamond from the Sky (Chapter No. 21, "The Lion's Bride"—Two parts—Drama).
Sept. 27—The Diamond from the Sky (Chapter No. 22, "The Rose in the Dust"—Two parts—Drama).
Oct. 4—The Diamond from the Sky (Chapter 23—"The Double Cross"—Two parts—Drama).
Oct. 11—The Diamond from the Sky (Chapter No. 24, "The Mad Millionaire"—Two parts—Drama).

## Associated Film Sales Corp.

Releases for week of October 11:
The Blind Music Master (Santa Barbara—Two parts—Drama).
Love's Old Sweet Song (Ramona—Two parts Drama).
Highest Bidder (Empire—Two parts—Dr.).
The Movie Nut (Banner—Two parts—Comedy).
Nolan's Wooing (Liberty—Comedy).
Meshes of Fate (Federal—Drama).
Too Much Elixir of Life (Alhambra—Comedy).
Joe's Devotion (Navajo—Drama).
Releases for week of October 18:
The Misleading Clue (Santa Barbara—Two parts—Drama).
For the Honor of Bar X (Ramona—Two parts—Drama).
Saved from Disgrace (Empire—Two parts—Drama).
Double Reward (Navajo—Two parts—Dr.).
Mistakes Will Happen (Federal—Comedy).
You Never Can Tell (Banner—Comedy).
In Wrong (Atlas—Comedy).
All on Account of a Doughnut (Alhambra—Comedy).

## Pathe Exchange, Inc.

RELEASE DAYS.
**Monday**—Balboa, Globe Phunphilms.
**Wednesday**—Pathe News.
**Thursday**—Panama Films.
**Friday**—Gold Rooster Plays.
**Saturday**—Pathe News, Starlight.

### BALBOA.

Sept. 27—The Lost Secret (Two parts—Drama).
Oct. 18—Counsel for the Defense (Three parts—Drama).

### GLOBE.

Sept. 25—Strange Occupations (French Soudan—Industry).
Oct. 9—Altar of Heaven, Pekin, China (Scenic).
Oct. 23—How Winter Flowers Bloom (Educational).

### GOLD ROOSTER PLAYS.

Oct. 15—John Glayde's Honor (Five parts—Drama).
Oct. 22—An affair of Three Nations (Five parts—Drama).
Oct. 29—Comrade John (Five parts—Drama).

### PANAMA FILMS.

Oct. 7—Neal of the Navy, No. 6, "The Cavern of Death" (Two parts—Drama).
Oct. 14—Neal of the Navy, No. 7 (Two parts—Drama).
Oct. 21—Neal of the Navy, No. 8, "The Sun Worshippers" (Two parts—Dr.).
Oct. 28—Neal of the Navy, No. 9 (Two parts—Drama).

### PATHE.

Oct. 11—When Mice Make Merry (Cartoon—Comedy).
—An Intimate Study of Birds, No. 9 (Educational).
Oct. 18—New Adventures of Wallingford No. 3, "A Rheumatic Joint" (Two parts—Comedy).
Oct. 25—New Adventures of Wallingford, No. 4, "The Master Stroke" (Two parts—Comedy).
Oct. 25—Police Dog to the Rescue (Cartoon—Comedy).
—An Intimate Study of Birds, No. 10 (Educational).

### PATHE NEWS.

Oct. 9—Number 81, 1915 (News).
Oct. 13—Number 82, 1915 (News)
Oct. 16—Number 83, 1915 (News).
Oct. 20—Number 84, 1915 (News).
Oct. 23—Number 85, 1915 (News).

### PHOTOCOLOR.

Oct. 23—Geithorn, the Rustic Venice (Colored—Scenic).

### PATHECOLOR.

Oct. 27—Whiffles Woos and Trouble Brews (Colored—Comedy).

### PHUNPHILMS.

Oct. 4—Fresh from the Farm (Comedy).

### STARLIGHT.

Oct. 16—Wilful Wallops for Wealth (Comedy).
Oct. 23—Fatty's Fatal Fun (Comedy).
Oct. 30—Dough Nuts (Comedy).

### VICTORY.

Oct. 27—The Eleventh Hour (Three parts—Drama).

## Miscellaneous Feature Releases.

### CASINO FEATURE FILM CO.

Oct.—Dates (Comedy).
—On the Golf Links (Comedy).

### CROSSETTE FILMS.

Oct.—The Man on the Crib (Two parts—Dr.).

### J. CHAS. DAVIS, JR.

Oct. 14—A Model Frame-Up (Magneto—Three parts—Comedy).

### FOX FILM CORPORATION.

Oct. 4—Sin (Drama).
Oct. 11—The Little Gypsy (Drama).
Oct. 18—The Family Stain (Drama).

### FROHMAN AMUSEMENT CO.

Sept.—Body and Soul (Drama).

### LIBERTY MOTION PICTURE CORPORATION.

Sept. 15—An American Gentleman (Five parts—Drama).
Oct. 6—For Five Thousand Dollars a Year (Five parts—Drama).

### LINICK & MELCHIOR.

Oct.—Was She to Blame (Five parts—Drama).

### METRO PICTURES CORPORATION.

Oct. 4—Song of the Wage Slave (Popular Plays and Players—Five parts—Drama).
Oct. 11—The Stork's Nest (Columbia—Five parts—Drama).
Oct. 18—The Final Judgment (Rolfe—Five parts—Drama).
Oct. 25—My Madonna (Popular Plays & Players—Five parts—Drama).

### PARAMOUNT PICTURES CORPORATION.

Oct. 4—Zaza (Famous Players—Drama).
Oct. 7—A Girl of Yesterday (Famous Players—Drama).
Oct. 11—The White Pearl (Famous Players—Drama).
Oct. 14—Blackbirds (Lasky—Drama).
Oct. 18—The Chorus Lady (Lasky—Drama).
Oct. 21—The Secret Sin (Lasky—Drama).
Oct. 25—The Yankee Girl (Morosco—Comedy-Drama).

### THE PICTURE PLAYHOUSE FILM COMPANY.

Oct.—The Pearl of the Antilles (Five parts—Drama).
Oct.—The Flame of Passion (Five parts—Dr.).
Oct.—Papa's Wife (Two parts—Comedy).

### UNITED PHOTO PLAYS COMPANY.

Sept. 20—The Victory of Virtue (Five parts—Drama).

### TRIANGLE FILM CORPORATION.

Oct. 27—The Lamb (Fine Arts—Five parts—Drama).
Oct. 27—The Iron Strain (Kay-Bee—Five parts—Drama).
Oct. 27—My Valet (Keystone—Four parts—Dr.).

### WORLD FILM CORPORATION.

Oct. 3—The Lure of Woman (Armstrong—Drama).
Oct. 3—Little Mademoiselle (Shubert—Dr.).
Oct. 4—The Price (Equitable Triumph—Dr.).
Oct. 11—The Family Cupboard (Brady—Dr.)
Oct. 11—Blue Grass (Equitable—Drama).
Oct. 17—The Heart of the Blue Ridge (Shubert—Drama).
Oct. 18—The Bludgeon (Equitable—Drama).
Oct. 24—Salvation Nell (Calif—M. P. Corp.—Drama).
Oct. 25—The Cowardly Way (Equitable—Dr.).

### V-L-S-E, INC.

Oct. 4—Dust of Egypt (Vitagraph—Five parts—Drama).
Oct 11—The Valley of Lost Hope (Lubin—Five parts—Drama).
Oct. 11—In the Palace of the King (Essanay—Six parts—Drama).
Oct. 18—A Black Sheep (Selig—Five parts—Drama).
Oct. 18—The Man Who Couldn't Beat God (Vitagraph—Drama).
Oct. 25—The Rights of Man (Lubin—Five parts—Drama).
Nov. 1—The Turn of the Road (Vitagraph—Drama).
Nov. 8—The Raven (Essanay—Six parts Drama).
Nov. 15—Sweet Alyssum (Selig—Five parts—Drama).

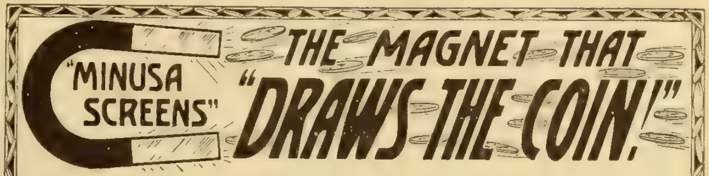
### KLEINE—EDISON FEATURE SERVICE.

Oct. 6—Vanity Fair (Edison—Seven parts—Drama).
Oct. 13—The Magic Skin (Edison—Five parts—Drama).
Oct. 20—The Green Cloak (Kleine-Five parts—Drama).
Nov. 3—The Sentimental Lady (Kleine—Five parts—Drama).
Nov. 10—The Children of Eve (Edison—Five parts—Drama).
Nov. 17—The Politicians (Kleine—Drama).

*A clear picture*

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.
ROCHESTER, N. Y.


"MINUSA SCREENS"
THE MAGNET THAT "DRAWS THE COIN!"

"Minusa Screens" are so "MAGNETIC" they simply draw in the coin. Why shouldn't they? This screen gives the pictures all their "natural beauty," just as the camera saw them, and insures your patrons against "EYE STRAIN." That's why "Minusa Screens" attract such crowds. It's ten times as good a show for the same money, so why should they strain their eyes looking at "Cloudy Pictures" on a poor screen?

If you are progressive, and believe in giving the public more than they can get elsewhere, then by all means install a "Minusa Gold Fibre Screen," "BUILT BY BRAINS," to fit YOUR theater.

Let us have your specifications NOW, as it takes ten days to build the screen that "DRAWS THE COIN."

Write or wire today for prices and samples.

**MINUSA CINÉ PRODUCTS COMPANY**

MINUSA
SAINT LOUIS
BROADWAY AT CHESTNUT.
CHICAGO
SAN FRANCISCO
PITTSBURGH
CALGARY ALBERTA
NEW YORK
19 WEST TWENTY-THIRD ST.
SCREENS "BUILT BY BRAINS"

*A Reel Bright Spot*

*Produced Only With*

BIO
CARBONS
BC-BIO
CARBONS

**BIO CARBONS**

RECOGNIZED BIO CARBONS BRAND STANDARD MIL

*ORDER FROM YOUR DEALER OR EXCHANGE OR FROM*

*Charles L. Kiewert Co.*

*NEW YORK*
*165 Greenwich Street*

*MILWAUKEE*
*114 Huron St.*

*SAN FRANCISCO*
*143 Second St.*

**EVERYTHING YOU OUGHT TO KNOW**

to Get Best Results in the Conduct of Your
MOTION PICTURE BUSINESS
Where Electricity Is Concerned

**Whether You Are** OPERATOR MANAGER OR MANUFACTURER
IS AT YOUR EASY COMMAND IN

**Motion Picture Electricity**

By J. H. HALLBERG
Electrical Expert with an International Reputation

**This Splendid Work Will Pay for Itself the First Day You Have It in Your Possession**

Sent to Any Address, Charges Prepaid, on Receipt of
TWO DOLLARS AND FIFTY CENTS

**Chalmers Publishing Co.**
17 Madison Avenue, New York City

# List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 652, 654.)

## General Film Company

**RELEASE DAYS.**

**Monday**—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

**Tuesday**—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

**Wednesday**—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

**Thursday**—Biograph, Essanay, Lubin, MinA, Selig, Vitagraph.

**Friday**—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

**Saturday**—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

### BIOGRAPH.

Oct. 13—Serge Panine (Special—Three parts—Drama).
Oct. 14—The Dawn of Courage (Drama).
Oct. 15—Pippa Passes (Drama—Biograph Reissue No. 19).
Oct. 16—The Inevitable (Drama).
Oct. 18—Bad Money (Drama).
Oct. 19—His Hand and Seal (Special—Two parts—Drama).
Oct. 21—The Vulture (Drama).
Oct. 22—Brute Force (Special—Two parts—Drama—Biograph Reissue No. 20).
Oct. 23—The Banker and the Thief (Drama).
Oct. 25—Arline's Chauffeur (Drama).
Oct. 26—A Mystery of the Mountains (Special—Two parts—Drama).
Oct. 27—Harvest (Special—Three parts—Dr.).
Oct. 28—A Trick of Fate (Drama).
Oct. 29—The Coming of Angelo (Drama) (Biograph Reissue No. 21).
Oct. 30—The Sheriff's Trap (Drama).

### EDISON.

Oct. 9—The Manufacture of Coin (Edu.)
Oct. 13—The Widow's Breezy Suit (Comedy).
Oct. 15—Gladiola (Special—Four parts—Dr.).
Oct. 16—The Little Saleslady (Drama).
Oct. 20—Cartoons in the Country (Cartoon—Comedy).
Oct. 22—The Land of Adventure (Special—Three parts—Drama).
Oct. 23—The Broken Word (Drama).
Oct. 27—The Seventh Day (Comedy).
Oct. 29—The Mystery of Room 13 (Special—Four parts—Drama).
Oct. 30—Niagara Falls (Scenic).
—Yardville Folks (Educational).

### ESSANAY.

Oct. 6—The Fable of "The Statesman Who Didn't Make Good" (Comedy).
Oct. 7—Snakeville's Weak Women (Comedy).
Oct. 8—Broncho Billy, Sheepman (Western Drama).
Oct. 9—Suppressed Evidence (Special—Two parts—Drama.
Oct. 11—The Village Homestead (Special—Three parts—Drama).
Oct. 12—The Great Deceit (Special—Two parts—Drama).
Oct. 13—The Canimated Nooz Pictorial (Cartoon Comedy).
—A Scenic Subject on the same reel.
Oct. 14—All Stucky Up (Comedy).
Oct. 15—Broncho Billy's Parents (Western—Drama).
Oct. 16—The Reaping (Special—Three parts—Drama).
Oct. 18—Inheritance (Special—Three parts—Drama).
Oct. 19—The Outer Edge (Special—Three parts—Drama).
Oct. 20—The Fable of the Sorrows of the Unemployed and the Danger of Changing From Bill to Harold (Comedy).
Oct. 21—When Snakeville Struck Oil (Comedy).
Oct. 22—Broncho Billy Evens Matters (Western—Drama).
Oct. 23—The Spider (Special—Two parts—Drama).

### GEORGE KLEINE.

Sept. 13—The Social Law (Special—Two parts—Drama).
Sept. 20—A Woman's Mistake (Special—Two parts—Drama).
Sept. 27—The Mysterious Visitor (Special—Two parts—Drama).
Oct. 4—The Fashion Shop (Special—Two parts—Drama).
Oct. 11—Wilful Peggy (Special—Two parts—Drama).
Oct. 18—The Village Outcast (Special—Two parts—Drama).

### KALEM.

Oct. 6—The Man in Irons (Episode No. 12 of the "Mysteries of the Grand Hotel"—Special—Two parts—Drama).
Oct. 8—The Finger of Suspicion (Drama) (Alice Joyce Reissue).
Oct. 9—The Water Tank Plot (Episode No. 48 of the "Hazards of Helen" Railroad Series—Drama).
Oct. 11—The Dancing Doll ("Broadway Favorites" Special—Three parts—Drama).
Oct. 12—Queering Cupid (Comedy).
Oct. 13—Voices in the Dark (Special—Two parts—Drama).
Oct. 15—The Law At Silver Camp (Special—Two parts—Drama).
Oct. 16—A Test of Courage (Episode No. 49 of the "Hazards of Helen" Railroad—Series—Drama).
Oct. 18—The Apaches of Paris (Special—Four parts — "Broadway Favorites"—Drama).
Oct. 19—Adam's Ancestors (Burlesque Comedy).
Oct. 20—The Man in Hiding (Special—Two parts—Drama).
Oct. 23—A Mile a Minute (Episode No. 50 of the "Hazards of Helen" Railroad Series—Drama).
Oct. 25—The Net of Deceit (Broadway Favorites—Special—Three Parts—Dr.).
Oct. 26—The Knaves and the Knight (Comedy).
Oct. 27—By Whose Hand (Special—Two parts—Drama).
Oct. 30—Rescue of the Brakeman's Children (Episode No. 51 of the "Hazards of Helen" Railroad Series—Drama).

### LUBIN.

Oct. 9—Think of the Money (Comedy).
Oct. 11—The Emerald God (Drama).
Oct. 12—Romance of a Beanery (Comedy).
Oct. 13—The Steadfast (Special—Two parts—Drama).
Oct. 14—Nan o' the Backwoods (Special—Three parts—Drama).
Oct. 15—Belle of Barnegat (Drama).
Oct. 16—The Price of Pies (Comedy).
Oct. 18—The Lonely Fisherman (Drama).
Oct. 19—Cutting Down Expenses (Comedy).
Oct. 20—Nell of the Dance Hall (Special—Three parts—Drama).
Oct. 21—When Youth is Ambitious (Special—Two parts—Drama).
Oct. 22—A Woman Reclaimed (Drama).
Oct. 23—Playing Horse (Comedy).
Oct. 25—The Inevitable Penalty (Drama).
Oct. 26—Playing in Tough Luck (Comedy).
Oct. 27—The Man of God (Special—Two parts—Drama).
Oct. 28—The Strange Unknown (Special—Three parts—Drama).
Oct. 29—The Wonder Cloth (Drama).
Oct. 30—His Body Guard (Comedy).

### MINA.

**Aug. 19—A Case of Limburger (Comedy).**
**Aug. 26—Some Monkey Business (Com.).**
**—How Wifey Won Out (Com.).**
**Sept. 30—Why the Boarders Left (Comedy).**
**Sept. 2—Squeals on Wheels (Com.)**
**Sept. 9—Lost in the Swim (Comedy).**
**Sept. 16—Booming Trixie (Comedy).**
**Sept. 23—When Husband's Go to War (Com.).**
Oct. 7—The Honeymoon Roll (Comedy).
Oct. 14—Alone in the City of Sighs and Tears (Comedy).
Oct. 21—Beached and Bleached (Comedy).

### SELIG.

Oct. 12—The Foreman's Choice (Drama).
Oct. 14—Hearst-Selig News Pictorial No. 82, 1915 (News).
Oct. 16—In the Midst of African Wilds (Jungle—Zoo—Drama).
Oct. 18—The Brave Deserve the Fair (Special—Two parts—Drama).
Oct. 18—Hearst-Selig News Pictorial No. 83, 1915 (News).
Oct. 19—The Stagecoach Guard (Drama).
Oct. 21—The Chronicles of Bloom Center Series No. 1, "The Landing of the Hose Reel" (Special — Three parts—Comedy).
Oct. 21—Hearst-Selig News Pictorial No. 84, 1915 (News).
Oct. 23—In Leopard Land (Jungle-Zoo—Wild Animal—Drama).
Oct. 25—The Chronicles of Bloom Center, No. 2, "Shoo Fly" (Special—Two parts—Comedy).
Oct. 25—Hearst-Selig News Pictorial, No. 85, 1915 (News).
Oct. 26—The Race for a Gold Mine (Western Drama).
Oct. 28—Hearst-Selig News Pictorial, No. 86, 1915 (News).
Oct. 30—When California was Wild (Jungle-Zoo Wild Animal Drama).

### VITAGRAPH.

Oct. 11—The Lure of a Widow (Comedy).
Oct. 12—Lillian's Husbands (Broadway Star Feature — Special — Three parts—Comedy).
Oct. 13—On With the Dance (Comedy).
Oct. 14—The Third Party (Drama).
Oct. 15—How John Came Home (Comedy).
Oct. 16—The Ruling Power (Broadway Star Features—Special—Three parts—Dr.).
Oct. 18—Quits (Comedy).
Oct. 19—The Gods Redeem (Special—Two parts—Drama).
Oct. 20—Brown's Summer Boarders (Comedy).
Oct. 20—To Cherish and Protect (Broadway Star Feature—Special—Three parts—Drama).
Oct. 21—On the Turn of a Card (Drama).
Oct. 22—A Safe Investment (Comedy).
Oct. 23—The Woman in the Box (Two parts—Drama).
Oct. 25—The Prince in Disguise (Comedy).
Oct. 27—Itsky, the Inventor (Comedy).
Oct. 28—The Unforgiven (Drama).
Oct. 29—A Case of Eugenics (Comedy).
Oct. 30—The Shabbies (Special—Two parts—Comedy-Drama).

## General Film Company Features

### BROADWAY STAR FEATURES.

Sept. 25—From Out of the Big Snows (Special—Three parts—Drama.)
Sept. 28—Through Troubled Waters (Special—Three parts—Drama).
Oct. 9—Youth (Special—Three parts—Dr.).
Oct. 12—Lillian's Husbands (Special — Three parts—Comedy).
Oct. 16—The Ruling Power (Special—Three parts—Drama).
Oct. 20—To Cherish and Protect (Special—Three parts—Drama).

### KNICKERBOCKER STAR FEATURE.

**July 21—The Cup of Chance (Special Feature—Three parts—Drama).**
**Aug. 4—The Tides of Time—Special Feature—Three parts—Drama).**
**Aug. 18—Capital Punishment (Special—Feature—Three parts—Drama).**
**Sept. 1—Nancy of Stony Isle (Three parts—Special Feature—Drama).**
**Sept. 15—The Purple Night (Three parts—Special Feature—Drama).**
Sept. 29—The Girl from Tim's Place (Special—Feature—Three parts—Drama).
Oct. 13—The Dragon's Claw (Special Feature—Three parts—Drama).

Choose your own service of SELIG, LUBIN, BIOGRAPH, VITAGRAPH, ESSANAY, KALEM and EDISON. Regular releases of One, Two, Three and Four Reel productions at our Exchange nearest you.
GREATER NEW YORK FILM RENTAL CO., 126-132 West 46th Street, New York

## Because it means more money for YOU, that's why

The reason a moving picture owner wants the best is because it means more money flowing into the box office. You may have a good location and fine films, but for complete success you need

## Bausch and Lomb Projection Lenses

They give brilliant, distinctive pictures because of their even illumination and sharp definition of the entire area thrown on the screen. That is why exacting operators demand Bausch & Lomb objectives and condensers.

The Edison and Nicholas Power Machines are regularly equipped with our lenses; the same you can procure through any film exchange.

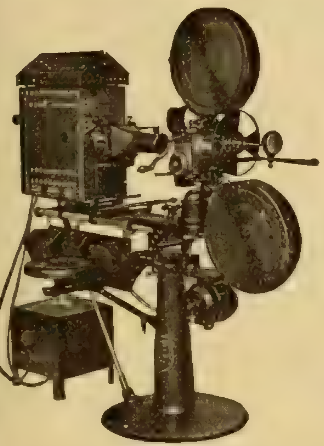
**Bausch & Lomb Optical Co.**
**566 ST. PAUL STREET, ROCHESTER, N. Y.**

*Largest Manufacturers in America of Photographic Lenses, Microscopes, Projection Apparatus, Ophthalmic Lenses and other high-grade Optical Products.*

---

# The 1916 Model MOTIOGRAPH

**The machine that gives universal satisfaction.**



Don't purchase a machine until you have thoroughly tried it out—the 1916 Model MOTIOGRAPH when put under test will tell facts.

The **Extra Balance Wheel,** the **New Sliding Disc Connection** and the **New Front Shutter** have increased the efficiency of the MOTIOGRAPH **100%**—yet the price has not been raised.

Inspect the machine at your dealer's. If he hasn't one on his floor write to factory for literature and give name of your dealer.

**The Enterprise Optical Mfg. Co.**
**574 W. Randolph St., Chicago, Ill.**

Eastern Office
19 West 23rd St., New York City.

Western Office
833 Market St., San Francisco, Cal.

---

30¢ COST
70¢ PROFIT

# Makes Money

## For Picture Theatres Airdomes, Stores, Stands, etc.

The famous BUTTER-KIST Corn Popper runs itself while you take in the money. It needs no watching. Pops, separates and butters *automatically*. Capacity 75 bags per hour—$3.75 in sales.

An unbeatable salesman. The glittering motion draws crowds—increases theatre attendance. *Coaxing fragrance of popping BUTTER-KIST makes people hungry to eat it.* It teases the nickels and dimes out of their pockets.

### See These Sales Records

Scores making $25 to $60 clear profit weekly. Peter Kominos writes: "I sold $1,440.65 in three months."

Motion picture shows selling up to $400 per month.

You clear 70c on every dollar—233 1/3 per cent on investment.

# BUTTER-KIST Corn Popper

**(Strictly Automatic)**

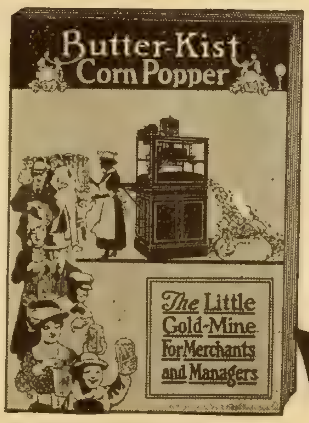
**Folks say they never tasted such popcorn as BUTTER-KIST. Big, fluffy, white flakes—crisp, crackling, melt-in-your-mouth morsels—piping hot, each piece evenly buttered.**

**Everybody loves it.**

**Machine is superbly built, with gleaming plate glass sides—mahogany, oak or ivory white cabinet. Metal parts highly polished and nickeled.**

**Managers! Write for**

# "The Little Gold Mine" FREE!


Butter-Kist Corn Popper
The Little Gold-Mine For Merchants and Managers

**Handsome new book—"The Little Gold Mine"—gives the wonderful new merchandising facts. Make a small payment down and soon pay balance from BUTTER-KIST sales. Fully illustrates machine, gives actual sales *records* and *proof of profits!* Sent free postpaid. Your copy is ready. Shall we send it?**

**Every day you save means $3 to $16 in sales—extra money. (81)**

**Holcomb & Hoke Mfg. Co.**
**1647 Van Buren Street**
**Indianapolis, Ind.**

**WHY? WHY? WHY?**

—Do We Publish 90% more Testimonials,—**Real Endorsements**—Than all our competitors Combined?—Think it over.

**Read**—Then Realize **We guarantee our screens,** for five years against cracking, peeling or deteriorating.

**DO THEY DO LIKEWISE?**

Read all trade periodicals—and profit by what we really show you.

**READ! READ! READ!**

New York Local No. 1
The Motion Picture Exhibitors League of America
LEE A. OCHS, President.
World's Tower Bldg., 110 West 40th St.

New York City, Oct. 7, 1915.

J. H. Genter Co., Inc., Newburgh, N. Y.

Gentlemen: Enclosed you will find check. Kindly ship at once to Och's Theatre, Long Branch, N. J., by Adams Express, one Mirroroid Screen.

**Inasmuch as this, I believe, is the fifth screen I have purchased from you, I believe it my duty to congratulate you upon the durability and the absolute satisfaction that all of your screens have given me.**

You are at liberty to use this in any way that you see fit.

With best wishes for your future success, I am,

Yours very truly, LEE A. OCHS.

**NOW NOW NOW**

Send for large, free samples for tests and comparison. Use the brains God gave you. Decide now. Install a Mirroroid, the perfect screen.

Mirroroid will protect you against any suit for infringement by patents issued June 9, 1908, and Feb. 16, 1915.

Yours for projection contentment.

**3 Tints**
Silver White
Silver Flesh
Pale Gold

**THE J. H. GENTER CO., Inc.**
NEWBURGH, N. Y.

THE NEW 1916 MIRROROID SCREEN WAS GIVEN AN EFFICIENCY RATING OF 132%, THIS BEING 50% GREATER THAN ANY OTHER SCREEN KNOWN

**2 Finishes**
Rough
or
Matte.

**PRINTING AND DEVELOPING**

**American Film Laboratories, Inc.**

*"The Tiffany of the Film Trade"*

THE HOUSE OF QUALITY
AMERICAN FILM LABORATORIES

THE FINEST FILM LABORATORIES AND STUDIO IN THE WORLD

Christmas is coming. Work is continually coming to us. When will yours arrive?

LOUIS B. JENNINGS,
Pres. & Gen. Mgr.

EDWIN S. PORTER,
Vice-President

**69-71 West 90th St., New York City**

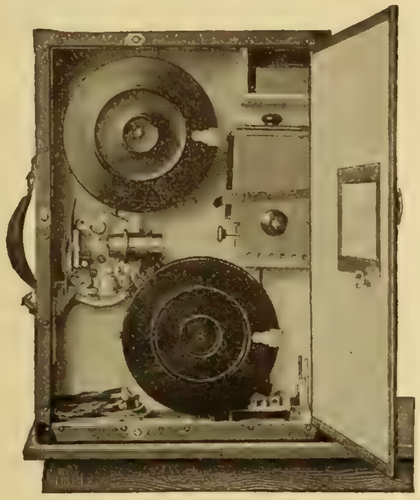
Telephone Riverside 1410

The best pictures are transverted by a

HERTNER

TransVerteR
TRADE MARK

Coming



*"The whole outfit in one case"*

Illustrating the compactness of The Portoscope.

All the operating mechanism built into a fireproof carrying case no larger than a suit case.

***No other projector on the market at $125.00 can compare with it.***

Both incandescent and arc illumination.

# THE PORTOSCOPE

## A Practical Portable Projector

**DEALERS WANTED TO SELL THIS MACHINE WHO WILL CAREFULLY INVESTIGATE OUR CLAIMS**

The Portoscope has been in active use for months by such well-known concerns as:

The Maxwell Motor Company, Detroit,
Pacific Coast Condensed Milk Co., Seattle,
The Larkin Company, Buffalo,
Winsted Silk Company, Chicago.
United Shoe Machinery Company, Boston,
The Ford Motor Company, Detroit,
The Raths-Seavolt Company, St. Paul,
City of Rochester (Health Bureau), N. Y.

***Satisfy yourself completely that our projector will make good—then write us for proposition to dealers***

Liberal discounts to dealers and individuals who are prepared to give us aggressive co-operation.

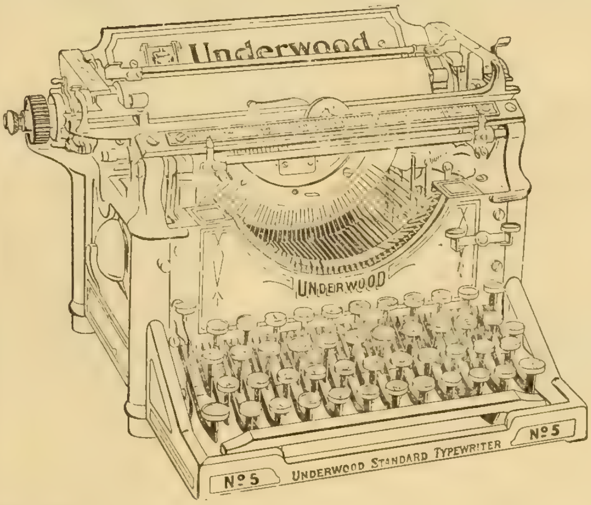
**THE MOTION PICTURE-SCOPE CO.**
**565 West Washington Street, Chicago**

---

# History *of* the UNDERWOOD

## The Greatest Story of TYPEWRITER

## Achievement *and* Supremacy



Winner of the highest awards and gold medals from Paris in 1900, to the

First Grand Prize
Supreme Honor
PANAMA PACIFIC INTERNATIONAL EXPOSITION 1915

*"The Machine You Will Eventually Buy."*

**Underwood Building** **New York**

(75)

# REMBUSCH SCREENS

## SILVERFIBRE—"The Picture and the Price"

We had a customer the other day who wanted a cheap screen but at the same time a screen that would be first class. When we showed him our Silverfibre he was certainly surprised, first with the wonderful **picture** and then the **price.** Imagine buying a seamless screen, metallized through and through, costing little more than a common sheet, and if there is anything better offered by anyone, anywhere, you don't have to pay me. Look at the list of screens we make, then write us for prices and terms. We will do the rest.

If you have a large wide house you must have our new screen, Glory Light. You never have seen a great picture until you have seen it.

## BETTER AND CHEAPER

There was a time when only a few exhibitors could afford a Rembusch Glass Mirror Screen. That is all past. In our new factory we are able to make ten screens, where we only made one before, and with less labor and at the same time make them better.

Therefore you can now buy a Glass Mirror Screen about as cheap as a metallized screen.

Are you not about ready to quit dubbing around with all kinds of cloth screens? They don't last. Show me one that has not lost one-half of its pep in the first six months' use, and I will give you one of my six theatres and give you your choice.

I traded for a larger size this week. We opened the little one at the factory and found it as good as the day it left the factory EIGHT YEARS ago. Is there any better proof of the pudding? Buy a Rembusch Glass "Mirror Screen" and you will be cured of what is the matter with you.

**ASK YOUR DEALER FOR PRICES AND TERMS OR WRITE US DIRECT TODAY.**

## MIRROR SCREEN COMPANY, Shelbyville, Indiana

**F. J. REMBUSCH, President and Treasurer.**

Manufacturers of every kind of Moving Picture Screens. Rembusch Patented Glass "Mirror Screen," Glass Transparent Screen for Rear Projection, Goldfibre Screen, Silverfibre Screen, Glory Light Screen, Mirrorcloth Screen, Stretchers or Rollers, Mirrors of All Kinds, Cloth Screens Refaced. Screens of all kinds from 20 cents to $3.00 a square foot.

## MAKE'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips of assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

**UTILITY TRANSPARENCY CO.**

1173 West 9th Street Brooklyn, N. Y.

## QUALITY and PROMPTNESS

**Printing, Developing, Titling**
**Tinting, Toning**

Best results from any negatives.

## Modern Film Laboratories, Inc.

LABORATORIES
**193-9 Newell Street**
**Brooklyn, N. Y.**
Tel. Greenpoint 1940

**New York Office,**
**665 Eighth Ave.**
Tel. 7684 Bryant

**COOL & VENTILATE BY TYPHOONS**

Send for Catalogue "W"

TYPHOONS COOL YOUR SHOW
Tel. 8134 Bryant.

TYPHOON FAN CO.
1544 Broadway, N.Y.

# REFLEX

## *The Quality Carbons of the World.*

**Specially constructed negative with copper coated core.**

Here is a very recent letter from a dealer and theatre manager in Canada:

> "Yours of September 24th to hand, together with the sample sets of REFLEX Carbons, and I can candidly say that they are **the very best carbons** I have ever used in D. C. **Steady as a rock and a brilliant white light.** Rush me 100 ¾ plain cored and 200 ⅝ copper coated cored. Send these C. O. D. first express."
>
> "—— —— Company want me to handle their stuff here in Canada, but if you can supply these Reflex carbons regularly I can certainly land you some good orders."

Get the **"very best carbons."** You will find that it pays.

**¾ x 12 plain cored, $10.00 per hundred carbons**
**⅝ x 12 plain cored, 7.50 per hundred carbons**
**⅝ x 6 copper coated cored, $3.75 per hundred carbons**
**½ x 6 copper coated cored, 2.75 per hundred carbons**

If your dealer cannot supply you, send us his name and we will fill sample orders in lots of fifty each in all the above sizes, providing cash accompanies the order in full.

**Watch our coming advertisements. You will find lots to interest you**

## Jones & Cammack

**Sole Distributors for the United States**
**Corner Bridge and Whitehall Streets**
**NEW YORK CITY**

**In Answering Advertisements, Please Mention the Moving Picture World**

**Attention! State Rights Buyer! Biggest drawing card in months!**

## "WAS SHE TO BLAME?"

**Society drama in five parts from the book by Eugene Illes.**

**Rights for Illinois, Indiana and Wisconsin sold to Celebrated Players Film Co., Chicago**

L&M

**Linick & Melchior—ELM FEATURES—412 Mallers Bldg., Chicago**

## ERKER'S

## *The Reel* HEADQUARTERS *for* MOTION PICTURE *Supplies*

OUR STOCK CONSISTS OF EVERY ARTICLE THE EXHIBITOR NEEDS.

COMPLETE EQUIPMENT
WRITE FOR CATALOG

**Erker Bros. Optical Co.**
6TH AND OLIVE ST. LOUIS

---

## FILM TITLES

CARDS FREE

Per Foot **5c** Tinting Free

**DEVELOPING & PRINTING**

5c Per Foot—Any Length
ON EASTMAN STOCK

**Perfect Printing Work Guaranteed**

*Can Furnish Expert Camera Men for Features, Industrial and Commercial Work*

**BRILLIANT FILM MFG. CO.**
247 N. Eleventh St., PHILADELPHIA, Pa.

---

## —FEATURE FILMS—

Three, four and five reel subjects, with paper,
**$10.00 per reel**

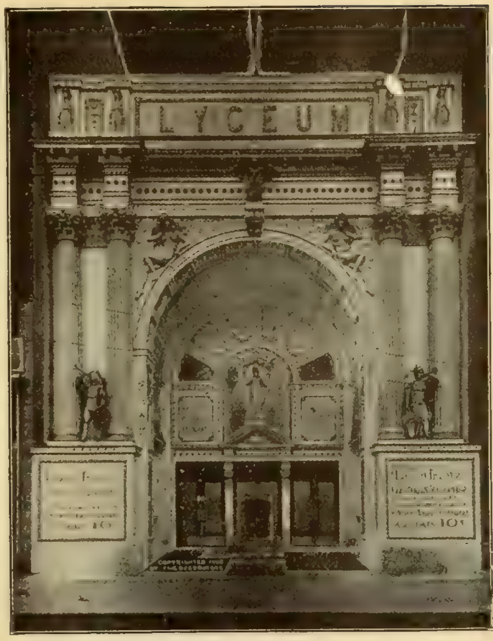
Two reel subjects, with paper,
**$7.50 per reel**

Single subjects, with paper
**$5.00 per reel**

Splendid comedies, all makes

**G. W. Bradenburgh**
802 Vine Street Philadelphia

---



## Ornamental Theatres

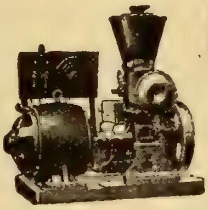
**PLASTER RELIEF DECORATIONS**

**Theatres Designed Everywhere**

**Write for Illustrated Theatre Catalog. Send us Sizes of Theatre for Special Designs.**

**THE DECORATORS SUPPLY CO.**
Archer Ave. and Leo St., CHICAGO, ILL.

---



## Good Light Means Big Crowds

The Sandow Moving Picture Electric Light Plant gives perfect light any time you want it, at 1-10 the cost of public service. Light enough to ship as baggage. Carry your own electric lights. Catalog 201 tells you how and how much. Want it?

**Detroit Motor Car Supply Company, Detroit, Michigan.**

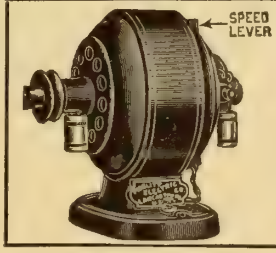
---

## *Spanish* TITLES *English*

DEVELOPING---PRINTING

**Film Titles Mfg. Company**
Room No. 407, 110-112 W. 40th St., New York City
'Phone Bryant 9350

---



## HERE IT IS

**Motors for moving picture machines.**

110-60 Alternating Current, $14.00
110 Volts Direct Current, 12.00

Furnished complete with speed lever giving a speed range of 50%.
Immediate delivery for cash with order.
These motors you can attach yourself.
We manufacture Motor-Generator Sets.

**FIDELITY ELECTRIC CO.**
LANCASTER, PA.

---

DUTCH EAST INDIES

Netherlands

**DE KINEMATOGRAAF**

Leading Organ of the Cinematograph Trade. With Correspondents all over the World.

**AMSTERDAM** **HOLLAND**
Annual Subscription ........................................fl. Dutch 7.50
Sample Copies ........................................fl. Dutch 0.20
Advertisements, each line ........................................fl. Dutch 0.20

Belgium

DUTCH WEST INDIES

---

## THE BIOSCOPE

IS THE ENGLISH TRADE JOURNAL
OF THE MOVING PICTURE INDUSTRY

Annual Subscription (post free) 14s. (Dollars, 3.50)

**85 SHAFTESBURY AVENUE, LONDON, W.**

*To Live Exhibitors of*

EASTERN PENNSYLVANIA AND SOUTHERN NEW JERSEY

We Are Now Booking

THE BIG FILM ATTRACTION

**Guarding Old Glory**

A Picture for All Patriotic Americans
In Five Parts

For Terms and Open Dates, Address

**J. T. HOWELL, Dover, New Jersey**

**Motion Picture Machines**
FROM
The Largest Supply House in the East
We are Distributors for
**Minusa Gold Fibre Screens**
The Acme of Screen Perfection.
Power, Simplex and Baird machines and all supplies
Catalogs for the asking

**LEWIS M. SWAAB**
1327 Vine Street, PHILADELPHIA

**SIMPSON SOLAR SCREEN**
The Original Daylight Screen
SEAMLESS SEAMLESS

**THE PERFECT PROJECTION SURFACE**

Write us for particulars.

**ALFRED L. SIMPSON**
113 West 132nd Street, N. Y. City

*Patented June, 1908*

**ELECTRA**

PINK LABEL
**CARBONS**
are a guarantee of perfect projection

A Limited Stock of
$\frac{5}{8}$ x 12 Cored Double Pointed and $\frac{5}{8}$ x 6 Cored
Still on Hand

To be had of all first-class dealers

SOLE IMPORTER

**HUGO REISINGER**
11 Broadway New York

Non-Breakable and Sanitary STEEL and CAST IRON

HIGH Quality

LOW Price

**Opera Chairs**

immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

**STEEL FURNITURE CO.**

Grand Rapids, Mich.; New York, 150 Fifth Ave.

**THE PEABODY SCHOOL FURNITURE CO.**

North Manchester, Ind.

Opera Chairs
Folding Chairs
Complete Line
Prompt Shipments
Write for Catalogue
With Direct Factory Prices

**COMPENSARC**

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

BOOKLET 15018

FORT WAYNE ELECTRIC WORKS
of General Electric Company
1402 Broadway
FORT WAYNE, INDIANA

733

RUN
**ROLIN PATHE**
FILMS
AND MAKE YOUR AUDIENCE HAPPY.

**See the New "1915" Models.**

"UNLIKE THE ORDINARY CHAIRS"

ADDRESS:
THEATRE CHAIR SALES DEPT.
NEW LONDON
U. S. A. WISC.

**CASTEEL THEATRE CHAIRS**

MADE ONLY BY
**WISCONSIN SEATING FACTORIES**

FACTORIES IN
NEW LONDON
PT. WASHINGTON
SHEBOYGAN
U. S. A. GRAFTON

When you want Opera Chairs remember we have

**50,000 CHAIRS** ALWAYS IN STOCK

in 6 different designs in Antique Mahogany and Circassian Walnut finishes, assuring you of a satisfactory selection and

**IMMEDIATE SERVICE**

Other designs of unupholstered and **Upholstered Chairs** in unlimited numbers furnished in 25 to 50 days after receipt of specifications, depending on character of chair selected. We will be pleased to forward you illustrated literature on Veneer (plain) Chairs, or Upholstered; kindly state in which you are interested.

Our consultation service, specializing in designing economical arrangements for theatre seating, is tendered to you without any charge whatever.

**AMERICAN SEATING COMPANY**

General Offices: 1010 Lytton Bldg., Chicago
Sales offices in all principal cities.

**OPERA CHAIRS**

FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. NO. 31

**The A. H. Andrews Co.**
115-117 So. Wabash Ave.
Chicago, Ill.
Branches in all Leading Cities
New York Office
1472 Broadway, Long Acre Bldg.
Seattle Office
508-10-12 First Ave., So.
San Francisco Office
728 Mission Street

**Quality** means **EVANS** means **Perfection**

We do PARTICULAR Work for PARTICULAR People
Developing and Printing ONLY

**EVANS FILM MANUFACTURING COMPANY**
416-418-420-422 West 216th Street, New York City

Telephone 6881 Audubon

**KNOWLEDGE BRINGS SUCCESS**

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs less.

ONE YEAR........................$3.00
SIX MONTHS ....................$1.50
See title page for rates Canada and Foreign

**MOVING PICTURE WORLD**
17 Madison Avenue, New York.

..................................................................

..........................................................

..........................................................

Cut out and mail today.

Theatre........................................

# Which Would You Rather Do—

ADMISSION
PERFORMANCE
ALL SEATS 10¢
10¢

## Stand In Line Or

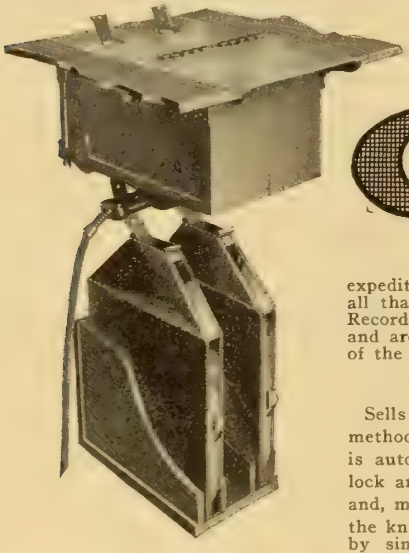
## Get Your Tickets Promptly?

Ever ask yourself that question? Ever stopped to think of the discomfort, the tiresome, needless delay to which you are subjecting your patrons out there at the ticket window?

Put yourself in the patron's position. Suppose you had to stand out there these chilly fall evenings gradually getting closer to the ticket window, but at snail's speed. And when you finally reached the window, you found a ticket seller, nervous and "rattled" by the rush, fumbling around to tear off your tickets and then doing some more fumbling around for your change.

Then, when you reached the ticket chopper, there was a boy causing you further delay by having to poke around in that ticket chopper trying to make the tickets go through.

Wouldn't it disgust you? Wouldn't it arouse your anger? Wouldn't it make you swear you'd rather stay home? And remember you're no different than the general public. Human nature is the same the world over. You're juggling with "good will"—the element that makes or breaks a theatre.



Caille Double
Ticket Seller

# CAILLE

## TICKET OFFICE EQUIPMENTS

expedite the handling of crowds. They save time, save money, and create "good will." They embody all that is newest and best in Ticket Sellers, Ticket Choppers, Change Making Machines, Theatre Record Ledger Systems, Ticket Boxes, Tickets, etc. They are used in leading theatres everywhere and are designed to meet practical needs by a practical theatre man,—Mr. Arthur Caille, President of the big Majestic Theatre of Detroit, and owner of many smaller theatres.

### The Caille Ticket Seller

Sells tickets ten times faster than the hand method. Eliminates errors. Every ticket sold is automatically registered by a register under lock and key. Delivers tickets in any quantity, and, mind you, separately. They can't lie across the knives in the chopper. Tickets are delivered by simply pressing a button. For tickets of different denominations, additional sections are installed. Each section has its individual motor for direct or alternating current. Every machine thoroughly guaranteed.

### Caille Ticket Choppers

can be furnished for hand, foot or electric operation. They tear the tickets to shreds, making it absolutely impossible to use them again. Every chopper fully guaranteed.

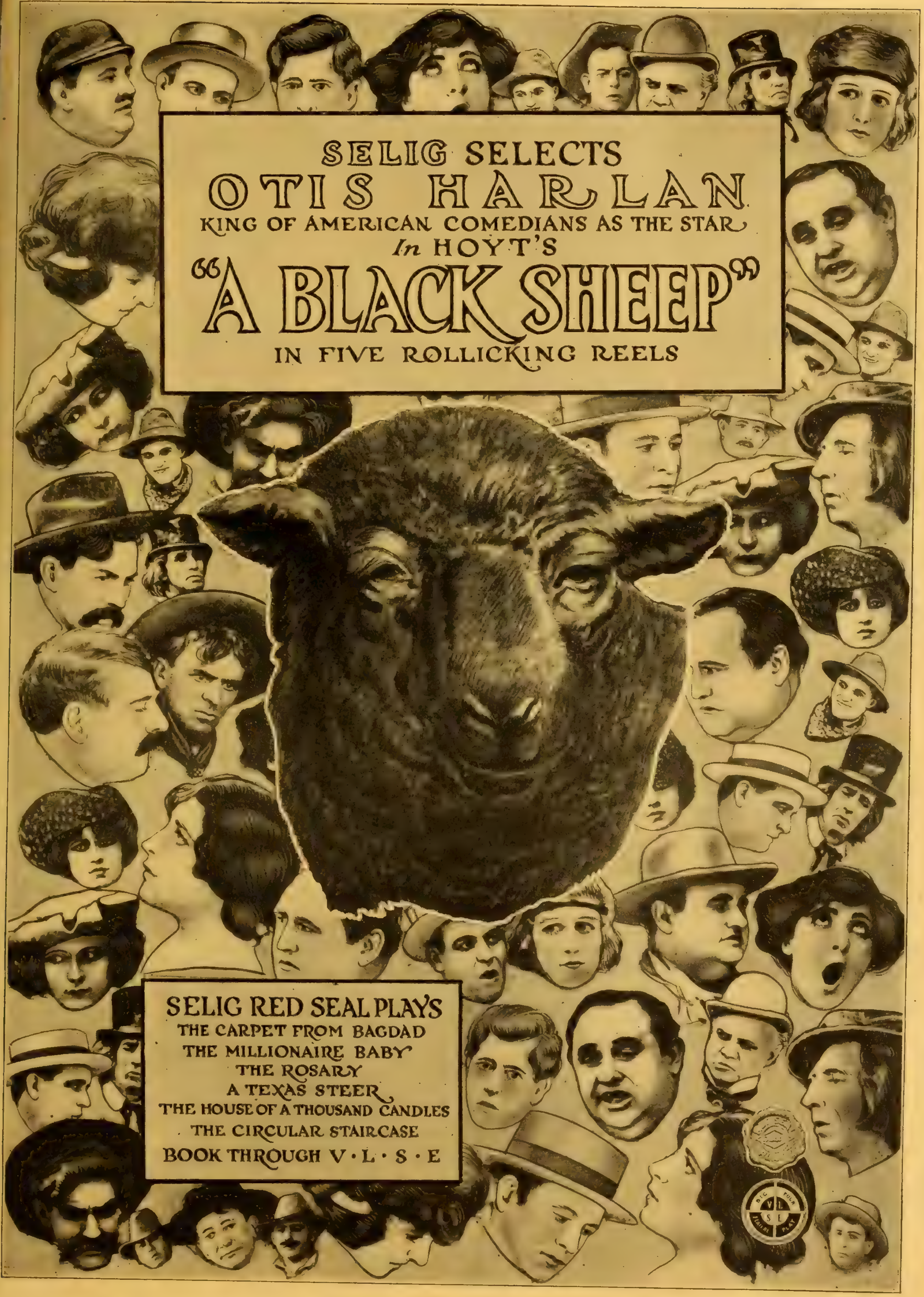
### Our Lightning Change Maker

does the calculating and delivers the change direct to the customer in the twinkling of an eye. It shortens the time of transaction, prevents errors and disputes with customers. Has a very simple keyboard conveniently arranged like a typewriter. Easy to operate, fully guaranteed.

Send for Catalog showing Complete Caille Line.

Caille Elect
Ticket Chop

**CAILLE BROTHERS COMPANY, 1001 Amsterdam Ave., Detroit, Mich.**



SELIG SELECTS

# OTIS HARLAN

KING OF AMERICAN COMEDIANS AS THE STAR

*In* HOYT'S

# "A BLACK SHEEP"

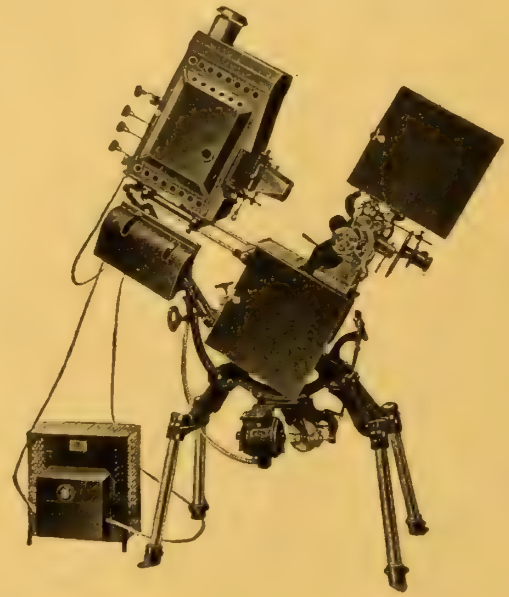
IN FIVE ROLLICKING REELS

## SELIG RED SEAL PLAYS

THE CARPET FROM BAGDAD
THE MILLIONAIRE BABY
THE ROSARY
A TEXAS STEER
THE HOUSE OF A THOUSAND CANDLES
THE CIRCULAR STAIRCASE

BOOK THROUGH V·L·S·E

N.P.Co



# Strength–Organization–Service

Expert Workmanship—Best Material—Sincerity of Purpose—Exclusive Devotion to Projection—have resulted in maintaining the supremacy of Power's product throughout the history of the industry.

AWARDS

American Museum of Safety, - - Gold Medal, 1913
American Museum of Safety, - - Grand Prize, 1914
Panama-Pacific International Exposition, Grand Prize, 1915

HELD BY

## NICHOLAS POWER COMPANY

NINETY GOLD STREET, NEW YORK CITY

ol. 26, No. 5 October 30, 1915 Price 10 Cents

LIBRARY
THE MUSEUM
OF MODERN ART

# MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Madame Butterfly" (Famous Players).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

MUTUAL PROGRAM

# THANHOUSER FILMS

EDWIN THANHOUSER
PRESENTS

## The CONSCIENCE of JUROR No. 10

VIRILE! STARTLING! TINGLING WITH A RACING CURRENT OF ACTION THAT NEVER SUBSIDES! WAYNE AREY AND ERNEST HOWARD IN A BRILLIANT STORY.

TWO REELS ~ TUESDAY, OCT. 25TH

&

## THE FISHERWOMAN

A REAL FEATURE SINGLE REEL DRAMA, WITH GERALDINE O'BRIEN, *THE REAL, BROADWAY, COHAN & HARRIS GERALDINE O'BRIEN* IN THE LEAD! HOW'S THAT! AND INDA PALMER & H.E. HERBERT IN THE CAST. FEATURE? WELL—RATHER!

ONE REEL — SUNDAY, OCT. 31ST

## DO YOU WANT HELP?

FROM THE GREAT THANHOUSER-FALSTAFF STUDIOS THERE ISSUES A SERVICE THAT'S AS GOOD AS FENCE ADVERTISING TO YOU.

IT IS CALLED THE

"COMBINATION SHEET"

AND YOUR LOCAL NEWSPAPERS OUGHT TO GET IT. THEY WILL THANK YOU FOR SENDING US THEIR NAMES, AND YOU WILL PROFIT BY IT.

*JUST A POSTAL—FORTY SECONDS OF PEN-POWER— —IT'S DONE!* WHEN?

# FALSTAFF COMEDIES

THE MIRTH OF A NATION

EDWIN THANHOUSER
PRESENTS

## TILLIE THE TERRIBLE TYPIST

WITH RILEY CHAMBERLIN AS THE LEADING TYPE IN A FAST, FURIOUSLY FUNNY STORY

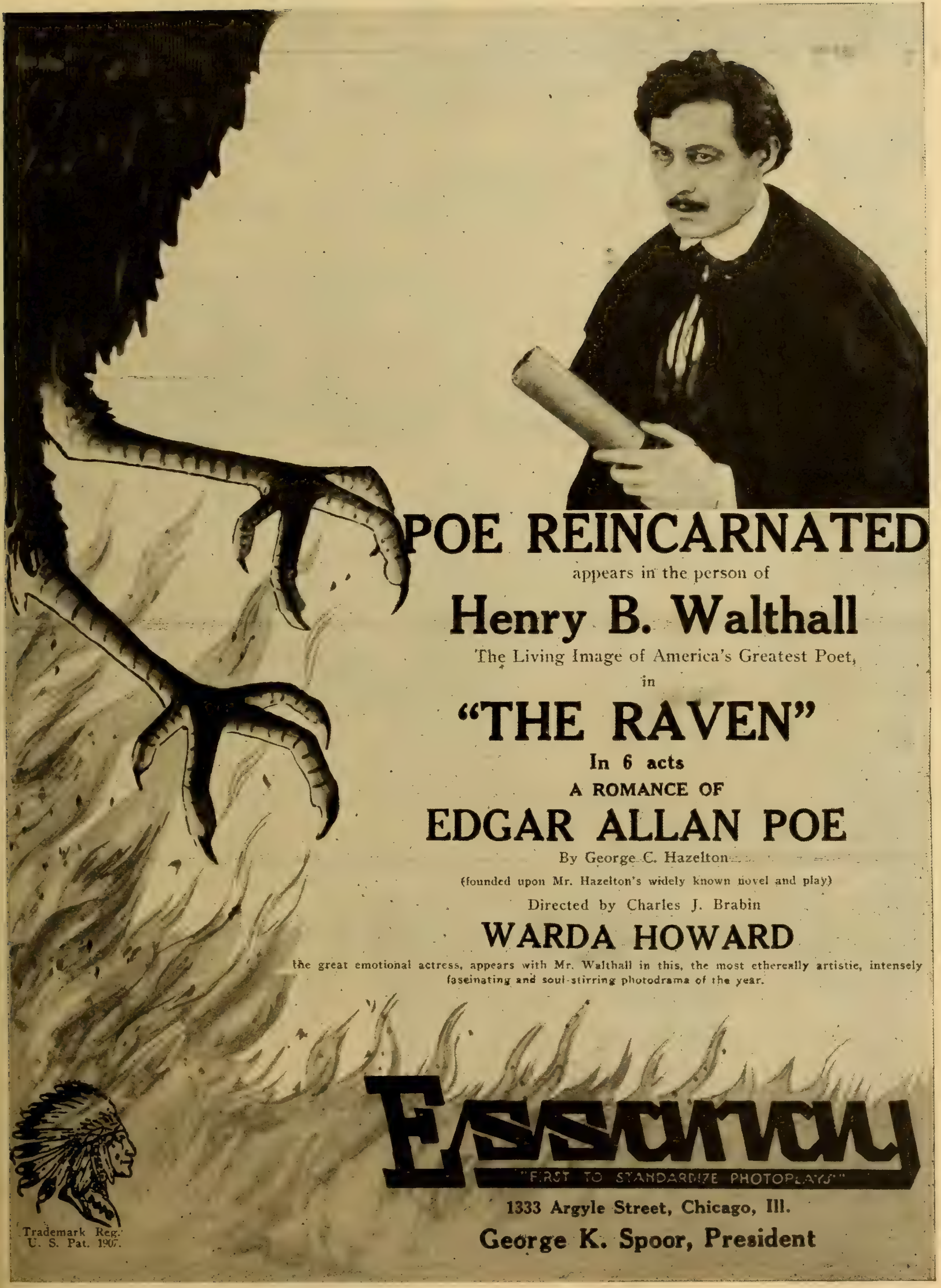
ONE REEL—MONDAY—OCT. 25TH

## SOAP SUDS STAR

FROM THE LAUNDRY TO THE "DRAH-MAH" YES, AND BACK TO THE LAUNDRY AGAIN! CAREY HASTINGS *SLIDES THE SAD CIRCUIT SUCCESSFULLY*

ONE REEL—THURSDAY OCT. 28TH

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.
MUTUAL FILM CORP.—SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO AND CANADA.



# POE REINCARNATED

appears in the person of

## Henry B. Walthall

The Living Image of America's Greatest Poet,

in

# "THE RAVEN"

**In 6 acts**

**A ROMANCE OF**

## EDGAR ALLAN POE

By George C. Hazelton

(founded upon Mr. Hazelton's widely known novel and play)

Directed by Charles J. Brabin

## WARDA HOWARD

the great emotional actress, appears with Mr. Walthall in this, the most ethereally artistic, intensely fascinating and soul-stirring photodrama of the year.

**Essanay**

"FIRST TO STANDARDIZE PHOTOPLAYS"

**1333 Argyle Street, Chicago, Ill.**

**George K. Spoor, President**

Trademark Reg.
U. S. Pat. 1907.

The UNIVERSAL presents

The Distinguished UNIVERSAL Star

HOBART BOS

In AUGUSTUS

"COLO

A Masterly Five Ac
of This Augustus

CAST OF C

| | |
|---|---|
| Thomas Doyle, a College Professor | Hobart Bosworth |
| Mary, His Young Wife | Anna Lehr |
| Kitty, the Professor's Young Sister | Louise Baxter |
| Frank Austin, of the U. S. Engineers | Jack Nellson |
| Col. Kincaid, U. S. A., Engineer Corps | Ronald Bradbury |
| Mr. Staples, Gambler and Stool Pigeon | Albert MacQuarrie |

Citizens, Miners, Prospectors, Ranchmen, Soldiers, etc.

Universal Film

CARL LAEMMLE, President "The La

1600 Broadw

# WORTH

## THOMAS'S Dramatic Masterpiece

# RADO"

*Author of .......*
*....."Alabama"*
*"In Mizzoura"*
*"The Meddler"*
*......."Arizona"*
*"The Embassy Ball"*

## Film Production
## Thomas Masterpiece

### ARACTERS

| | |
|---|---|
| Adapted for the screen by | Harvey Gates |
| Directed by | Norval MacGregor |
| Locations by | Charles Hickman |
| Technical Directing by | Frank Ormiston |
| Properties by | William Carlock |
| Costumes by | William Sorter |
| Musical Program arranged by | M. Winkler |
| Photographed by | M. Cook |

**Manufacturing Co.**
*ilm Manufacturing Concern in the Universe"*
New York

**BROADWAY**
**UNIVERSAL**
**FEATURES**

***Write or Wire Your Nearest Universal Exchange for Release Date and Booking***

# *Weekly Review of Features*
## *on the regular Universal Program*
# *The Greatest Program on Earth*

## The Distinguished Star of the Legitimate Drama, George Fawcett, in *"The Frame-up"*

**Eighteenth Prize Release**
**Broadway Universal Features**
**Released Nov. 8.**

**Written and Directed by Otis Turner.**

To put the street railway franchise through for the easy money there was in it, the Big Boss knew he would have to elect his own mayor. The ward politicians said Alderman Luke Simms was "too honest," but the Boss nominated and elected him, saying "Every man has his weak spot, and I'll find Luke's." But using Honest Luke as an easy way to "graft," even through his love for his wife, who, by the way, was the Boss's discarded mistress, was another matter. When the Mayor's secretary discovered that the Boss had ruined his sister, things began to happen, and the "big fellow" learned that such trifling matters as love, fidelity, loyalty, honesty and self-sacrifice were mightier weapons than he had ever fought before. So the climax comes with a punch that thrills and leaves an audience gasping. George Fawcett's tremendous personality looms large in this big drama. Maude George plays a heavy emotional role with gripping realism. Harry Carter makes a powerful and dominating Boss. The balance of the cast is talented and well chosen. Otis Turner again proves his wizardry in both the story and the directing. If the average feature producer had this big play he would charge you a week's receipts for the bare rental. As a matter of fact, you will find it hard to book as strong a feature elsewhere at any price. Broadway Universal Features are the biggest and the best pictures being released today. Don't trifle with your luck. Book now, while you have the chance.

## Herbert Rawlinson in *"On the Level"*

**Prize Society Comedy Drama**
**Gold Seal—2 Reels**
**Released Nov. 9.**

**Directed by William Worthington.**

You couldn't feel sorry for Herbert Rawlinson, no matter how much he was up against it—in a picture. He always looks happy, never worried, darned easy to look at, and the way he can carry a light comedy scene (and wear good clothes), has made him the film favorite of finicky fans for fair. He is so good in this particular picture that he's going to appear in a lot more of the lighter sort. Herbert takes the blame for a brother's misdeed; but he laughs his way through it and out of it and incidentally marries the comedy servant, who proves to be the leading woman he has written a play for. A bully picture.

## Billie Ritchie in *"Silk Hose and High Pressure"* With Louise Orth and Henry Bergman

**Prize Comedy Scream**
**L-Ko—3 Reels**
**Released Nov. 10.**

**Directed by H. Pathe Lehrman.**

D'jever see a Jap acrobat balancing on the end of a pole that was fastened to the ground by nothing at all? Why, say, guy, that's nothin'! Absoballylutely nothin'. Take a slant at the L-Ko comedians doing the same stunt on the end of a stream of water. I guess that's high pressure for you. And the "Silk Hose"—well, there's a big bunch of the "merry-merry" in this laff-getter that supply that part of the title. For Pure Fun purposes and for original absurdities this comedy is there from silk hose to high pressure. A great headliner for a comedy night.

## *"Hearts That Are Human"*

**Prize Melodrama**
**Big U—3 Reels**
**Released Nov. 11.**

You can talk all the highbrow stuff you like, but there's one kind of picture play that gets 'em all, my friend, low-brows and highbrows both, and that's a well made "mellerdrammer." If the girl is wronged, so much the better. If the hero gets her, and the villain "gets his," and there's some real sob stuff generously distributed, you can bet that it will fuss up the fans' emotions so that they will have a perfectly lovely time. There's no sham or pretence about this sterling play, and it is pure melodrama that gets to everybody. Also, it so happens that the play is well acted, well directed and most realistically staged. We cut it three reels to give you good measure and you can bet it's as full of punches now as a Kentucky Colonel at a New Year's reception. You'll like it and the coin it brings you.

## *"The Doctor's Crime"* with Charles Ogle

**Prize Criminal Drama**
**Imp—2 Reels**
**Released Nov. 12.**

**Directed by C. H. Weston.**

As a criminal the Doctor was in league with the old boy himself. He was a dope fiend and that explains his ingenuity, but it doesn't explain the tremendous power and punch in this fine photoplay. It isn't all unpleasant and the acting, the sets and the direction are all on a big scale. Tensely dramatic situations lead to a rousing climax and the ending is not weakened by pleasing everyone who sees this drama of action.

## *"What the River Foretold"* with Sherman Bainbridge, Edythe Sterling and John Holt

**Prize Western Drama**
**101-Bison**
**Released Nov. 13.**

**Directed by Wm. Franey.**

Here's a secret, brother. We're telling it to you because you are entitled to know. Western dramas go big **when they are made by the Universal.** If any one tells you western dramas don't go any more, tell them to see "What the River Foretold." It's big and beautiful. It has mystery, romance, adventure, marvelous scenery, a real story, fine acting—but what's the use. You know Universal Westerns are as different from the average riding school cowboy chase as a Broadway Universal Feature is from a slap-stick comedy. Two partners drink from the river. One rising looks up stream, and never again tells the truth. The other looks down stream and the desert claims him. This is the Indian tradition and around it has been fashioned a play worth all the ordinary Westerns you ever booked. If you want to know how good real Western pictures can be, get this one.

## *"The Masked Substitute"* With Wm. C. Dowlin and Gloria Fonda---Universal Beauty Contest Winner

**Prize Romantic Drama**
**Laemmle—2 Reels**
**Released Nov. 14.**

**Directed by Wm. C. Dowlin.**

Ping! Ping! No, another Indian did **not** bite the dust. But Bill got the fellow that had been fooling with his gal—and then, come to find out when her mask was off she wasn't Bill's gal at all. But the mix-up makes a mighty fine picture with a ball room at a country place and a half dozen dozen maskers more or less. And the love interest is strong and Bill and his girl live happily ever after—we hope. 99 out of every 100 fans will say this picture is great and you'll enjoy it, too.

# The VENTURES of MARGUERITE

A pair of heartless swindlers are exposed and brought to justice in

## THE ROGUE SYNDICATE

**RELEASED FRIDAY, NOVEMBER 5th**

The second episode of the series of single reel dramas, each complete in itself, featuring

## MARGUERITE COURTOT

Because this dainty star is being costumed by Russek, of Fifth Avenue, possibly the foremost fashion authority in this country, "The Ventures of Marguerite" will possess a tremendous appeal for feminine photoplay patrons. Any branch office of the General Film Company, and the Greater New York Film Rental Company, can book you for the entire series.

***Special 1, 3 and 6-sheet, 4-color Lithographs for each Episode***

TRADE KALEM MARK

## KALEM COMPANY

235-39 West 23rd Street New York N.Y.

# THE INDIAN'S AIM IS TRUE

The Indian Head brand of photoplays always hits the mark.

Ask the exhibitor who has booked these great Essanay feature plays:

## "IN THE PALACE OF THE KING"

(in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

Featuring RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH AND THOMAS COMMERFORD.

## "THE MAN TRAIL" (in 6 acts)

By Henry Oyen. Directed by E. H. Calvert

Featuring RICHARD C. TRAVERS

## "A BUNCH OF KEYS" (in 5 acts)

By Charles Hoyt. Directed by Richard Foster Baker

Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS

## "THE BLINDNESS OF VIRTUE" (in 6 acts)

By Cosmo Hamilton. Directed by Joseph Byron Totten

Featuring EDNA MAYO and BRYANT WASHBURN

## "THE WHITE SISTER" (in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

Featuring VIOLA ALLEN and RICHARD C. TRAVERS

## "THE SLIM PRINCESS" (in 4 acts)

By George Ade. Directed by E. H. Calvert

Featuring RUTH STONEHOUSE

## "GRAUSTARK" (in 6 acts)

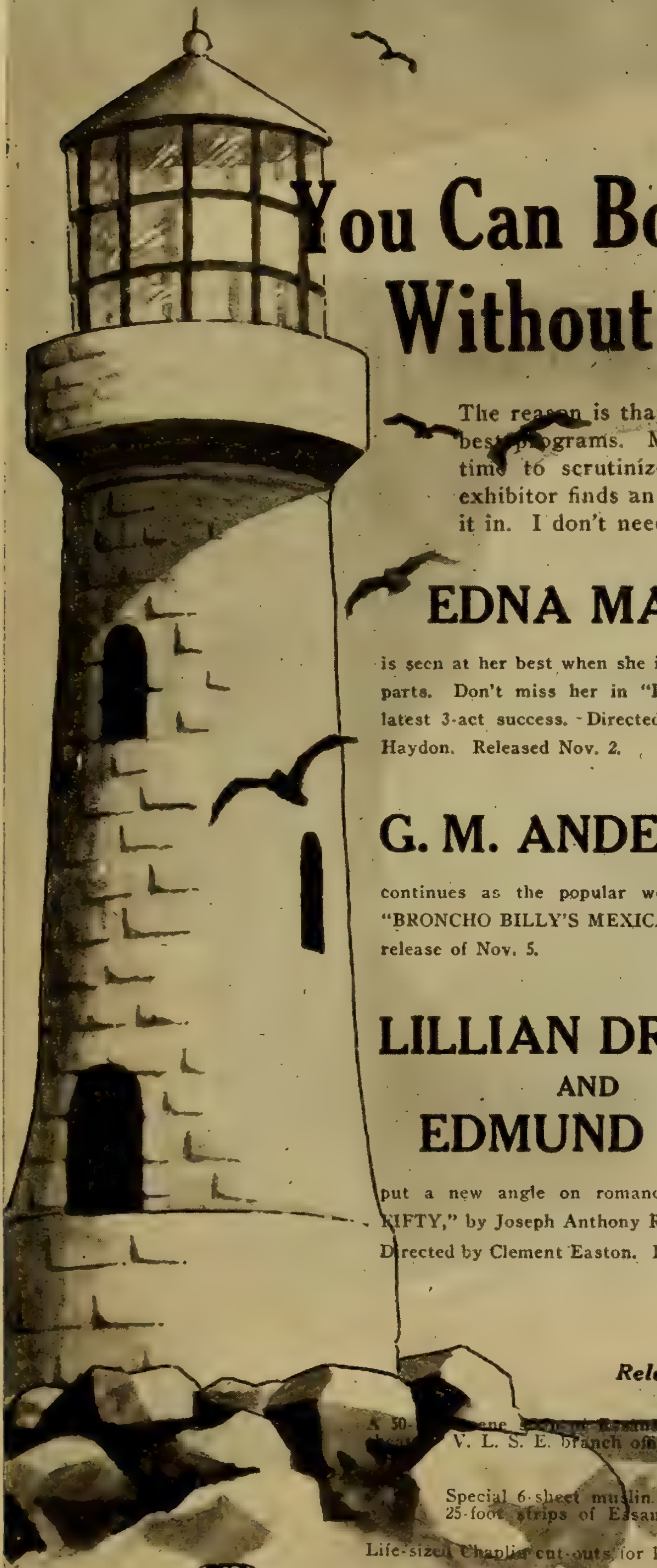
By George Barr McCutcheon. Directed by Fred E. Wright

**Essanay**

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

George K. Spoor, President



# You Can Book Essanay Releases Without Looking at Them!

The reason is that Essanay's beacon of excellence guides you to the best programs. Most exhibitors are busy men. They have not the time to scrutinize every release before they book it. When an exhibitor finds an Essanay release, he can say: "Go ahead and book it in. I don't need to see it. You can always bank on an Essanay."

## EDNA MAYO

is seen at her best when she is playing boys' parts. Don't miss her in "DESPAIR," her latest 3-act success. Directed by J. Charles Haydon. Released Nov. 2.

## G. M. ANDERSON

continues as the popular western hero in "BRONCHO BILLY'S MEXICAN WIFE," his release of Nov. 5.

## LILLIAN DREW AND EDMUND COBB

put a new angle on romance in "FIFTY-FIFTY," by Joseph Anthony Roach, in 3 acts. Directed by Clement Easton. Released Nov. 1.

## GEORGE ADE

never wrote a funnier fable than "THE FABLE OF THE ESCAPE OF ARTHUR AND THE SALVATION OF HERBERT." Directed by Richard Foster Baker. Released Nov. 3.

## SNAKEVILLE

will get more laughter than ever in "THE NIGHT THAT SOPHIA GRADUATED." Released Nov. 4.

## NELL CRAIG

has put real happiness in "ON THE LITTLE MILL TRACE," by Crittenden Marriott. Directed by Lawrence Windom, in 2 acts. Released Nov. 6.

***Released through the General Film Co.***

A 50-[illegible] scene [illegible] of Essanay's big features is the best way to advertise these photoplays in your [illegible] V. L. S. E. branch offices.

Special 6-sheet muslin Chaplin posters........ $1.75 } Essanay
25-foot strips of Essanay stars........ 1.50 } Publicity Dept.

Life-sized Chaplin cut-outs for lobby stands. $2.50 at the General Film Co. offices.

# Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

**George K. Spoor, President**

Trademark Reg.
U. S. Pat. 1907.

PARAMOUNT

DANIEL FROHMAN
PRESENTS
("THE GIRL THAT IS DIFFERENT.")

# MARGUERITE CLARK

IN A NOVEL ROMANCE OF
CIRCUS AND RURAL LIFE.

# "STILL WATERS"

*by EDITH BARNARD DELANO.*

IN FIVE PARTS

PRODUCED BY THE

RELEASED NOV. 4th.

# FAMOUS PLAYERS

**ADOLPH ZUKOR**, President
**DANIEL FROHMAN**, Managing Director
**EDWIN · S · PORTER**. Treasurer and General Manager

**Canadian Distributors—Famous Players**

36
FAMOUS
FEATURES
A YEAR

PROGRAM

# *Forthcoming Attractions Extraordinary:*

## MARY PICKFORD

as

## "MADAME BUTTERFLY"

an exquisite picturization of John Luther Long's classic, in which Miss Pickford attains her supreme photoplay triumph.

## MARGUERITE CLARK

as

## "THE PRINCE AND THE PAUPER"

a charming adaptation of Mark Twain's masterpiece—the first work of the great American humorist to be filmed.

## PAULINE FREDERICK

as

## "BELLA DONNA"

a faithful photo-production of the celebrated novel and play in which Miss Frederick eclipses her former record of achievement as the screen's foremost emotional artiste.

THREE GOOD REASONS FOR BOOKING THE

**PARAMOUNT PROGRAM**

# FILM COMPANY

Executive Offices
507 FIFTH AVENUE
NEW YORK

**Film Service, Ltd., Calgary—Montreal—Toronto**

36
FAMOUS
FEATURES
A YEAR

**PARAMOUNT**

# JESSE L. LASKY

presents

the popular photo play star

# "BLANCHE SWEET"

in

# "The SECRET SIN"

BY MARGARET TURNBULL

In which the versatile Miss Sweet appears in a dual role as "Twin Sisters"

RELEASED
EXCLUSIVELY
THROUGH
PARAMOUNT
PICTURES
CORPORATION
OCT. 21st.

CANADIAN DISTRIBUTERS
FAMOUS PLAYERS FILM SERVICE LT'D.
MONTREAL, TORONTO, CALGARY.

LASKY

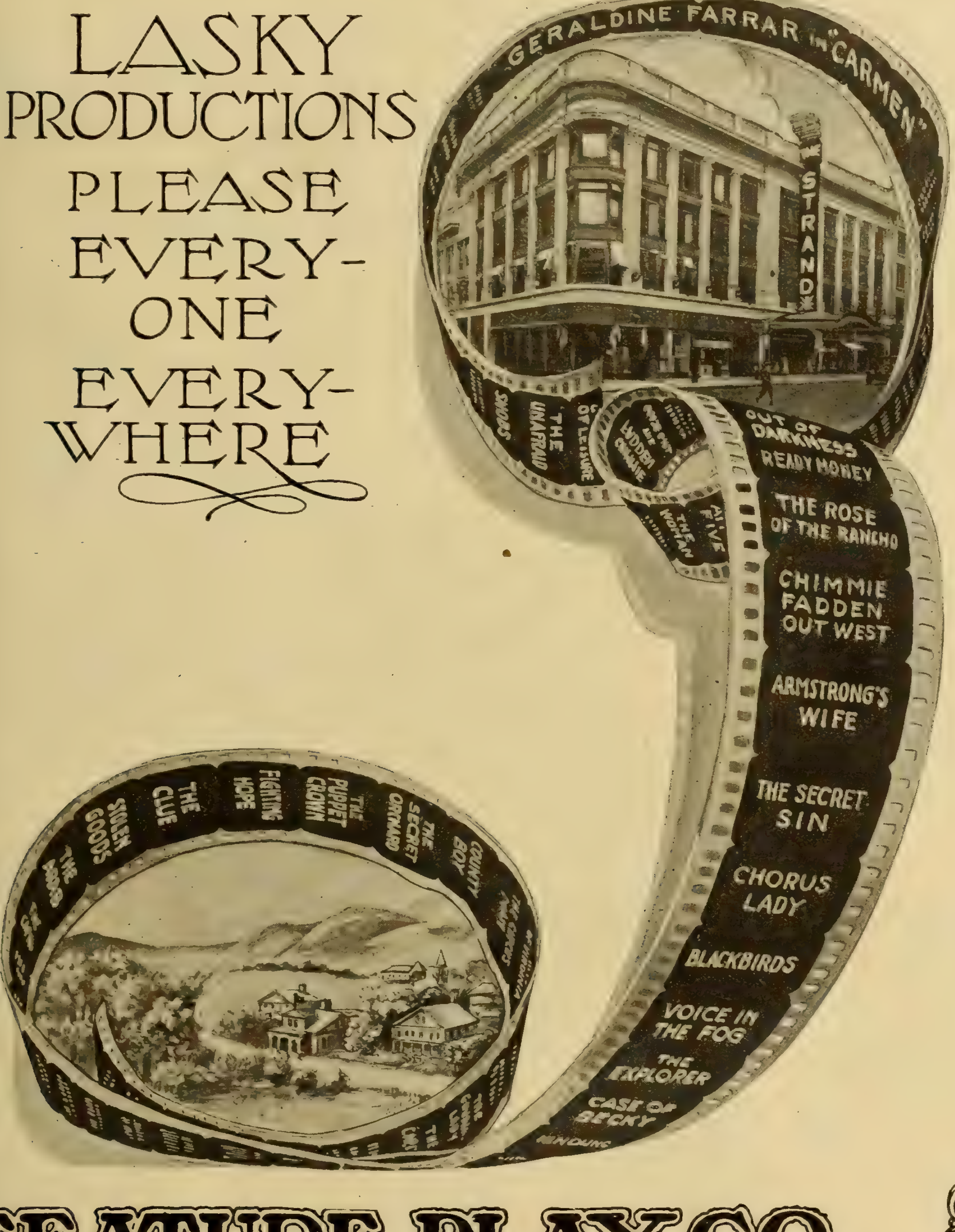
# JESSE L. LASKY

120 WEST 41 ST STREET

JESSE L. LASKY Pres. SAMUEL GOLDFISH

**PROGRAM**

# LASKY PRODUCTIONS PLEASE EVERYONE EVERYWHERE


GERALDINE FARRAR in "CARMEN"
STRAND
SHOES
THE UNAFRAID
OF LEISURE
HIDDEN GRAMIE
ALL FIVE
THE WOMAN
OUT OF DARKNESS
READY MONEY
THE ROSE OF THE RANCHO
CHIMMIE FADDEN OUT WEST
ARMSTRONG'S WIFE
THE SECRET SIN
CHORUS LADY
BLACKBIRDS
VOICE IN THE FOG
THE EXPLORER
CASE OF BECKY
THE ROAD
STOLEN GOODS
THE CLUE
FIGHTING HOPE
THE PUPPET CROWN
THE SECRET ORCHARD
COUNTY BOY
THE CAPTIVE
OF VIRGINIA

# FEATURE PLAY CO.

NEW YORK CITY

Treas. CECIL B. DE MILLE Dir. Gen.

LASKY

# MUTUAL PROGRAM

Mutual Film Corporation *Announces*
In Its New Eight Million Dollar All Star, All Feature Program

A Lively Film Play

# An AUTO-BUNGALOW FRACAS

It's a BEAUTY Comedy
*featuring*
the great stars
*Mr.* **JOHN SHEEHAN**
*and*
*Miss* **CAROL HOLLOWAY**

Released Oct. 30th
On the regular
MUTUAL PROGRAM

Book all
BEAUTY Comedies
- they're GOOD

*Produced by American*

MUTUAL MASTERPICTURES

Mutual Film Corporation *Announces*

A Masterpicture De Luxe In Five Parts

*featuring*

The Broadway Star Who Scored
Such a Tremendous Success
at The Astor Theatre Last Season

*Miss*

**GERALDINE O'BRIEN**

IN

HIS WIFE

A Drama adapted *from*
"My Poor Wife" *by* Charlotte Braeme

Released Oct. 28th

Book Through
Your Nearest
Mutual
Exchange

*Produced by Thanhouser*

## MUTUAL PROGRAM

**American "Flying A" and "Beauty" Releases**

# The Wasp

A "Flying A" drama that teems with adventure —with thrills—with romance.

Two reels of all-surpassing entertainment. Featuring the wonderful little actress

## Miss Vivian Rich

**With a Cast of Supporting Stars**

*Directed By Reaves Eason*

**Released Nov. 1st**

### ON SECRET SERVICE

A single reel "Flying A" drama featuring

**Winifred Greenwood and Edward Coxen**

*Directed by Charles Bartlett*

**Released Nov. 5th**

### ONE TO THE MINUTE

An American "Beauty" comedy with

**Neva Gerber and Frank Borzage**

*Directed by John Dillon*

**Released Nov. 2nd**

### BILLY VAN DEUSEN'S CAMPAIGN

Another "Beauty" comedy with

**Carol Holloway—John Sheehan—John Steppling**

*Directed by Archer MacMackin*

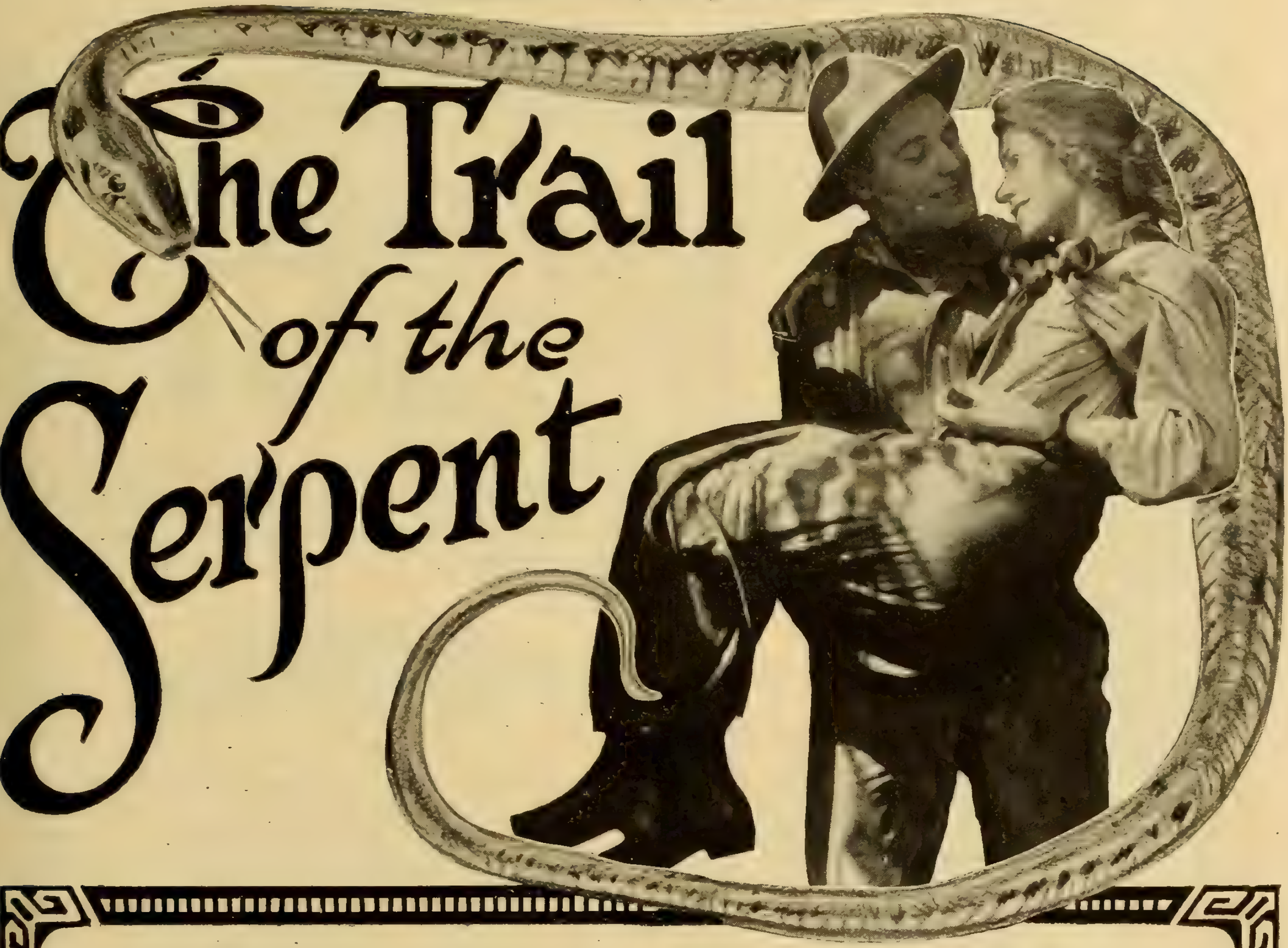
**Released Nov. 6th**

*Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.*

**American Film Co., Inc.**
SAMUEL S. HUTCHINSON, President
CHICAGO, ILLINOIS 55

## MUTUAL PROGRAM

# The Trail of the Serpent



HERE is a whirlwind success! A two-reel Western drama that has the punch from start to finish. It's the real, red-blood kind your patrons like. The scenic effects are simply marvelous. *The Famous "Mustang" Stars—*

***HELENE ROSSON and E. FORREST TAYLOR***

*Directed by Frank Cooley*

**The Date of Release is November 5th.**

---

*DON'T OVERLOOK THIS SURE-FIRE CROWD GETTER:*

## PLAYING FOR HIGH STAKES

**A Two-Reel "Mustang" Drama, Released October 29th**

A story of life in the untamed West, where true hearts dwell in rough, rugged men.

**THE STARS:**

**Anna Little and Jack Richardson**

*Directed by Donald MacDonald*

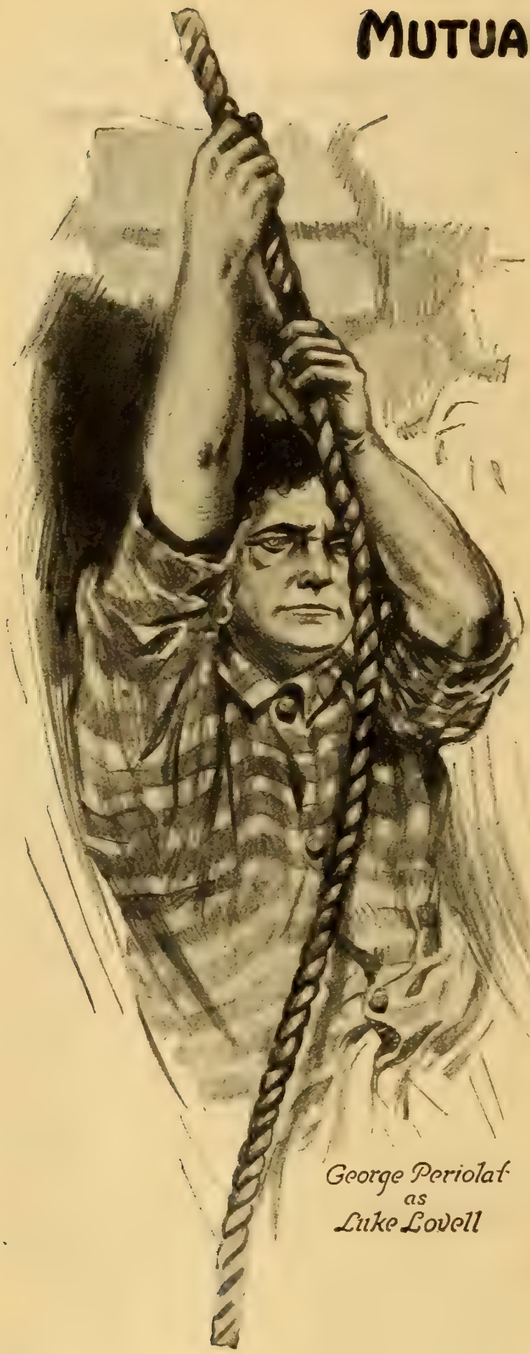
**REMEMBER THE DATE — OCTOBER 29th**

*"Mustang" films are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.*

56

**American Film Company, Inc.,** SAMUEL S. HUTCHINSON, Pres.
**Chicago, - Illinois**

# MUTUAL SPECIAL FEATURE



George Periolat
as
Luke Lovell

# STUPENDOUS THRILLS

Excitement runs white hot in the closing chapters of this continued photoplay triumph. Thrill follows thrill in lightning rapidity!

## THE DIAMOND FROM THE SKY

*A Picturized Romantic Novel*

**By Roy L. McCardell Directed by W. D. Taylor**

**What Becomes of the Diamond?**
**What Becomes of the Child?**
**What is the Fate of Blair Stanley?**
**What Happens to Vivian Marston?**

These are helps for your patrons who seek the $10,000 prize. All we want is an ***idea***—a ***suggestion***—for a sequel.

Exhibitors: Book The Diamond From The Sky ***now—today!*** You're assured ***thirty weeks*** of success. Twenty-six chapters are now appearing. A new two act chapter is released each week.

***For booking information write, wire or see at once the North American Film Corporation representative at your nearest mutual exchange, or write or wire us.***

**North American Film Corporation**
JOHN R. FREULER, President
71 West Twenty-Third St., New York City

*North American representatives at every Mutual Exchange in America.* 63

# COMING METRO EVENTS

METRO PICTURES

Compare "Emmy of Stork's Nest," starring little Mary Miles Minter, with any other current release in feature pictures—

You will see demonstrated that power is better than punch and that appealing beauty is supreme—

"Emmy of Stork's Nest" invites competition and challenges comparison. It is a picture that is not made by printer's ink—

METRO PICTURES CORPORATION.

B.A.ROLFE PRESENTS

# EMMY WEHLEN

IN

# TABLES TURNED

5 ACTS

Directed by
Charles Horan

METRO
PICTURES

FOR size, for importance, for big smashing spectacular scenes, "Tables Turned" is one of the great pictures of all time. Its theme is novel. Its strength is its genuine power to sway the human heart.

H. Cooper Cliffe and an admirable company are in support of Miss Wehlen.

Its five acts are tense, compelling and supreme.

RELEASED on the
METRO
PROGRAM, NOV. 1,

METRO PICTURES

# COMING METRO EVENTS

METRO PICTURES

Watch for
Startling
Announcement
of
Francis X. Bushman's
New Pictures

MUTUAL PROGRAM

# EXHIBITORS

**Gaumont Motion Pictures on the Mutual Program are made ONLY in America. They feature American Stars in American Photoplays. They are made at Flushing, N. Y., and Jacksonville, Fla. They are part of the Mutual new $8,000,000 program, and in no other way can you get them.**

Exhibitors are requested to furnish the Gaumont Legal Department the names of persons making statements contrary to the above.

The Gaumont Releases are known as

## RIALTO STAR FEATURES

and

## CASINO STAR COMEDIES

Distributed by Mutual Film Corporation
Throughout the United States and Canada

JACKSONVILLE
FLORIDA
U. S. A.

**Gaumont Company**

FLUSHING
NEW YORK
U. S. A.

**MUTUAL PROGRAM**

# 20,000,000 People Will Laugh at

# FAYETTE PERRY IN

GAUMONT ALL AMERICAN PROGRAM

# "ETHEL'S ROMEOS"

*Give your patrons a treat—*
*LET THEM LAUGH AT THIS*

## One Reel CASINO STAR FEATURE

RELEASED OCTOBER 17 — *DIRECTION of EDWIN MIDDLETON*

*PRODUCED BY*

**GAUMONT COMPANY**

FLUSHING NEW YORK

*DISTRIBUTED BY MUTUAL FILM CORPORATION THROUGHOUT U.S. AND CANADA*

## MUTUAL PROGRAM

*Still another Star without extra charge on the*
GAUMONT ALL-AMERICAN PROGRAM

NOW STARRING ON BROADWAY IN "SOME BABY"

# Francine Larrimore

*in the* 3 REEL RIALTO STAR FEATURE

# "The DEVIL'S DARLING"

The FIGHT FOR A WOMAN'S SOUL

RELEASED NOVEMBER 3rd – REGULAR MUTUAL PROGRAM

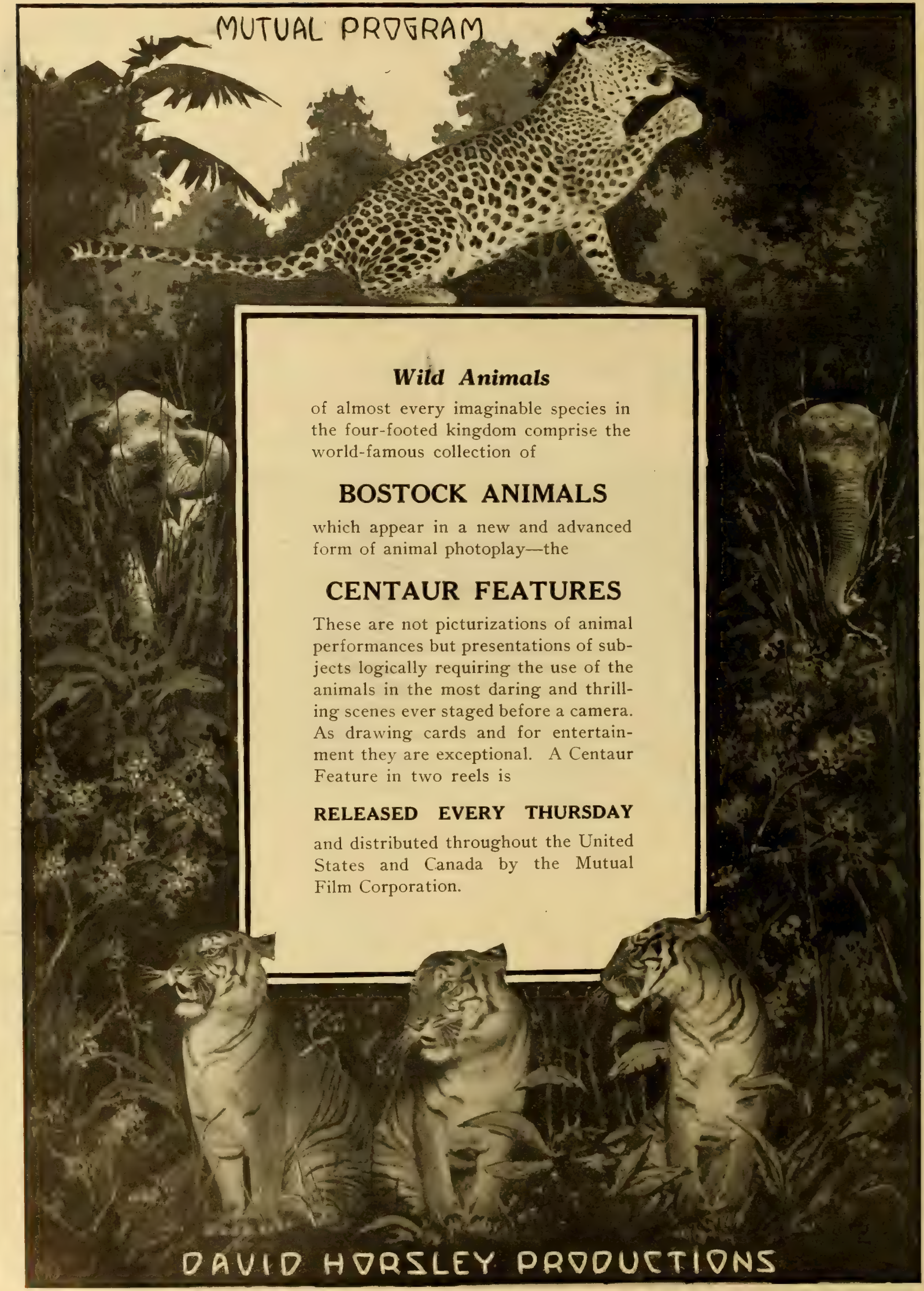
*DIRECTED BY WILLIAM F. HADDOCK*

PRODUCED BY

## GAUMONT COMPANY

FLUSHING NEW YORK

*DISTRIBUTED BY THE MUTUAL FILM CORPORATION THROUGHOUT THE U.S. AND CANADA*



***Wild Animals***

of almost every imaginable species in the four-footed kingdom comprise the world-famous collection of

## BOSTOCK ANIMALS

which appear in a new and advanced form of animal photoplay—the

## CENTAUR FEATURES

These are not picturizations of animal performances but presentations of subjects logically requiring the use of the animals in the most daring and thrilling scenes ever staged before a camera. As drawing cards and for entertainment they are exceptional. A Centaur Feature in two reels is

**RELEASED EVERY THURSDAY**

and distributed throughout the United States and Canada by the Mutual Film Corporation.

## MUTUAL PROGRAM

# The Problem—Its Answer

You—the exhibitor—are continually confronted with the problem of selecting pictures that will prove money-makers for you and at the same time please your patrons. Analyzing this problem, the conclusion is that you must have productions with two primary essentials—drawing power in its relation to cost—and merit.

***As possessing these qualities "The Blood of Our Brothers," a three reel Centaur Star Feature to be released on the Mutual program, October 27, is offered to you.***

The drawing power of this feature in connection with its advertising possibilities rests principally in the story and the star. The biggest topic of the day—peace—is the keynote sounded in "The Blood of Our Brothers." It is a topic of universal interest and appeal. The star is Crane Wilbur, one of the most popular leading men in motion pictures, the mention of whose name on a lithograph is sufficient to induce patronage.

There are no extra booking fees for "The Blood of Our Brothers" to counteract whatever increased patronage is to be gained by showing it. The picture is released in the regular Mutual service without additional rental charge, giving you an opportunity to increase your business without additional expenditure.

Though to all purposes a drama in the interest of peace, "The Blood of Our Brothers" is not a wearisome preachment. Treated in allegory, with its locale and characters typical of no country or nation, the story is given a colorful and picturesque charm, lending a strong contrast which adds to the power of the moral.

Thousands of dollars have been spent in staging it and the returns are prominent throughout the picture. Without fear of contradiction it may be said that "The Blood of Our Brothers" is in every way the most ambitious undertaking ever attempted in the production of a release for regular program service.

*For bookings apply to your nearest Mutual exchange. Distributed throughout the United States and Canada by the Mutual Film Corporation.*

**DAVID HORSLEY PRODUCTIONS**

# EQUITABLE

*Presents the popular dramatic Actress*

# MISS HILDA SPONG

AND SUPERB CAST OF PLAYERS IN

*A STORY OF LOVE AND AFFECTION—HATE AND DISTRUST—JEALOUSY AND—THE END*

# "DIVORCED"

*PRODUCED BY*
**TRIUMPH FILM CORPORATION**

RELEASED
OCT. 25TH.

**EQUITABLE MOTION PICTURES CORPORATION**
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
**WORLD FILM CORPORATION**

# EQUITABLE

## *Forthcoming Equitable Pictures Mean*

KATHRYN OSTERMAN IN "THE BLUDGEON"
HILDA SPONG IN "DIVORCED"
LENORE ULRICH IN "THE BETTER WOMAN"
FLORENCE REED IN "THE COWARDLY WAY"
LILLIAN LORRAINE IN "SHOULD A WIFE FORGIVE"
WILLIAM COURTENAY IN "GREATER LOVE"
CYRIL SCOTT IN "NOT GUILTY"
ALEXANDRA CARLISLE IN "CREEPING TIDES"
MARGUERITA FISCHER IN "THE DRAGON"
MURIEL OSTRICHE IN A DAUGHTER OF THE SEA"
KATHARINE KAELRED IN "IDOLS"
GAIL KANE IN "THE LABYRINTH"

*and*

ROBERT EDESON--FRANK SHERIDAN
MARGUERITE LESLIE---JULIUS STEGER
KATHRYN OSTERMAN--- CLARA WHIPPLE
MOLLY McINTYRE ---- THOMAS A. WISE
CLARA KIMBALL YOUNG (IN TRILBY)---WILTON LACKAYE (IN TRILBY)
ADELE BLOOD---HELEN WARE

*and*

Other celebrated players of stellar standing

*In famous plays, powerful novels*
*and formidable original stories*

**EQUITABLE MOTION PICTURES CORPORATION**
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
**WORLD FILM CORPORATION**

# SALVATION NELL

Edward Sheldon's famous play was one of the biggest money-makers ever produced on the speaking stage.

The picturization of the play should prove one of the biggest money-makers ever offered to motion picture exhibitors.

It is not a drama of the religious type, but the Salvation Army is used as the background for a gripping story of life in a big city.

It is a story of the temptations which the city offers to young girls, a story of "high society" and of levels somewhat lower. It is a story that strikes home and one that will pull your patrons back for more. The leading role is protrayed by

## BEATRIZ MICHELENA

**WORLD FILM**
LEWIS J. SELZNICK
130 WEST 46TH ST.

# COMING

**HOLBROOK BLINN and VIVIAN MARTIN in a Butterfly on the Wheel**

**ROBERT WARWICK in The Sins of Society**

**CLARA KIMBALL YOUNG in A Modern Camille**

**EDWIN ARDEN in The Gray Mask**

**FREDERICK LEWIS and ETHEL GREY TERRY in Bought**

# SALVATION *for* EXHIBITORS

In the coming program of World releases the exhibitor who is losing money and being forced out of business by competition will find his salvation. A list of these forthcoming motion picture plays is given on this page.

Do you remember the money made for exhibitors by

**ROBERT WARWICK, The Dollar Mark.**

**WILTON LACKAYE, in The Pit.**

**LEW FIELDS, in Old Dutch.**

**HOLBROOK BLINN and ALICE BRADY, in The Boss.**

**CLARA KIMBALL YOUNG, in Hearts in Exile.**

The forthcoming releases bid fair to surpass even those remarkable moneymakers. They are offered with

## WORLD FILM SERVICE

## CORPORATION

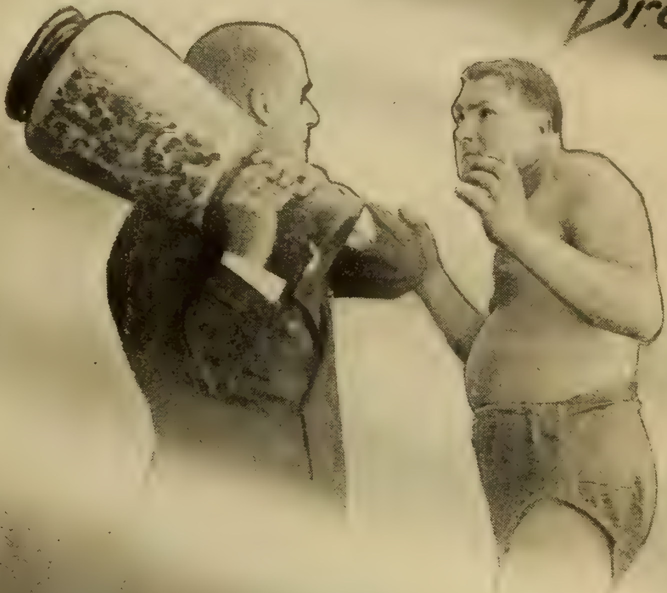
VICE-PRES. & GEN'L MGR

NEW YORK CITY *BRANCHES EVERYWHERE*

**PATHÉ** *Presents* the
VIRILE FIVE PART

# AN AFFAIR OF

*Produced -by-* ARNOLD DALY
& ASHLEY MILLER



Mr. Daly is recognized everywhere as one of the world's best actors. His Gold Rooster productions will attract wide attention.

RELEASED OCTOBER 22d

*The* PATHÉ
EXECUTIVE
25 WEST 45th ST.

# Gold Rooster Play

# THREE NATIONS

A story of international politics adapted from the "ASHTON-KIRK" stories by JOHN T. McINTYRE. Splendid cast in which MR. DALY is supported by LOUISE RUTTER, SHELDON LEWIS, DORIS MITCHELL, CHARLES LAITE, MARTIN SABINE and WM. HARRIGAN

*Book it Now*

**EXCHANGE** inc.

OFFICES
NEW YORK

# *The New*

# J · RUFUS

## A series that's BIG
## cast, direction, and

**MAX FIGMAN**
as
**"BLACKIE DAW"**

Produced by

## BOOK THEM

Where ordinary stories have had their
stories have had their millions. Everyone

*The* PATHÉ

**EXECUTIVE**

**25 WEST 45th ST.**

# *Adventures of*
# WALLINGFORD

in every way—stories,
nation-wide publicity!

Wharton Inc.

**BURR McINTOSH**
as
**"J. RUFUS WALLINGFORD"**

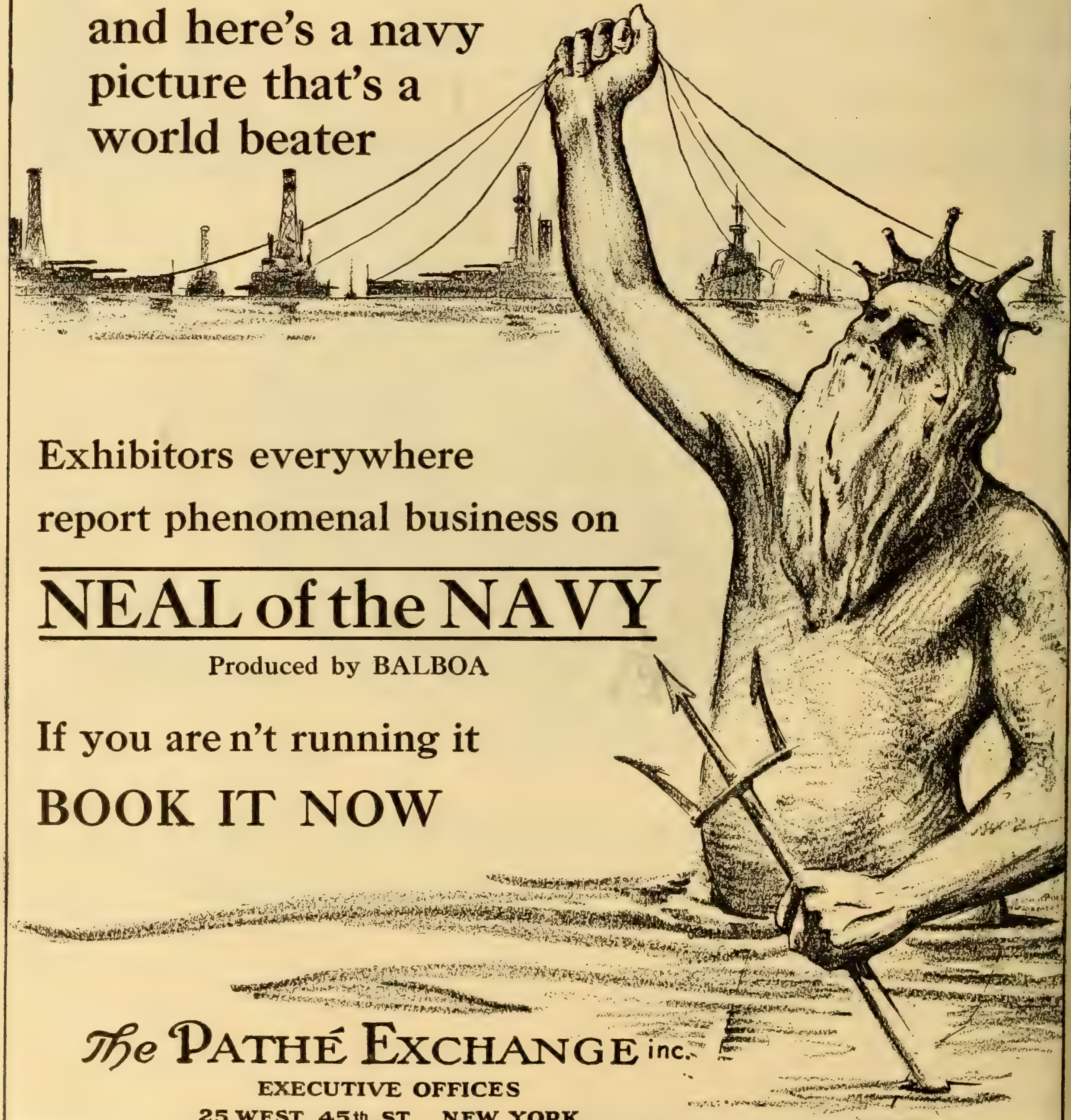
NOW!

housands of readers, the "WALLINGFORD" will want to see these great pictures

EXCHANGE inc.
OFFICES
NEW YORK

# SEA POWER IS WORLD POWER

and here's a navy
picture that's a
world beater



Exhibitors everywhere
report phenomenal business on

## NEAL of the NAVY

Produced by BALBOA

If you are n't running it

**BOOK IT NOW**

*The* PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

# ASSOCIATED SERVICE

at

# YOUR SERVICE NOW

**Available in All Territories**

**If your exchange cannot supply you, apply direct**

## *The Associated Idea*

is against chain exchanges because these are against the exhibitor idea. Leading independents may not in very case be able to handle their territory in the big manner necessary to put Associated over as we want it put over. Therefore, we have devised a means to set aside an appropriation of

## $100,000.00

to aid any reliable, worthy exchange which needs assistance. If you have a territory which could net you $25,000 a year out of Associated Service, we are ready to show you how you can do it.

**THIS APPLIES TO EXHIBITORS ALSO**

### *NEW ADDITION*

How Would You Like to Have

**One Five Reel Feature**

AND

**Six One Reel Comedies**

WEEKLY

On This. All Territory is Open.

### *ASSOCIATED RELEASES*
### *Week of Nov. 2, 1915*

| | |
|---|---|
| **Hilary of the Hills,** | Santa Barbara, 2 Reel |
| **Duel of Hearts** | Ramona, 2 Reel |
| **Out for a Million** | Empire, 2 Reel |
| **And He Came Straight Home,** | Atla, 1 Reel |
| **In and Out** | Banner, 2 Reel |
| **Unexpected Reward** | Liberty, 1 Reel |
| **Life in the West** | Alhambra, 1 Reel |
| **Rosie's Many Thorns** | Federal, 1 Reel |

## ASSOCIATED FILM SALES CORPORATION

ARTHUR BARD, Gen'l. Mgr. WORLD'S TOWER BUILDING

# More Wise Men in the Triangle Garden

Last week we told you of Kemble, of Brooklyn. This week you'll be glad to know of Hexter, of Cleveland, who thinks something better than $100,000 of TRIANGLE PLAYS. Hexter is not the type of man who rushes in without investigation. He didn't make a success of his Liberty Theatre in that way.

Then there's Gordon, of Boston. Gordon backs his belief in TRIANGLE quality with his hard cash—about a quarter of a million for two years.

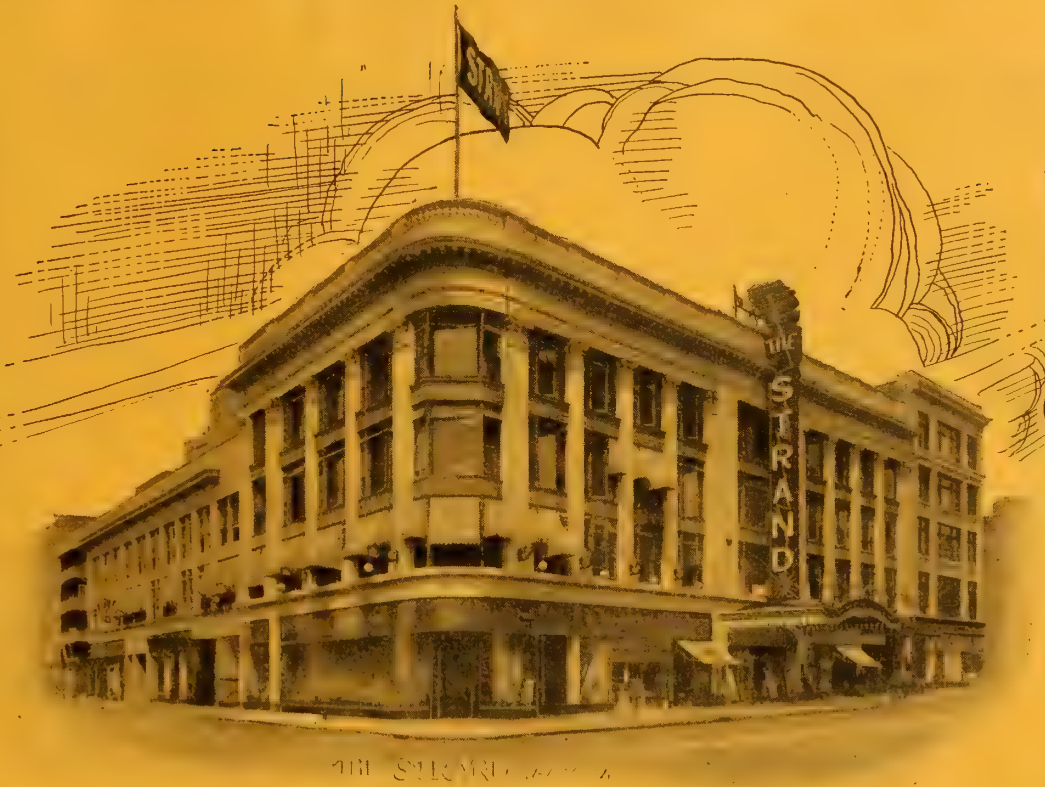
The Dusenburys, of Columbus, have brought the Southern Theatre up among the top-notchers by reason of good judgment and A-1 quality. They have never been satisfied with second best. They've bought the TRIANGLE output.

And the Archer Brothers, of Chicago. They didn't build their success on mistakes. They're paying bigger money than they ever paid anybody for TRIANGLE SERVICE in the President and Bandbox Theatres.

There must be a reason for the action of all these men that affects YOU. If you have MADE a success—you'll want to keep it. If you have not—you'll WANT to make it. These men instinctively couple success and TRIANGLE in their judgment.

Next week we'll tell you about some others.

**TRIANGLE FILM CORPORATION**
**71 WEST 23rd ST. NEW YORK**



# Another Link in the *Paramount* chain

PARAMOUNT

Strand signs

## Paramount Contract

for second year

Leading Motion Picture Theatre of the East also finds

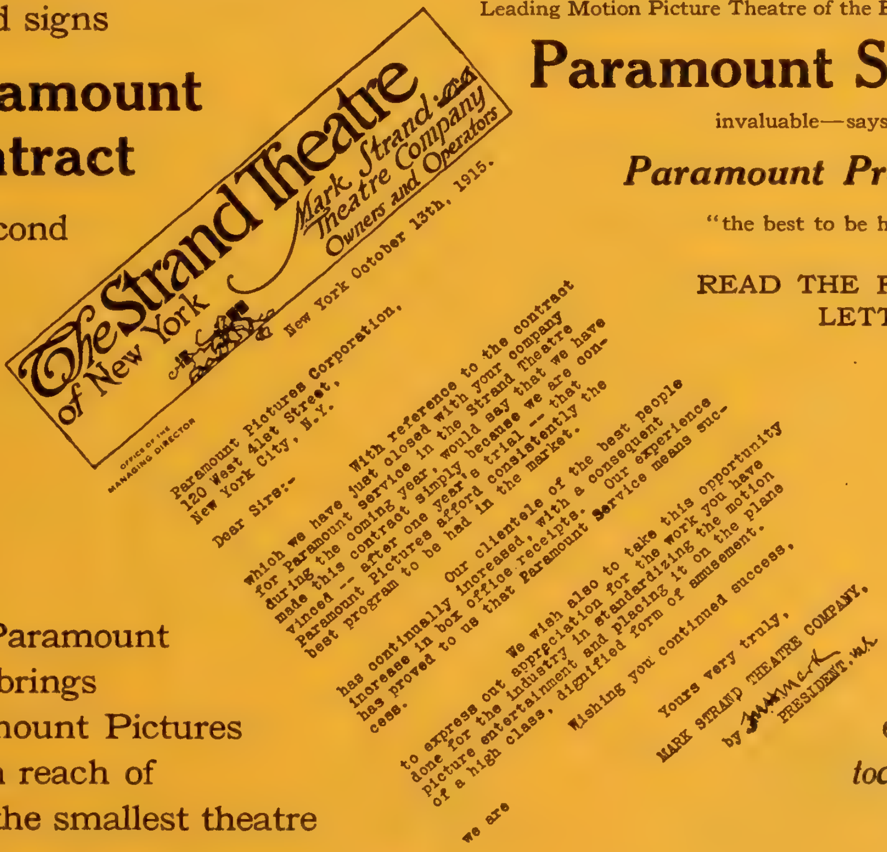
## Paramount Service

invaluable—says

***Paramount Program***

"the best to be had"

READ THE FOLLOWING LETTER:



*The Strand Theatre of New York*
*Mark Strand Theatre Company*
*Owners and Operators*
OFFICE OF THE MANAGING DIRECTOR

New York October 13th, 1915.

Paramount Pictures Corporation,
120 West 41st Street,
New York City, N.Y.

Dear Sirs:-

With reference to the contract which we have just closed with your company for Paramount service in the Strand Theatre during the coming year, would say that we have made this contract simply because we are convinced -- after one year's trial -- that Paramount Pictures afford consistently the best program to be had in the market.

Our clientele of the best people has continually increased, with a consequent increase in box office receipts. Our experience has proved to us that Paramount Service means success.

We wish also to take this opportunity to express out appreciation for the work you have done for the industry in standardizing the motion picture entertainment and placing it on the plane of a high class, dignified form of amusement.

Wishing you continued success, we are

Yours very truly,
MARK STRAND THEATRE COMPANY.
by
PRESIDENT.

The Paramount Plan brings Paramount Pictures within reach of even the smallest theatre

Write our nearest exchange *today* about service

PARAMOUNT

Paramount Pictures

*Paramount Pictures Corporation*
ONE HUNDRED *and* TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Pictures

Paramount Pictures

# *Paramount*

Beginning November 8th will release regularly a *Pictorial News Weekly*, 1000 feet long, to be known as

## Paramount Newspictures

You know how Paramount does things. This weekly will be up to the usual high Paramount standard. It will contain a wide variety of new and unique features. Some never before seen on the screen. Entirely out of the ordinary. Its subjects culled from the best the world affords.

*Paramount Pic*
ONE HUNDRED *and* TEN WEST
NEW YORK,

# Newspictures

Will be altogether superior in quality.

A big hit on any program.

No exhibitor can afford to miss this release.

It will bring you increased business.

Get in touch with your exchange man at once.

Ask him to explain to you the many advantages of having this remarkable Weekly on your program.

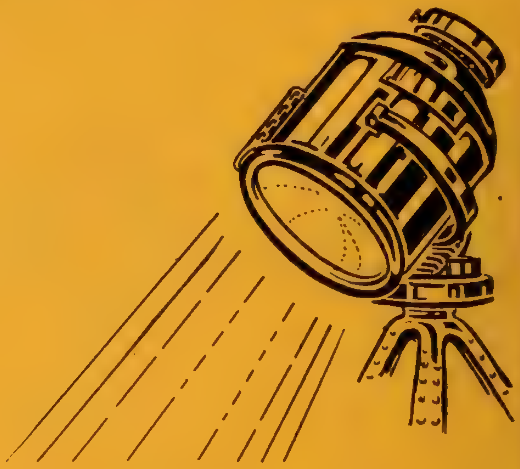
Paramount Pictures

ures Corporation
ORTIETH STREET
CITY, N.Y.

Paramount Pictures

This is addressed

# To You Mr. Exhibitor



The Trade Searchlight is on SOUTH AMERICA

—are you "tying up" your theatre to the columns and columns of space in the daily papers on South America today?

Travel Pictures always interest the audiences of high class theatres. Teachers, students, lawyers, doctors, often pay from 50c to $2 to hear a "Traveloguer"—

—but right now

business men and motion picture patrons everywhere are seeing Paramount South American Travel Pictures.

The newspapers are giving a raft of free publicity to the exhibitor who runs these pictures.

PARAMOUNT TRAVEL PICTURES
SOUTH AMERICAN SERIES
Kingston, JAMAICA
Colon
Trinidad
Panama City
COLOMBIA
VENEZUELA
GUIANA
Para
Guayaquil
ECUADOR
BRAZIL
PERU
Lima
Mollendo
BOLIVIA
Bahia
Rio de Janeiro
Santos
Valparaiso
CHILE
ARGENTINA
Montevideo
Buenos Aires
Punta Arenas
FALKLAND IS

With the hundred other good points that might be mentioned; such as lending distinction and variety to your program—

How can you afford to be without them?

**Paramount Pictures Corporation**
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

MUTUAL MASTERPICTURES

**EDWIN THANHOUSER**
PRESENTS

by special arrangement the
Emotional Nonpareil

# GERALDINE O'BRIEN

In a 5 act
dramatic offering

# "HIS WIFE"

Adapted from Charlotte Braeme's
universally read novel "MY POOR WIFE"

**STAGED BY GEORGE FOSTER PLATT**

THAT RARE BLENDING OF
TRUTH, REALISM AND CRAFTSMANSHIP WHICH IS ART—
THIS IS THE PICTURE!

**THANHOUSER FILM CORP.**
NEW ROCHELLE, N.Y.
MUTUAL FILM CORP.— SOLE DISTRIBUTORS
FOR UNITED STATES, MEXICO
AND CANADA.

MUTUAL MASTERPICTURES

*A Stirring EDISON Feature*

# "Friend Wilson's Daughter"

A drama of Revolutionary days, splendidly lived by
ROBERT BROWER, BIGELOW COOPER,
GERTRUDE McCOY and HAROLD MELTZER

"Friend Wilson's Daughter," this 3-act Feature, is unusual for interest in the suspense maintained. Not until the very end—that most desired quality of plays—do we guess how the heroic captain is going to escape apparently inevitable death as "a traitor" to his beloved cause. Next, the characterization, especially of Robert Brower as the stern old Quaker father; Bigelow Cooper as the hypocritical religious friend, doing one of the best characters of his career, and Harold Meltzer, a new face and the hero, meeting his death like a soldier, are highly commendable. Gertrude McCoy, as the Quaker girl who would not be a Quaker in love, fits well. There is an atmosphere about this feature, which is quickened with fiery blood 'neath Quaker exteriors, which makes it much more than "a costume play." It's something different and should go well, indeed, with every type of audience. Book it! Direction Langdon West. 3000 feet. Friday, November 5th.

Raymond McKee and Julian Reed in "The Parson's Button Matcher." Direction Will Louis. Wed. Nov. 3. 1000-foot Comedy.

TRADE MARK
Thomas A. Edison
ORANGE, N. J.

Richard Tucker and Grace Williams in "Waifs of the Sea." Direction Frank McGlynn. Sat. Nov. 6. 1000-foot Drama.

GENERAL FILM COMPANY'S REGULAR SERVICE

# *When You Advertise*

THOSE "BULLY" TALES
OF PATHOS, PASSION
AND ADVENTURE

## *Featuring*

THAT FASCINATING LITTLE
BEAUTY

# Ethel Grandin

YOU CATER TO THE WISHES
OF A CONSIDERABLE PART
OF YOUR DAILY CLIENTELE.

ALWAYS INSIST ON A
"GRANDIN" FILM
THEY COST NO MORE
THAN THE OTHER KIND
AND—

## *They're Better!*

THAT'S WHY YOU SHOULD
PLAY

# The Price of Ambition

THE KLEINE—TWO-REEL
FOR

## October 25th

YOU'RE SURE TO LIKE IT
AND—WHAT'S MORE TO THE POINT—
SO WILL YOUR PATRONAGE!

# George Kleine

**11 East 14th Street, New York, N. Y.**

## Kleine-Edison Feature Service

# Just Six From Six Hundred

## *Picked at Random from the Files!*

"A far greater achievement than the play . . ."
—Pittsburgh Leader.

"Mrs. Fiske gives a most animated interpretation of 'Becky' . . . her performance is a finished piece of acting which surpasses the best of her stage presentations." —Pittsburgh Sun.

"Mrs. Fiske has brought her perky, independent 'Becky' to the screen . . . this is a treasure . . ." —Kitty Kelly, in Chicago Tribune.

". . . recalls vividly her characterization of the same role on the speaking stage . . . a big production done in a big way with a big star carrying it over . . ." —Clover Lord, in Chicago Evening Post.

"Mrs. Fiske is superb in her far-famed role of Becky Sharp . . . the story abounds with dramatic situations . . ."
—George W. Graves, in Motography.

"Staged by Mrs. Fiske, it was very popular, but seen in pictures it is a sensation. . ." —Savannah, Georgia, News.

# MRS. FISKE

***in***

### *the Edison Masterpiece*

# VANITY FAIR

**Is playing at 25c and 50c admission prices in many of the best theatres throughout the country . . . packing houses everywhere . . . A sure-fire, return date, cash-collector of demonstrated potency!**

### *Released Through the Kleine-Edison Feature Service Oct. 6th*

# GEORGE

## General Office, 11

**NEW YORK**
**226 W. 42nd Street**

**BOSTON**
**14 Piedmont Street**

**CINCINNATI**
**138 W. 7th Street**

**PHILADELPHIA**
**1309 Vine Street**

**SEATTLE**
**204 Orpheum Theatre Bldg.**

**CHICAGO**
**166 N. State Street**

**DALLAS**
**238 Saner Bldg.**

**KANSAS CITY**
**209 Ozark Bldg.**

# Kleine-Edison Feature Service

## The Religious Mysticism of "Faust" and the Enchanting Witchery of "The Arabian Nights"

**are combined in**

***EDISON'S***

# The Magic Skin

**5 PARTS**

**FEATURING**

## EVERETT BUTTERFIELD
**and**
## MABEL TRUNNELLE

A quaint tale far off the beaten path of feature stories—brilliant in execution—delightfully fanciful in theme—

Raphael, an artist, sells his soul to Satan; bargains with the Devil for a worthless woman's love and possession of that magic talisman, The Magic Skin.

Then follows a few years more of earthly joys—of wanton debauches, riches, sin and retribution—vividly told in five of the most weird and enchanting reels that ever flashed across your screen!

Give "THE MAGIC SKIN" a chance. Its refreshing originality will take your house by storm!

***Released Through the Kleine-Edison Feature Service OCTOBER 13th!***

# KLEINE

**E. 14th St., New York**

| | | | |
|---|---|---|---|
| PITTSBURGH<br>123 Fourth Avenue | ATLANTA<br>71 Walton Street | LOS ANGELES<br>514 W. 8th Street | NEW ORLEANS<br>103 Nola Bldg. |
| SAN FRANCISCO<br>234 Eddy Street | DENVER<br>405 Railroad Bldg. | MINNEAPOLIS<br>708 First Ave., N. | TORONTO<br>96 Bay Street |

**Kleine-Edison Feature Service**

presents

# *Irene Fenwick*

in

**George Kleine's**

**Five-Part Dramatic Masterpiece**

# *The Green Cloak*

**Jointly from the pen of Owen Davis and Henry K. Webster**

"THE GREEN CLOAK" is a dramatic gem, brimful of virile, stirring incidents without a dull inch in its entire five thousand feet of continuous, interest-sustaining action!

"THE GREEN CLOAK" with the first flash of the carbon grips the imagination and carries you through five surprising reels of love, murder, mystery and revenge!

"THE GREEN CLOAK" is easily Miss Fenwick's masterpiece. In the tragic role of the woman accused of murder she gives the most beautiful and convincing performance of her brilliant screen career.

## *Through the Kleine-Edison Feature Service*

## *October 20th!*

# GEORGE KLEINE

**General Offices: 11 East 14th Street, New York**

NEW YORK
226 W. 42nd Street

BOSTON
14 Piedmont Street

CINCINNATI
138 West Seventh St.

PHILADELPHIA
1309 Vine Street

SEATTLE
204 Orpheum Theatre Bldg.

CHICAGO
166 N. State St.

DALLAS
238 Saner Bldg.

KANSAS CITY
209 Ozark Bldg.

PITTSBURGH
123 Fourth Avenue

SAN FRANCISCO
234 Eddy Street

TORONTO
96 Bay Street

ATLANTA
71 Walton Street

DENVER
405 Railroad Bldg.

LOS ANGELES
514 W. 8th Street

MINNEAPOLIS
708 First Ave., N.

NEW ORLEANS
103 Nola Bldg.

# LUBIN

# QUALITY

MONDAY, NOV. 1st.
ONE ACT DRAMA
**THE SACRED BRACELET**
WITH
**L. C. SHUMWAY**

TUESDAY, NOV. 2nd.
**D. L. DON**
IN
**UP AGAINST IT**
ONE ACT COMEDY

WEDNESDAY, NOV. 3rd.
THREE ACT DRAMA
**A WESTERN GOVERNOR'S HUMANITY**
WITH
**VINNIE BURNS** AND
**GOV. HUNT** OF ARIZONA

THURSDAY, NOV. 4th.
**WHEN WAR THREATENED**
TWO ACT DRAMA
WITH
**L. C. SHUMWAY**

FRIDAY, NOV. 5th
ONE ACT DRAMA
**THE URCHIN**
WITH
**FRANCIS JOYNER**

SATURDAY, NOV. 6th.
**BILLIE REEVES**
IN
**THE CELLAR SPY**
ONE ACT LAUGH

GENERAL FILM
LUBIN
RELEASES

Sigmund Lubin

*It sparkles and snaps
With sensationalism*

# ANSELO LEE.

*A feature must contain
Punch
Suspense
Action, or
Heart interest.
It must be.
Strong,
Well directed and
Well acted,
It must contain
Prominent photoplay stars*

---

## "ANSELO LEE"

*Released November 6th
As a Broadway Star Feature, is
A sensational college play
Superbly staged
Wonderfully directed
Featuring a prominent cast*

*It sparkles and snaps
With sensationalism*

*Book it
Through the General Film Company.*

Old Mrs. Lee, a famous witch and fortune teller of the gypsy tribes, has a son, Anselo, a strapping, handsome fellow. Gertrude, daughter of wealthy Mrs. Carlton, visits the camp, meets Anselo, and is fascinated by him. A romance follows, which Mrs. Lee opposes, for Gertrude is a frail girl, and the old witch has read in her palm that she will die young. Mrs. Carlton makes strenuous efforts to cure her daughter of her fascination because of the fact that she wishes Gertrude to marry Van Buren, a young society man. But the supreme love on Anselo's part sustains them despite all obstacles. Anselo teaches the girl the wildly-beautiful Romany love songs; and when—as old Mrs. Lee had foretold—the girl falls from her horse and is seriously injured, he would come and sit at her feet with his guitar and sing them to her; the old witch and Mrs. Carlton finally succeed in separating the young couple, and Anselo loses all track of the girl. Heart-broken he follows his wandering tribe for many weary months. Finally, he locates Gertrude again, but she is very sick, and after a brief period of happiness, she dies in his arms, after their last kiss of farewell.

**THE VITAGRAPH COMPANY OF AMERICA**
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

# LEST YOU FORGET

**THE GODDESS**

*Is still continuing and*
*All over the land*
*This continued photoplay in chapters*
*Is playing to*
*Capacity crowds*
*You can book*
**THE GODDESS** *now*
*Through*
*The offices of*
*The General Film Company.*

**THE VITAGRAPH COMPANY OF AMERICA**
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

# PROOF

We would rather have you investigate every release on our program before booking, than to buy our product in the dark.

By doing this we are positive of a sale.

---

Buy by comparison.

Can Be Seen at General Film Offices

### "THE PRINCE IN DISGUISE"

**Comedy ........................MONDAY, OCT. 25**

A charming little juvenile comedy concerning a little girl who mistakes little Tommy McGuire for a prince in disguise, such as described in her book of fairy tales. Amusing adventures follow, which end happily for all concerned. Presenting BOBBY and HELEN CONNELLY.

### "TO CHERISH AND PROTECT"

**Three-Part Drama. Broadway Star Feature**
**TUESDAY, OCT. 26**

After gambling with a customer's stock and losing, a stockbroking firm is ruined. They trick one of their number into a promise which nearly ends fatally, but after some thrilling adventures, his enemies are conquered and he is reunited with his faithful wife. An all-star cast.

### "ITSKY, THE INVENTOR"

**Comedy ..................WEDNESDAY, OCT. 27**

Itsky can invent anything from a left-handed monkey-wrench to a waterless fish-globe, but he invents one contrivance which causes an awful mix-up. He is apparently "in for it," but he gets out all right; so does his victim. HUGHIE MACK and HARRY FISHER play the leads

### "THE UNFORGIVEN"

**Drama ........................THURSDAY, OCT. 28**

He neglects his wife and suffers the consequences. She pays the heavier penalty, however, and becomes one of the Unforgiven. There is a startling surprise in store for you at the close. CHARLES WELLESLEY, ZENA KEEFE, L. ROGERS LYTTON and ROSE TAPLEY are the cast.

### "A CASE OF EUGENICS"

**Comedy ............................FRIDAY, OCT. 29**

Mr. Newlywed dislikes babies, but his wife adopts a boy—a eugenic boy—and Mr. Newlywed develops a most surprising scheme to eliminate the baby. It works. Featuring MR. and MRS. SIDNEY DREW.

### "THE SHABBIES"

**Two-Part Comedy-Drama...SATURDAY, OCT. 30**

The Jones family, once well-to-do, are obliged to live in reduced circumstances. They make the best of it, have a lot of fun and eventually come into their own. Presenting an all-star cast.

### Six A Week, Including A Three-part Broadway Star Feature

"BETWEEN TWO FIRES"
**Comedy ..................................Monday, Nov. 1**

"THE SULTAN OF ZULON"
**Two-Part Comedy ...................Tuesday, Nov. 2**

"A FAMILY PICNIC
**Comedy ............................Wednesday, Nov. 3**

"THE EBONY CASKET"
**Comedy ..............................Thursday, Nov. 4**

"BEAUTIFUL THOUGHTS"
**Comedy ..................................Friday, Nov. 5**

"ANSELO LEE"
**Three-Part Drama. Broadway Star Feature**
**Saturday, Nov. 6**

**VITAGRAPH ONE, THREE AND SIX SHEET POSTERS**

## THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N. Y.
NEW YORK CHICAGO LONDON PARIS

# THE WOMAN OF THE SEA

Featuring Jackie Saunders in a Powerful Three-Act Modern Drama

Who is Sonia, the mysterious woman washed up by the sea, and whom Sir Arthur Chelton later marries? Before her identity is established, an amazing story of diplomatic intrigue is revealed. Jackie Saunders enacts the title role.

**Released Monday, November 8th. Striking 1, 3 and 6-sheet, 4-color lithographs for this headliner.**

## THE HOODOO'S BUSY DAY

Bud Duncan and Ethel Teare in a Burlesque Comedy

Bud, his pal Spike, Mrs. Sneeze, her husband, a painter's scaffold, a windlass and a policeman, get into a mixup that's screamingly funny.

**Released Tuesday, November 9th. 1 and 3-sheet, 4-color lithographs for this comedy**

## THE DREAM SEEKERS

An All-Star Cast in a Modern Two-Act Drama

In addition to being a drama of unusual power, this production is especially noteworthy because in the role of Martin, the old music master, the late William Herman West appears in his last and greatest characterization.

**Released Wednesday, November 10th. 1, 3 and 6-sheet, 4-color lithographs that stand out**

## THE KIDNAPPED HEIRESS

Featuring Marguerite Courtot in an Episode of

### "The Ventures of Marguerite"

Marguerite's attempt to help the ex-convict, who is in the power of a band of crooks, embroils her in a venture of intense interest.

**Released Friday, November 12th. Special 1, 3 and 6-sheet, 4-color lithographs for each episode**

## THE GIRL AND THE SPECIAL

An Episode of the

### Hazards of Helen Railroad Series

Helen's leap from the bridge to the roof of the special, her climb from the roof to the interior of the car via the window, are two of the daring feats she performs.

**Released Saturday, November 13th. Strong 1 and 3-sheet, 4-color lithographs**

***These pictures obtainable at all General Film Company branch offices and Greater New York Film Rental Company***

# KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.................................President
J. F. Chalmers.............................Vice-President
E. J. Chalmers....................Secretary and Treasurer
John Wylie.............................General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

## SUBSCRIPTION RATES.

| | |
|---|---|
| United States, Mexico, Hawaii, Porto Rico and Philippine Islands | $3.00 per year |
| Canada | 3.50 per year |
| Foreign Countries (Postpaid) | 4.00 per year |

All changes of address should give both old and new addresses in full and be clearly written; two weeks may be required.

## ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

DISPLAY ADVERTISING RATES made known on application

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page 868*)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, October 30, 1915

# Facts and Comments

NOW comes a "professor of journalism" (whatever that may be) advocating licenses for reporters. The reactionary germ seems to be in the air. Next we will be licensing scenario-writers, directors, actors and perhaps even producers and exchangemen. The old-fashioned democratic idea of letting the government mind its own business seems to be dead in these atavistic days of censorship.

* * *

HAROLD C. MITCHELL, the Assemblyman, who introduced the censorship bill in the Assembly last year, is again a candidate for office. He says that he will re-introduce the censorship bill in the Assembly in 1916 and that he will make a strong fight for it. Give him credit for being honest and open in his plans. If after this fair warning the film men of New York do not use every effort to beat this candidate at the polls they are simply neglecting their own bread and butter.

A BRITISH contemporary sounds a note of alarm for the benefit of the British Government. It is all in reference to the import tax which has been imposed. Our contemporary fears lest "the centre of the world's film market will be transferred to some other city than London." The world's film center may, as a consequence of the British import tax, shift to this country or to some city on the European continent. It is predicted that the "dumping" practice will set in and legislation is recommended making it a penal offence to procure a negative from an imported positive print.

* * *

A FRIENDLY reader writing from Cleveland, Ohio, takes exception to THE MOVING PICTURE WORLD awarding the medal for censorial idiocy to the Pennsylvania censors. He thinks that the leather medal for the time being at least ought to go to the Ohio censors. His claim is substantiated by the decision of the Ohio Board in the case of Lasky's "Carmen." After the Ohio censors got through with Carmen the hot-blooded gypsy girl had become a decorous, peaceable and even demure little maiden, opposed to cigarettes and cultivating the most friendly relations with the other factory girls. Done Jose is not allowed to do any bodily harm to Carmen. As for the embraces of Jose they are simply barred. We suppose that the censors will have no objection to a subtitle in which Carmen assures the young sergeant of her platonic regard. Yes, the title of the Breitinger crowd is getting shaky the longer we look at the censorial mayhem of the Ohio sages.

* * *

EVERY organized body within the industry has gone on record as endorsing the campaign of THE MOVING PICTURE WORLD for the defeat of the proposed constitution which has failed to recognize the rights of the motion picture as a medium of expression. On the other hand THE MOVING PICTURE WORLD is glad to have the support and encouragement of any agency which works for the common welfare. Every publication interested in motion pictures has stood against censorship. We have no doubt that the campaign against the new constitution with its negative endorsement of censorship will be helped by every journalistic friend of the motion picture.

* * *

COMPARED with conditions in the beginning of the industry the attendance of children at motion picture theaters has shown a falling off. The motion picture is no longer mainly a children's entertainment in spite of censorial vaporings to the contrary. Recently statistics on the subject were gathered in the city of Duluth, proving that only fifteen children went to the motion picture theaters there seven times a week. The figures show that 2,621 children go once a week, 1,065 twice a week, 188 three times a week, 61 four times a week, 16 five times a week, and 2 six times a week. There is every reason to suppose that these statistics will not vary very materially in other cities of similar size.

* * *

THE campaign against the new constitution is drawing to a close. New York exhibitors who want to help in defeating it because of its hostility to motion picture interests must get busy at once. Show the power of the slide, show your intelligence and your progressiveness by sending for slides or speaker or both, absolutely free of charge. THIS IS THE LAST CALL.

# The Dreadful Word

By W. Stephen Bush.

OUR friend John H. Kunsky, one of the most progressive and useful citizens in the realm of films, is out with a neat little folder asking the momentous question: Why the word "Movie?"

He speaks out of the fullness of the heart and expresses the agonized thoughts that lie in the soul of many a friend of motion pictures. After stating the painful fact that the execrable word is in common use even among patrons of the motion picture, Mr. Kunsky goes on to relieve his feelings in these words:

> If those same good people—and, mind you, many of them are the staunchest supporters of the motion picture—only realized the heartache and distress it caused the larger and better class of motion picture exhibitors today, when they referred to the silent drama in this manner, I am certain that they would desist.
>
> Listen! No business has a cleaner record or has been brought to as high a plane of efficiency and excellency in so short a time as has the motion picture.
>
> I have seen this business grow from a penny arcade and peephole show into what it is today. I have seen the film play advance from a one-reel indifferently gotten up subject to its present state of perfection. I have seen the greatest artists of the speaking stage be drawn slowly but surely to the standard of the silent drama, and I have seen the quality of the film productions grow and improve until today they are exhibited in the largest and most beautiful theaters in this country and in Europe. Immense amounts of money and time have been spent in producing in filmized form the greatest dramatic artists—artists whose names will live forever as the greatest exponents of dramatic interpretation, in the most famous dramatic masterpieces. Capital has and is being spent to a prodigious amount in providing palace theaters in which to exhibit them. Hours of thought and labor are being expended by the brainiest men in the theatrical world on how to improve, even now.
>
> I have spent many thousands of dollars in my endeavor to assist in the uplifting of the motion picture industry, and I expect to spend many thousands more. Do you think that I would have invested and keep on investing in a business in which I thought no dignity could be attached? Invest my money in a business that was but a passing fancy, that had no future?
>
> When a business is worthy of such huge expenditure of money as has been invested in the motion picture, is it not worthy of more consideration, more dignity, than the word "movie"?
>
> It has never been my good fortune to discover the origin of the word "movies," but it is evident that the word was invented by someone who failed to realize that brain, energy and power of origination are paramount in the sale of the animated film to the public, as well as any other necessary commodity, be it amusement or otherwise.

Well spoken, Friend Kunsky. You have echoed the sentiments of many thousands.

The first time I ever heard the word was in the Kensington section of Philadelphia, when a group of boys was debating how they were going to spend the evening. One of them said "Let's go down and see the movoes." They did not say "movies," but "movoes." That is as near as written language can reproduce the sound. Never did I dream then in the fall of 1908 that the word would invade and soil the newspapers and become a recognized noun in polite conversation.

The word sounds more like the helpless loll of the idiot than the speech of normal people with a healthy tongue and clean, dry lips.

It is bootless, however, to inveigh against the wide use of a word without giving the public a substitute. Very few people, I think, use the awful word with any intention of slighting the motion picture entertainment. It is the word which implies the slight. The word implies that the user thereof does not take the motion picture seriously. The word is a weapon in the hands of our enemies. How often do we hear the expression: "Only a 'movie,' after all."

What substitute can we offer? I cannot think of a harder question. The genius of the English language favors short words. I do not know of a single case where a word of one syllable was ever replaced in public use by a word of more than one syllable. We have very little chance of getting the public to drop the odious word and accept in lieu thereof a word of Greek or Latin origin. Photoplay is all right, but it will never displace "movie." The three syllables in photoplay forbid its becoming popular. There is an urgent need for a plain, strong short word to describe an entertainment as universally popular as the motion picture. Think how often the word is mentioned every day and in every part of the country. I think, therefore, we must look for a word of Saxon origin, containing not more than one syllable. You see the process of elimination is not difficult. It is much easier to say what words will not do than to find a really serviceable substitute for the abominable "movie."

I hope that friend Kunsky's splendid plea against the use of the silly word will start a discussion, which will eventually result in the discovery of a new word for the most popular amusement of the century. To start this discussion and with becoming diffidence I suggest that the word "films" might be a lesser evil than "movies." It is not at all an ideal word and I am not a bit proud of it, but it may possibly be an improvement upon "movies." I would rather hear a man say "Well, the films were good today" than "Well, the 'movies' were good today." Films is English. "Movie" surely is not. Films by no means identifies and describes our great art as I would like to see it described, but it suggests something more respectable than "movies." I would sooner hear a man say: "Well, I see Miss Soandso, the famous actress, is now in the films," than hear him say "Miss Soandso has gone into the 'movies.'" We speak even now of the filming of a play and the filming of an actor. Thank Heaven we have not as yet coined a verb from this frightful word "movie." Even the yellow journals I think would recoil from saying that a drama has been "movied." We speak of a film literature, but even the worst perverters of our noble tongue would stop at "movie literature." The word film, too, has an international value. It has been copied and adopted into every known language.

I repeat that I offer the word "films" as a substitute for the unspeakable idiocy of "movies" with the utmost diffidence and merely to start the discussion. Some one within or without the industry will surely think of something far better and far more suitable, but we simply must get rid of "movies." That word I would like to see sent back to the gutter, whence it came.

Having found a likely substitute for "movies" how are we going to secure its general adoption by the public? I think that part of our work will be easier than the finding of the right substitute. A campaign in the press and above all things on the screen and in all the programs of the country will bring the desired result. I have no doubt that friend Kunsky will introduce the word into his large zone in short order. The question is: Find the word.

We want suggestions from our readers. If all exhibitors take the proper interest the word will be discovered.

# Author and Producer*

By Louis Reeves Harrison.

HAPPY day for author and producer will be that which brings them into closer relation. The future success of both is bound to depend more and more upon mutual confidence and respect. Nearly all large makers of motion-pictures have become established through hard work and business sagacity, a fact occasionally overlooked by scenario writers of decided native gifts and undecided ideas of how to formulate their creations—they invent without providing a practicable working device. Even those who are in earnest, who do not look to moving pictures for a little easy money on the side, often fail because whatever is worth while in their scripts is presented in bad shape.

Imagine a publisher of fiction being compelled to hire a squad of skilled craftsmen for the purpose of transforming, revising and punctuating carelessly written novels before sending them to the printer! The successful novelist exercises a vast amount of purely technical skill in writing and rewriting his story, realizing that it is not enough to be familiar with his subject matter—he must have an intimate acquaintance with his medium. Yet he will send in a scenario of weird structure to the producer of moving pictures and sit back with a self-satisfied smile when he sees his unmoulded clay splendidly visualized on the screen, densely unaware that it is essential in other artistic callings than that of literature to be an artisan. Having provided the raw material, he is stupid enough to accept credit for the finished product, almost entirely the work of those who gave it form at the studio. Even intelligent dramatists are slow to appreciate the genius required, not to **reflect** what they have done, but to refract it in glowing shape on the screen.

The old-fashioned novelist, who has sailed in one ship until he knows the vessel from keel to main-truck, from pole to spanker-boom, revolts at the idea of using machinery to propel his craft. He will never become entirely reconciled to moving pictures. He looks down upon them from the foreskysail-yard of his own lofty achievement with the contemptuous indifference of an ancient mariner who has weathered many a gale of literary composition and is not going to bother his head over steam power. The race is too swift for one of his easy-going temperament. He will pursue the same course his ancestors did before him, not improving on it to any observable extent, oblivious to the fact that the new force reaches out to a thousand ports where he touches at one. Let him sail on, at the mercy of trade winds, a relic of what was once glorious, an art that has fostered intelligence though it has helped to establish de-civilizing groups of men.

Modern writers may eventually grasp the fact that a new, beautiful and universal medium has come into existence, one well calculated to create better understanding among nations whose real boundaries are those of language. The German mind is almost exclusively cultivated by German literature, and so with other nations, to an extent that bigotry is instilled where world-wide knowledge should be. When it dawns upon bright creative genius of today that thought may reach out to the people of all nations, of all classes, literate and illiterate, through the new medium, its employment will appeal powerfully to men of ideas, men of special attainments and to all cultured human beings who feel that they have a message to convey. Two priceless possessions are knowledge and the ability to communicate it to others.

The tremendous popularity of moving pictures has created a demand for stories far beyond any present or immediately prospective supply, and sharp competition among groups of producers has not only raised the quality of that demand but the compensation for effort as well, until it is now well worth any live author's while to leave some of the legacies of his genius to millions who sit in the shadow and are illumined by the screen. The 999 rejections out of 1,000 scripts submitted prove mainly a lack on the part of writers of either native talent or of equipment for their work. The high-class producer is not only eager to secure original and interesting scenarios for visualization, but he is employing on high salaries men capable of transforming crude efforts of merit. These scenario editors, many of them possessing creative genius of their own, are engaged in bringing stuff written at random into an arrangement which compels and sustains attention and makes it easy for those in front to understand.

What a pitiful spectacle, that of a novelist, or a dramatist, of constructive imagination, asking some one to write his scenario for him! He feels that it is his own work that counts when he adapts from some other source. Shakespeare used the fables and fancies of all centuries, giving them new life and meaning, his the transformation, his the power, his the credit, and so with stage playwrights of today—why not those of the screen? The idea, the plot, the theme, is but the initial impulse. The course pursued is what counts thereafter, and that lies entirely with those engaged in the composite work of production. That composite work, throughout all departments, must be well-planned in advance to succeed, and that plan is the scenario.

Where does a novelist learn? From the critical essays of other authors, from their works, from observation, and from making a study of his vocation. He harvests from scattered world ideas and selects what he believes will provide inspiration, but he never truly finds himself until he has mastered the structure of his medium. The same is true of a dramatist. He becomes deeply concerned with the form and treatment of his subject matter. How can either expect to succeed in this new field with no practical knowledge of its peculiar methods? It has a kinship to the older arts, but it has an individuality all its own. Not to study it with care and intelligence is to be one of the 999 whose failure is a foregone certainty.

The day is coming when author and producer will draw nearer and nearer to each other in mutual understanding and finer appreciation of the importance of one to the other. The producer is now paying high prices to have crudely formulated stories given shape and spirit; he is paying high prices to have the initial plan developed with taste and sympathetic appreciation by directors, paying high prices for capable interpretation by the finest types, devoting brains and capital to scientific improvement, and when the negative is done, when the first positive is made, he spends long hours in correcting many little faults not visible in the process, in eliminating the superfluous, in clarifying the obscure, so that when the complete product pictures its message for millions all over the world, it is "nobody's child," the progeny of many minds.

---

*Copyright, 1915, Louis Reeves Harrison.

# Date of Publication to Change

WITH next week's issue of THE MOVING PICTURE WORLD the date of publication will be changed to agree with the week in which the issue is printed. To make this statement plainer and to explain the cause for the change, it should be said that it has been decided to print THE MOVING PICTURE WORLD two days earlier than previously, that is, on Tuesday instead of Thursday. Thus, printing the paper so far ahead of the official day of publication—Saturday—impels the publishers to make the date of publication current with the week on which it is issued instead of one week ahead as heretofore. For example: the issue to be printed and mailed on Tuesday, November 2, will be dated Saturday, November 6.

As to the matter contained in each issue under the new arrangement there will be no appreciable difference. By arrangement with our advertisers copy for advertisements will be prepared two days in advance. The same schedule has been arranged with the manufacturers with regard to reviews. Our calendars and release date pages will also carry the same advance information as heretofore; the same applies to synopses of pictures and all other information useful to the exhibitor in making up his weekly program.

The purpose of the change is to make it possible for us to get THE MOVING PICTURE WORLD to its readers at all points east of Denver during the week of publication or by Saturday at the latest and to the Pacific Coast not later than following Monday.

In making this change there will be a similarity in dates of this and the next issue, namely, October 30 and October 30a. We offer this explanation now so that readers will understand the meaning of the apparent similarity.

## At Leading Picture Theaters

### Programs for the Week at the New York Motion Picture Houses—"The Yankee Girl" at the Strand.

BLANCHE RING, musical comedy star, is appearing at the Strand theater in a picturization of her former success, "The Yankee Girl," produced by the Oliver Morosco Photoplay Company. The story is in brief as follows:

The race of the wealthy Gordon family in their crack yacht, "The Yankee Girl," to close an option on a valuable copper concession in Latin America, and the political intrigue of the desperate James Seavey of the rival Pacific Copper crowd to prevent their arriving on time culminates when the quick-witted Jessie Gordon braves old President Ambroce Castroba, whom Seavey has bought out, in his own palace. The breezy blarney of the pretty North American girl goes to Castroba's head, as does the champagne she fools him into thinking she is drinking with him, and he forgets his agreement with Seavey and accepts the $5,000 first payment on the copper property. But before the transaction can be binding a final payment of $60,000 must be made in twenty-four hours. How Jessie secures the money, rescues her father and wins a husband, makes up the rest of the story.

A newly arrived lot of European war pictures, with other news events, are shown in the Topical Review; also beautiful and interesting travel pictures in colors and several scientific studies. A new comedy concludes the film part of the entertainment.

### Blanche Sweet at the Broadway.

At the Broadway theater this week, photodramatic audiences are given an opportunity of seeing the brilliant and beautiful Lasky star, Blanche Sweet, play two distinct characters in "The Secret Sin," a thrilling drama written especially for her by Margaret Turnbull. Pathe latest events, selected comedies, and new Paramount South American travel scenics and cartoons are also on the program.

"The Birth of a Nation" is still filling the Liberty theater at every performance, and "The Battle Cry of Peace" is making a like record at the Vitagraph.

## "The Other Girl" First Raver Feature

### New Company Will Produce a Thomas Play—Some Staff Appointments.

THE Raver Film Corporation is already in motion and within the next six or eight weeks will demonstrate to the trade, through the screen presentation of its first feature, "The Other Girl," from the pen of Augustus Thomas, exactly what increased tone and quality its policy succeeds in accomplishing by allowing every production its fully required footage, be it four, nine or twelve reels in length, completely toned or tinted with deftness. Distinctiveness, grandeur, exacting precision generally, and a decided stamp of the superior are the intentions of Harry R. Raver. Elaborate advertising material is being prepared. Mr. Raver put "Cabiria" over big. He understands how. His new corporation will benefit by his knowledge and high degree of showmanship.

Percy Winter, son of the noted William Winter, dramatic editor of the Tribune from 1865 to 1909, has been engaged as director of productions. Mr. Winter is too well known as a result of his long association with the legitimate stage as director for many producers and also for his more recent motion picture experience to need detailed introduction. William Jennings Coyle will assist Mr. Winter in his work. William Hartman is also a member of the corps and has completed his selection of outdoor locations for this company's first release.

Incidentally, Mr. Winter has been an extremely busy man in the past week, having already engaged more than half of the huge cast of four hundred and two necessary to portray "The Other Girl." This collection of talent is a vast one when it will be recalled that there is little occasion for mob gatherings and that never more than fifty people are used in any one scene.

Patrick J. McCaffray has been secured to head the camera force and has selected his own group of assistants. Albert K. Greenland has been placed in charge of the publicity department and will be surrounded with a capable corps of aids.

### MARIE DORO IN "DIPLOMACY."

Marie Doro, who created a distinct screen sensation in her first appearance in motion pictures, in the Famous Players' Film Company's production of the "Morals of Marcus," and who has repeated this triumph in that company's latest release, "The White Pearl," will, upon her return from Los Angeles, where she will remain for a short time, appear in an elaborate photo production of the great dramatic success, "Diplomacy," by Sardou.

"Diplomacy" is the most valuable dramatic acquisition to the screen since "Zaza" and "Bella Donna," which were also secured by the Famous Players, and added interest attaches to the plan to present Miss Doro in its screen adaptation because of the fact that in the oral version of this famous play she attained one of her greatest stage triumphs. It was only a year ago that Miss Doro co-starred with William Gillette and Blanche Bates in the revival of the great Sardou play at the Empire theater, New York, under Frohman management.

"Diplomacy" will be the ninth Charles Frohman production to be transferred to the screen by the Famous Players, who have already presented feature adaptations of "The Conspiracy," "The Morals of Marcus," "David Harum," "Are You a Mason?" "The Pretty Sister of Jose," "The Dictator," "The Fatal Card" and "Zaza."

"Diplomacy" will be released on the next Paramount quarter.

### ASSOCIATED SERVICE IN NEW YORK THROUGH E. AND G.

William Weisfeld, vice-president and general manager of the E. & G. Film Service, Inc., located at 110 West 40th street, room 603, has closed a very profitable contract with the Associated Film Sales Corporation, for its program for Greater New York, Northern New Jersey and Connecticut.

Mr. Weisfeld has been very successful in choosing Mr. Monroe Isen, who is well known to the moving picture trade, and recently in a similar capacity with the Universal, as his able assistant. Mr. Weisfeld has placed him in the entire charge of the new program.

The first release ready for exhibitors, will be on Monday, October the 25th. The two hustlers are working day and night with an additional force to get the program out on time.

Mr. Isen is ready with his glad hand to receive all his friends, and to give them a warm and hearty welcome.

## Vitagraph Dynamites a Yacht

### Destroys Eighty-five-Foot Craft in Making a Scene for "The Surprises of an Empty Hotel."

IN the making of a scene for the five-part comedy-drama, "The Surprises of an Empty Hotel," the Vitagraph Company on Thursday, Oct. 13, dynamited the eighty-five-foot yacht Wayward. The destruction of the famous old-time craft was successfully accomplished under the direction of Theodore Marston, the producer of the subject in which the explosion will figure. The scene was staged in Princes Bay, which lies between the inside of Sandy Hook and Staten Island. Two boats conveyed the company forces to the scene. One left Sheepshead Bay at 8 o'clock and the second departed from the Battery at 8:45. The latter was held for the arrival of Charles Richman from the Boston boat. Mr. Richman had been playing in Newport for three days. He returned to that city on an evening train.

The ocean-going tug Pulver left Tompkinsville, S. I., at 9:45 with a big steam derrick in tow. At 10:45 the Wayward was picked up in Gravesend Bay. The little fleet reached the appointed place shortly after noon. Among the players on board besides Mr. Richman were Leo Delaney, Miss Arline Pretty and William Dunn. The Helene, which was awaiting the arrival of the Battery boat, had had a narrow escape from collision in the dense fog with an incoming ocean liner. The emergency was so apparent there was a rush for life preservers, the use of which, fortunately, was unnecessary.

The Helene, Pulver and derrick were stationed at the points of a triangle about 400 feet distant from the Wayward after the dynamite had been planted in the hold of the yacht. Three men in a motorboat ran a wire from the Wayward to a point near the derrick. Mr. Marston shouted that one pistol shot would be the signal to get ready, at the second the four cameras should be started, and at the third the current should be sent into the fifty pounds of explosive. The three shots were fired as every one waited for the smash. Nothing happened other than signs of activity in the dynamiters' craft.

The Blowing Up of the "Wayward."

Plainly something was wrong. The explosive chief began the rewinding of his cable. The trio returned to the craft and readjusted matters, while laymen looked on in fear something would precipitate the destruction before the men could get away. It was about 3 o'clock when for the second time the three shots came. There was no slip this time. A ripping roar was followed by the rising of a great volume of water and splinters. Then as the debris settled on the water there were splashes that followed each other with the rapidity of a quick-firer. A great cloud of smoke slowly lifted. Into the scene darted the players in a launch, picking up four men in the chill water. All that remained of the yacht above water were the tops of the masts.

J. M. Marshall, one of Uncle Sam's inspectors, under whose general supervision the explosion had been staged, gave instructions for the removal of the wreck. A lantern was hoisted on one of the masts, and arrangements were made for raising and towing the wreckage to shore on the day following. It was 7 o'clock in the evening before the Pulver reached the Battery. Walter Ackerman, who had arranged the plans for the day, was congratulated on his success.

## Hazel Daly

WHEN so many beautiful girls are tempted by the enticing click of the camera and use every effort to gain an engagement of some sort, being even content with positions of "extras" in motion picture stock companies, it remained for a Chicago girl to win through the medium of her photograph the opportunity to become leading woman for dashing Tom Mix, the cowboy star of the Selig Polyscope Company's western company at Las Vegas, N. M.

Hazel Daly.

Miss Hazel Daly, not yet eighteen years of age, whose mother resides in Chicago, never gave a thought to pictures when she attended Chicago high school last winter. Today she seems certain to succeed in the most difficult of roles, that of a western cowgirl who must ride, shoot and throw the rope. Miss Daly never did any of these things. "I can learn; I will learn," she says. This attitude is characteristic of the girl.

Tom Mix was desirous of a leading woman who not only was pretty but could also act. The Selig Polyscope Company searched high and low. The applications came from some of the best-known screen actresses in the business. Miss Daly did not know of Tom Mix's needs. She just sent in her photo with a note asserting that she "was willing to do her best in motion picture work."

Then came a visit to the Selig executive offices, several tests at the Selig studio, and the outcome of it all was that Miss Daly has gone to Las Vegas ready and willing to play opposite Tom Mix, who has the reputation of being one of the most daring of screen stars when it comes to pulling thrilling stunts.

### "SALVATION NELL" IN WORLD PROGRAM.

This very creditable adaptation of Edward Sheldon's play, in which Mrs. Fiske appeared some years ago, was reviewed in the Moving Picture World of August 28, page 1493. The California Motion Picture Company made the photoplay from a five-part scenario by Captain Leslie T. Peacocke, presenting Beatriz Michelena in the role of Nell Saunders and William Pike as Jim Platt. It is a realistic picture of the depressing sordidness of slum life, sincerely acted and adequately staged. Miss Michelena, in particular, gives an impressive characterization. "Salvation Nell" is released on the World Film program.

### A WARNING TO AMBITIOUS ACTRESSES.

An actress called at the Equitable studio and secured a part in "A Daughter of the Sea," just finished production by Charles Seay, starring Muriel Ostriche. She said she could swim, ride, etc., and was forthwith engaged for a part which required that she could swim and not fear the water. When the scene came around, it was discovered (after she was in the water) that she could not swim, and almost drowned herself and Miss Ostriche in her fright, the little star having a narrow escape.

## Good Kalems Coming

### "The Pitfall," "The Coquette," "The Woman of the Sea," and "Woman's Wiles" for Early Release.

AMONG the features which Kalem is to release during November is one which that company believes to be superior to any built along similar lines released by it. It is the four-act modern drama, "The Pitfall," and is to be issued on Monday, November 15.

Produced by James W. Horne from the scenario by Howard Irving Young, and with a cast consisting of such sterling performers as Marin Sais, Ollie Kirkby, True Boardman, Thomas Lingham, Paul Hurst, Frank Jonasson and Edward Clisbee, it will be readily seen that all the elements for a feature of unusual quality were present. Mr. Horne is the producer responsible for "The Mysteries of the Grand Hotel," "The Barnstormers" and other notable Kalem successes. Among the dramas written by Mr. Young and issued by Kalem, are "The Net of Deceit," "The Apaches of Paris," etc.

Elaborate settings invariably mark Mr. Horne's productions and "The Pitfall" proves no exception in this respect. The biggest setting is that which shows the main salon in the gaming establishment, known as the "American Monte Carlo," operated by Deering, the villain of the story. In the scenes showing the plant while it is running in full blast upward of two hundred people are easily accommodated.

While "The Pitfall" stands out as the foremost Kalem feature for November, the other productions which are to be issued during that month are also of genuine merit. Among them are "The Coquette," a four-act drama scheduled for release Monday, November 1st; "The Woman of the Sea," a three-act production released Monday, November 8, and "A Woman's Wiles," a three-act drama to be issued on Monday, November 22.

"The Coquette" features Rea Martin, the little actress whom Alan Dale characterized as "the best child artist on the stage," following her performance at Wallack's theater, New York, in "Pomander Walk." It tells a powerful story of the misery and ruin caused by a heartless coquette and of the inevitable retribution which is heaped upon her head.

Jackie Saunders has probably never done anything better than the title role in "The Woman of the Sea." This is a story of diplomatic intrigue in which a woman, in the power of an unscrupulous man, exerts her every effort towards the frustration of his machinations. Miss Saunders' dramatic ability, together with her winsomeness and charm, make her portrayal altogether noteworthy.

"A Woman's Wiles" is a story of the Latin Quarter of Paris. A strong cast, headed by Philo McCollough and Alma Ruben, appears in this story of a woman's plot to wed the man whom she thinks has inherited a fortune.

## TERWILLIGER PRODUCING "STREETS OF SILENCE."

"Streets of Silence" is the title of a new and original photoplay written by Anthony P. Kelly of the Lubin scenario force, which will have its production under Director George Terwilliger and which will be released through the V-L-S-E, Inc., offices, with Ormi Hawley as the star.

This will set at rest the constant rumor that Director Terwilliger is to leave the Lubin Company. The picture will be begun at once at the Lubin Philadelphia studios and then Director Terwilliger with his company will proceed to the Western Lubin branch at Coronado, Cal., where he will complete this picture and begin his next.

## OTIS HARLAN SHOWS HOW.

When little Grace Darmond, leading lady of the Selig Motion Picture Stock Company of Chicago, sneaked away with Otis Harlan, the well-known comedian, and repaired to a cow shed, there to take instructions in the art of milking "Bossy," the two stars were unaware that the camera's eye had been turned upon them.

The photograph tells its own story. Otis Harlan was born on an Ohio farm and when Grace Darmond was informed that she must milk a cow in a scene, he volunteered to instruct her in the intricate details of this farm-like proceeding.

Otis Harlan Shows How.

Little Miss Darmond is city born and bred. She has seen few cows, much less milking them. She frankly stated that she was afraid of cows.

Then it was that Mr. Harlan came to the rescue, he rented a Jersey cow and tied it in the shed. Then he coaxed Miss Darmond to the scene of action. The whole proceeding was supposed to be a deep dark secret. The cameraman got hep, and this photograph is the result.

However, the milking lesson must have been beneficial, for Miss Darmond milked the cow in the most accomplished manner, and with the utmost nonchalance, when the motion picture director called for the scene and the camera clicked merrily.

## DOROTHY GISH—TRIANGLE STAR.

Miss Dorothy Gish, who takes the role of Prince Karl's sweetheart in the "Old Heidelberg" film adaptation, released November 14, is one of the most charming and clever members of the D. W. Griffith-Triangle studio. She was born in Dayton, Ohio, March 11, 1898, and is thus a year and a half younger than her sister, Lillian Gish, the famous Elsie Stoneman of "The Birth of a Nation." Dorothy made her debut when only four years old, playing Little Willie in the classic, "East Lynn." Curiously enough, the girl's introduction to Director Griffith came through Mary Pickford. He was then in charge of the Biograph studio, and both Dorothy and Lillian went to work for him. The young actresses have been associated ever since with the Griffith school of film art. As soon as the Triangle program was organized, Mr. Griffith ordered that they should both be placed in stellar roles, as their talents well demanded.

Beside her current delightful work in "Old Heidelberg," Miss Dorothy Gish will be seen from time to time in other Griffith supervised plays for the Triangle.

MOTION PICTURE PROJECTORS
Panama-Pacific Exposition

Outing of Operators' Union 182, Boston, Mass., at Paddocks Island, September 12.

## Rothapfel Goes on Tour

### Under the Auspices of Mutual Film Corporation Noted Manager Will Talk to Exhibitors in Twenty-seven Cities.

FROM the office of John R. Freuler, president of the Mutual Film Corporation, comes the announcement of a tour unique in film history. S. L. Rothapfel, whose management of theaters has aroused so much interest among exhibitors, will visit twenty-seven of the principal cities of the country. Mr. Rothapfel will carry to his fellow exhibitors a message of success. He will speak of his experiences and of the methods by which he has achieved high results in the management of the Lyric of Minneapolis, the Regent and the Strand of New York, and of what he hopes to do in the Rialto, now building at Forty-second street and Seventh avenue, in the heart of the amusement district. He will tell how the lessons drawn from these experiences may be applied to the improvement of any theater and to the solucion of every exhibitor's problems.

Mr. Rothapfel's itinerary will be as follows: October 21, Philadelphia; 22, Washington; 25, New Orleans; 27, Dallas; 29, El Paso; 31, Los Angeles; November 3, San Francisco; 7, Portland, Ore.; 8, Seattle, Wash.; 10, Salt Lake City; 12, Denver; 14, Kansas City; 15, Omaha; 16, Minneapolis; 17, Milwaukee; 18, Chicago; 19, St. Louis; 20, Indianapolis; 21, Cincinnati; 22, Detroit; 23, Cleveland; 24, Pittsburgh; 25, Buffalo; 26, Albany; 27, Boston.

"The message which Mr. Rothapfel will carry," remarked President Freuler, "is in fact a message to the whole great body of exhibitors, regardless of their affiliations. No exhibitor who hears him can fail to gather information and inspiration which will be reflected by profit at his box office if he takes the lesson home with him. We are not sending out Mr. Rothapfel with an impression that the exhibitors need to be lectured to, but rather with the idea that every live exhibitor will enjoy the experience of hearing from the nation's most successful exhibitor and his methods.

"I feel that we are making an important step toward the establishment of scientific, effective business practice in the operation of motion picture theaters. It is the realization of the great value of this unusual service to the exhibitors which has led us to make the very large expenditure which will be necessary to carry out this tour.

"As an exhibitor of long and successful experience myself, I know just how thoroughly this effort of ours will be appreciated by the great body of earnest, hard-working exhibitors of the country.

"The exhibitors who are forging ahead and who will remain in the business as it continues in its wonderful progress are those who will most deeply appreciate this opportunity to get Mr. Rothapfel's message of success."

Mr. Rothapfel will be accompanied on this tour by Silas Bent, special representative of the publicity department of the Mutual Film Corporation. Mr. Bent, in addition to "covering" the Rothapfel tour, will give general publicity cooperation to Mutual branch managers in the cities visited. Mr. Bent brings to his work a long and varied experience among the nation's greatest newspapers and in publicity work for important financial interests.

### LASKY COMPANY OFFERS SCHOLARSHIP TO COLUMBIA STUDENTS.

To further encourage the study of the art of photodramatics among the students of Columbia University, which announces that it has just opened a special course of lectureship on motion pictures and their making, the Lasky Feature Play Company, through its executive head, Samuel Goldfish, has offered a scholarship to the university. It has been accepted by Victor O. Freeburg, professor in charge of the new department, and the student who, in the opinion of William C. DeMille, chief of the Lasky scenario staff, writes the best original photoplay during the college term, will receive, all expenses paid, a trip from New York to the Lasky studios at Hollywood, Cal., and return. If suitable for commercial production the play will be produced by Lasky with a star in the leading role and released through Paramount Pictures Corporation. Equitable compensation will be made to the author.

The decision of Columbia University to start a photodramatic department under the direction of Professor Freeburg is of great interest to the industry. Through the efforts of Professor George Pierce Baker of Harvard, many talented young dramatists, including Edward Sheldon, Percy Mackaye, Frederick Ballard and others, have been trained to write for the legitimate field. Mr. Goldfish in his letter says that the photoplay producers of the future will look to the colleges.

## Mimi Yvonne

DAINTY, talented, lovable and beautiful little Mimi Yvonne, the seven-and-one-half-year-old little leading lady, has been added to the Lubin Stock Company.

For the past six years little Mimi has been endearing herself in the hearts of audiences of Europe and America with her appearances on the speaking stage and in moving pictures, for her first appearance behind the footlights was made on October 21, 1909, with the celebrated English actor, Martin Harvey.

Mimi Yvonne.

It was but one short year ago that Ellaine Terriss, one of England's foremost actresses, said of Mimi, "She is the most winsome and dainty little darling possible to imagine"; and with her coming to America the audiences of this country have hastened to endorse Miss Terriss' judgment.

Little Miss Yvonne made her first pronounced "hit" in motion pictures in the titular role of "The Littlest Rebel," for which performance the press of the country was unanimous in its proclamation of the youthful actress, for such she is—not merely a portrayer of the stage child, but a finished little actress, be it comedy role or the more serious.

Since her debut in motion pictures, she has earned the endorsement of such producers as Herbert Brenon, King Baggot, Daniel Frohman, William Fox and others.

Her first appearance with the Lubin Company will be in the coming production of a strong dramatic story by Dr. Daniel Carson Goodman, which is now being produced by Director Joseph Kaufman with Vinnie Burns in the leading role.

### VITAGRAPH BALL TO BE A GALA OCCASION.

With the monster entertainment and ball of the Vitagraph Benevolent Association still two weeks off, arrangements are practically completed to provide an evening of enjoyment for the crowd of several thousand persons who have already purchased tickets and are waiting for the big event. The advance sale has been unusually large, for, in addition to the worthy charity involved, the opportunity of seeing the Vitagraph Players at close range has attracted movie fans from all over the district.

The ball will be held on the evening of Wednesday, October 27, at McLaughlin's Bayside Casino, Sheepshead Bay, and the proceeds will be used in aid of the Hospital and Sick Fund.

The committee, headed by "Vic" Smith, studio manager, has been forced to refuse many offers by Vitagraph stars to participate in the vaudeville entertainment that will precede the dance. Out of the numerous offers, the committee has selected the best and even then that part of the evening's entertainment will occupy considerable length. There will still be time, however, for the dance contest of the players to determine once and for all the champion old-fashioned dancer of the Flatbush studio. There are many aspirants for the title and for the handsome prize which goes with it.

### TRIANGLE FILM IN MOSS THEATERS.

Heretofore in the rivalry between the Loew and the Moss circuits for first run pictures the Loew people have usually won out through being enabled to offer sixty days for a picture, whereas the Moss people are limited to about twenty days. This gave Loew the advantage in the picture end of the two circuits' popular bills. B. S. Moss believes the annexation of the Triangle service to his vaudeville bills will counterbalance the condition in the future. It is reported the Moss people are paying a large price for the Triangle service on a long contract.

## Triangle in New Brokaw Building

### Five-Year Lease for Eleventh and Twelfth Floors Is Signed—Executive Headquarters Will Be Elaborately Equipped.

THE Triangle Film Corporation has leased for five years the eleventh and twelfth floors of the new Brokaw Building, being erected at Broadway and Forty-second street, New York, according to an announcement issued by W. M. Seligsberg, counsel for Triangle, who recently closed the deal with Brokaw Brothers. It is promised that the new quarters will be ready for occupancy about January first, when the Triangle offices will be moved from their present location in the Longacre Building.

Approximately 14,000 square feet of space will be occupied and the aggregate rental for the five-year term will reach a very large figure. The fact that the building is still under construction has enabled the builder to arrange for perfectly appointed executive headquarters. The several offices and departments will include the quarters of the executive offices, the film exchanges, several projection rooms, fireproof storage for films, an indoor motion picture studio for emergency work, a foreign department for export of films to Europe, Asia and South America, an international publicity department, ample space for a library of 25,000 pictures of players and 100,000 items of literary data, an extensive auditing and finance department and large reception rooms for the use of President Aitken and likewise of directors D. W. Griffith, Thomas H. Ince and Macklyn Sennett whenever they are in town.

One of the conditions of the lease is that there shall be no other film concerns of any sort in the building. With the acquisition of these offices, the Triangle Film Corporation simultaneously becomes one of the most extensive occupiers of office theatrical space in the country. The corporation has rented large branch headquarters in seventeen of the principal cities outside of New York and controls three model theaters—the Knickerbocker in New York, the Studebaker in Chicago, and the Chestnut Street Opera House in Philadelphia. It is constructing new studio plants at Culver City and Edendale, Los Angeles, and it is believed quite likely that another new plant will soon be started on the outskirts of New York.

### EVERETT BUTTERFIELD.

EVERETT BUTTERFIELD, who was especially engaged by the Edison Company to portray the artistic, temperamental Raphael de Valentine in "The Magic Skin," makes his picture debut in that production. He was obtained from the cast of "The Last Laugh" now playing at the 39th Street theater, in which he handles the leading juvenile role.

Everett Butterfield in "The Magic Skin."

Mr. Butterfield is a man of vast stage experience and lays claim to having interpreted more than seven hundred different roles. For six years he headed his own stock company in Washington, D. C., after nearly sixteen years of stock work in Pittsburgh, Milwaukee, Kansas City and Denver. During his career he has supported such stars as Amelia Bingham, Edward Morgan and Louis James.

He is remembered for his work in numerous traveling shows as well, among which are "The Man of the Hour," "Ready Money," "The Misleading Lady" and his present engagement with "The Last Laugh."

Mr. Butterfield is a man of slender physique and peculiar adaptability. His Raphael in "The Magic Skin" has given him an unusual opportunity for the display of those talents which make for tense, dramatic work.

### S. B. Kramer

ONE of the "big boys" in the film industry, S. B. Kramer, who has been manager of the World Film office in Pittsburgh for some time, arrived in town last week to take charge of the Mecca branch of the Universal Film Manufacturing Company. He fills the vacancy left by Manny Goldstein, who has been appointed assistant to General Manager of Exchanges M. H. Hoffman. Those who are familiar with Mr. Kramer's history agree that he is the right man in the right place. He is a real hustler.

S. B. Kramer.

Mr. Kramer started in the film business out west, about seven years ago, with the Nebraska Film Company, which later sold out to the Mutual. He was then made manager of the Omaha and Des Moines offices for the Mutual, afterward being transferred to the Kansas City office. He left the Mutual to join the United and was made manager of the Indianapolis office. The World Film Corporation tempted Mr. Kramer with a handsome offer to take charge of the Pittsburgh office. He has done excellent work in "Smoketown." When Mr. Hoffman made Mr. Goldstein his assistant, the first man that came to his mind was Mr. Kramer. He is bound to "make good" in his new position, and his many friends will be pleased to hear of his advancement.

### POWELL BUYS LARGE ESTATE.

Frank Powell, director of photoplays for the Fox Film Corporation and known throughout the world as the producer of "A Fool There Was," and other noted film successes, has purchased for an unknown amount, the famous Teller Estate on Bradish avenue, Bayside Park, Bayside, Long Island. The estate includes a twelve room house and spacious grounds which are noted for their natural beauty and they will no doubt be utilized by Mr. Powell in many of the feature films he has in course of production. Mr. Powell is remodelling and furnishing the house and under his artistic direction should make his place one of the most noted in Bayside.

### MOTION PICTURES IN THE SCHOOL.

The Hamilton Institute for Girls, one of the largest institutions of its kind in New York City, has installed a Power's motion picture projecting machine and once each week the lessons are impressed by visual instruction. The use of motion pictures is designed to present scenes of history, to interest the pupils so that they will ask questions with the desire to know, to stimulate intellectual curiosity and in short to make the teaching of science and history alive and of vital interest. This school also has the use of all slides prepared by the Department of Visual Instruction of the State Educational Department at Albany, N. Y.

### INCE LIKES BILLIE BURKE'S PLAY.

Having completed her first photoplay at the Ince-Triangle studio in Los Angeles, Billie Burke has returned to New York to begin rehearsals of the new stage play in which she will be managed by her husband, F. Zeigfeld, Jr. Miss Burke's contribution to the Triangle plays is declared by Director Ince to be one of the best dramas he has ever produced. In a story of Scottish locale and atmosphere Miss Burke was supported by William H. Thompson and Jack Standing.

## Gaumont Silences Baseless Rumors

### Makes Official Announcement That All Rialto Star Features and Casino Star Comedies Are Made in America.

BASELESS rumors having gained currency that the motion pictures of the Gaumont Company released on the Mutual program are not made in America, a categorical denial has just been made by that company. Both the Rialto Star Features and the Casino Star Comedies are made by Gaumont either at Flushing, N. Y., or Jacksonville, Fla. They are distributed only by the Mutual Film Corporation. It is to be regretted that competition in the motion picture industry is on such a plane that it is necessary for the Gaumont Company to make denial of a statement so misleading that it can be made only through ignorance or malice.

"The slightest investigation would convince the most casual inquirer of the falsity of such a statement," was the remark of F. G. Bradford, general manager of the Gaumont Company, when the rumor was called to his attention. "Every Gaumont motion picture on the Mutual program is made here in America. The only reason I can conceive for such a statement having been made is that the source which has inspired it fears the competition of the Gaumont pictures. The attack is evidently concerted, since branch agents report having heard it in different parts of the country.

"Just to look at a list of Gaumont releases of Rialto Star Features and Casino Star Comedies is sufficient to convince one at a glance that the all-American program of this company is just what it purports to be. Before me I have a list of stars Gaumont has recently employed in pursuance of its policy of securing a new Broadway favorite as star in each release. The only star even with a foreign name is Fania Marinoff, who was born in Russia. As she made her debut in Denver as a child, it can be seen that all her stage experience has been in this country. She has played in 'The Man on the Box,' 'The Romance of the Underworld,' 'The House Next Door,' and was in the original New York cast of that great play, 'Within the Law.' Surely she is entitled to be called an American star. A look at the cast of her Gaumont production of 'The Unsuspected Isles' shows that she was supported by the members of the American stock company maintained by Gaumont at its Flushing, N. Y., studios.

"Who could be more American than William Roselle or W. C. Fields? Both are Gaumont stars. Fayette Perry comes from Nebraska. So does Alice Dovey. Grace Valentine was born in Ohio. Tempest and Sunshine are Kentucky girls. And yet unscrupulous persons try to convince exhibitors that these Gaumont stars are not in American productions! The cast of each Gaumont release is published in the trade papers.

"Take a few other Gaumont stars whom we are glad to feature: Francine Larrimore, who is in 'The Devil's Darling,' is now playing on Broadway. Her picture has a New York setting. Ivy Troutman secured her first theatrical experience in the west, and has appeared in support of William H. Crane and Marguerite Clark. Later she had the lead in 'A Pair of Sixes.' Cissy Fitzgerald, whom Gaumont stars in 'A Corner in Cats,' is living in her home in the Flatbush section of Brooklyn. She is a well-known Frohman star.

"Rialto Star Features are directed by Richard Garrick and William F. Haddock. Mr. Garrick was for twelve years a director of dramatic companies for Frohman, Liebler & Co., and Henry Miller. He has directed photoplays for Selig, Universal and Eclair. Mr. Haddock secured his early training as a member of the famous Castle Square theater stock company of Boston. After many engagements, he spent four years as assistant to Edward E. Rose. For the past three years he has been president of the Actors' Society of America.

"Casino Star Comedies are directed by Edwin Middleton. He spent twenty-one years in Philadelphia stock and has supported such stars as Mrs. Drew, J. B. Polk, Roland Reed and Adelaide Stanhope. He made the scenario of 'Rip Van Winkle' and directed Thomas Jefferson in the production.

"Having vouched for our directors, it would seem hardly necessary to vouch for the Americanism of such in the Gaumont companies as Henry W. Pemberton, Madge Orlamond, 'Budd' Ross, Flavia Arcaro, Charles W. Travis and Sydney Mason. Yet I am going into the matter so thoroughly, since I wish to disprove once and for all the senseless gossip that Gaumont films are not made in America.

"The trade papers are carrying the announcement of the autumn and winter program of the Gaumont Company. It certainly could not be more American. Three companies will be at work at Jacksonville, Fla., and the Flushing, N. Y., studios will house Gaumont comedy companies even while they are being rearranged and enlarged so that production for the Mutual program may be materially increased. The program is absolutely American in every detail."

## Arthur Hoops Joins George Kleine

AFTER twenty-three years on the dramatic stage, during which time he was starred in many of Charles and Daniel Frohman's greatest successes, Arthur Hoops has joined the ranks of film players.

His initial appearance will be in the title role of "Canavan, the Man Who Had His Way," founded on the Saturday Evening Post story by Rupert Hughes.

Arthur Hoops.

Mr. Hoops made his acquaintance with the footlights twenty-three years ago in Augustus Pitou's "Across the Potomac," one of the most sensational successes of its day. It ran for a long time at Proctor's Twenty-third Street theater and convinced Hoops that the stage was his destined sphere of action.

Arthur Hoops was the original Rupert of Hentzau, in "The Prisoner of Zenda," and his success in this led, naturally, to the leading role in its celebrated sequel, "Rupert of Hentzau." He was for eight years leading man with James K. Hackett, and for another eight years played leads for Charles and Daniel Frohman. This was followed by four years with Nat Goodwin and two years with Sol. Smith Russell. During this experience he played the original "heavy" in "The Crisis."

That famous role, Don Jose, in "Don Caesar de Bazan" was originally given to Arthur Hoops, who did more to make it a household word than any other man on the American stage.

He is remembered for his splendid work as Govain in Mr. Frohman's "Sampson" and in innumerable similar roles which came his way in his twenty-three years of active work in the American theater.

Mr. Hoops has taken up picture work with the same determination and enthusiasm that won him so much renown on the stage. He brings to it many accomplishments of an athletic nature, among which is the art of fencing. In the handling of the foils he has never met his master.

## JACKIE SAUNDERS IN PATHE GOLD ROOSTER PLAY.

Jackie Saunders, who stars in the forthcoming Pathe Gold Rooster Play "The Shrine of Happiness," was an artist's model before getting into pictures. She appeared on many magazine covers done by such famous artists as Harrison Fisher, Howard Chandler Christy and Clarence Underwood. As these artists are famed for their pictures of beautiful women it may be readily seen that Miss Saunders possesses an uncommon amount of good looks. As a matter of fact it was due to a suggestion of Mr. Underwood that she first thought of her photographic possibilities. She referred the matter to the other two artists, and finding they were of the same mind with Mr. Underwood she determined to get a picture engagement.

She got one by going to a big motion picture concern and bluffing her way through, telling them she had had picture experience. Her first scene was in front of Grace Church, New York, with a mob of curious onlookers taking it all in. She nearly died from fright and went through her part in a maze but the picture came out perfect.

Miss Saunders has been with Balboa for over a year and her present contract has three years still to run—sure proof that the Balboa people like her work, and that there is a demand for pictures in which she is featured. "The Shrine of Happiness" has been paid the compliment of being sent to France to be colored, being the first five reel American production to be so treated. Truly the magazine cover girl has made good in pictures.

## Morosco Makes Another Big Catch

### Progressive West Coast Producer Secures Constance Collier For Screen—To Appear in Specially Written Subject.

OLIVER MOROSCO, who was responsible for the appearance in motion pictures of such stage stars as Fritzi Scheff, Blanche Ring, Cyril Maude, Lenore Ulrich, Charlotte Greenwood, Sydney Grant and others of equal fame, announces as his latest capture for the screen Constance Collier, internationally known as a dramatic artist of rare talent.

Constance Collier.

Constance Collier is one of the most important acquisitions for the films that Oliver Morosco has yet made, and that the progressive manager has been fortunate in securing this star for the screen will readily be appreciated by any one who has seen her behind the footlights. A dashing beauty of the dark type with jet black hair and eyelashes and with eyes of dark brown, Miss Collier presents a splendid screen type, and her wonderful power of emotional expression which has made her famous on both sides of the globe makes her a fine subject for the camera in the way of effective register.

Despite the fact that she is still young in years, Miss Collier has had an extensive stage career. Of English birth, she made her first public appearance in "The Silver King," with Wilson Barrett's company, at the Theater Royal, Hull. After appearing in a number of other successful productions she later rejoined Wilson Barrett, appearing with him in "The Sign of the Cross" as Ancaria. A series of notable engagements followed, after which Miss Collier was engaged to make her American debut at the Garrick theater, New York, where she appeared as Anne-Marie in "Samson" with William Gillette. Her success in this country was instantaneous.

The vehicle with which Miss Collier will make her motion picture debut is "Tongues of Men," a stage play specially written for her by Edward Childs Carpenter, author of many prominent stage and screen successes, including "Captain Courtesy."

### WANTED, SCRIPTS AND AN EDITOR.

"While we have secured a number of remarkable scenarios," said Maurice Tourneur, vice-president and general manager of the new Paragon Film, Inc., "we are very much in the market for more. We do not want any more adaptations of books or plays. We want original stories of striking individuality for five-reel photodramas, written especially for the screen, and we are willing to pay good prices for them. I could use three big, original stories at once. Then I need a very capable scenario editor to whip them into practical production shape. Of course, I can do this work myself, as I have done in the past, but my duties will be so many with the new company that I will have no time for this. It is enough to keep one man very busy."

### CHANGES AT EDISON STUDIO.

Along with the changes in personnel, the Edison studio itself is being considerably altered to make room for the new organization, which is now headed by L. W. McChesney, formerly stationed at Orange, N. J. New offices are being built in where formerly stood dressing rooms, the idea being to centralize each department's work for greater efficiency. Mr. McChesney has transferred several of his office staff at Orange to the studio. R. H. Webber, who was formerly an aid to Mr. McChesney at the Orange headquarters, now occupies the position formerly held by Miss Bannon. John Gill is also now stationed in the Bedford Park studio, which promises to become the headquarters for the Edison motion picture division.

## Newspictures for Paramount

### Will be a Weekly Symposium of Pictured Happenings of Note.

"PARAMOUNT Newspictures" is the name of the celluloid newspaper which will "make its initial appearance on the Paramount program November 8. Sponsored by the Paramount Pictures Corporation and carrying with them the prestige which that statement implies, they will be booked through Paramount Exchanges in the best theatres throughout the country which realize the value of the slogan "See What You Read."

Every week one thousand feet of film taken by experts with a new idea in mind will tell a vast public what is going on in the world in a way best calculated to arrest their attention and hold it.

This Paramount Weekly, according to the plans and specifications of the Paramount Corporation and Walter E. Greene, who is in immediate charge of the venture, will contain many unique features.

Some of the features about which more detailed information will be made public later have never before been seen on the screen. The subjects will be culled from the best the world affords.

### GOLDBURG FORMS NEW COMPANY.

Representing a group of capitalists, John L. Dudley, actively associated with various large corporations in New York, together with Jesse J. Goldburg, formerly secretary and general manager of the Life Photo Film Corporation, have organized for the purpose of producing feature photo plays.

The first release of the combination is in active preparation and will be completed within the course of the next four weeks. The organization, when completed, will release one picture a week. Directors and a general staff will engage in active production work immediately upon the completion of the first picture.

George DeCarlton, who has directed some of the most successful photo plays released, and up to a month past was associated with one of the largest picture concerns in the country, has been engaged as assistant to the general manager and supervisor of production. Joseph Smiley, for the past three years leading director with Lubin, has been engaged as director for the initial production. The cast, which was selected after a weeding out process of three weeks, among others, includes Percy Standing, Miss Lucy Cotton and Jack Hopkins.

The temporary quarters of the organization, pending incorporation, are at 126 West 46th street, New York City. The entire cast has left for Jacksonville, Fla., for the exterior scenes of its initial production.

### CISSIE FITZGERALD IN KLEINE COMEDY COMPANY.

Cissie Fitzgerald, easily one of the best known comediennes the American theater has known, is the latest recruit of a small army of fun-makers now engaged in the laugh-making business at the Kleine studios.

The film industry has seen no more ambitious undertaking than this; the aggregation of a list of stage comedians whose names are almost household words in this country. The company is headed by Bickel and Watson, the invariable laughing hit of all vaudeville programs of which they have been a part, and the two artists who did so much to add to the gayety of nations in the early Ziegfeld "Follies" Shows. In addition to Cissie Fitzgerald they are supported by Crimmons and Gore, long known to the American public; Snitz Edwards, one hundred-pound star of the "Queen of the Moulin Rouge" and "The Silver Slipper," Maxfield Moree and Florence Morrison, whose amplitude (three hundred pounds) acts as an excellent foil for the diminutive Edwards.

Cissie Fitzgerald needs no introduction. Her name is synonymous with the phrase "the girl with the naughty wink" which she popularized.

### LIKES WORLD EDITORIALS.

O. A. Brady, a traveler for the Pathe Exchange, is trying to impress the exhibitors with the value of the editorial department of The Moving Picture World. He says that these departments, especially the two or three pages in the front of the magazine, create material which is vitally important to the exhibitor, and should be read and studied. He has been carrying here and there the clipping of the pages bearing the editorial "Cause and Effect," and urging the moving picture men to read it. He backs up the ideas expressed there with further statements all his own.

# Anita King Reaches New York

**Paramount Girl, After Covering 5,321 Miles in Lonely Automobile Ride from San Francisco, Gets Hearty Greeting.**

AFTER a trip of 5,321 miles, which contained many hardships, Anita King, "the Paramount Girl," reached New York on the morning of October 18. She had left the big Imperial theater, on Market street, in San Francisco, with a send-off to be remembered, at 10.30 o'clock in the evening of September 1. She arrived at the One Hundred and Thirtieth street ferry at 10 o'clock and was greeted with the salute of the horns of 150 machines. Her tour through the city streets, escorted by a four-horse tallyho and ten machines, was a continual ovation. Every policeman on Fifth avenue recognized the plucky young woman and saluted her. While the clock on Miss King's tag-covered automobile registered 5,321 miles as her car pulled in in front of the City Hall this took no account of the 500 miles she had covered between Los Angeles and San Francisco just prior to her start.

Anita King.

Miss King was the guest of honor at a luncheon at the Knickerbocker Hotel in the afternoon. Present were the heads of the Paramount and Lasky companies, as well as many automobile men. The comely Lasky player showed no physical evidence of the strain under which she had lived for nearly two months. At the close of the luncheon Miss King was called on for a talk. With a trace of a tremor in her voice, the natural result of the reaction of the successful completion of her wonderful drive, the player told incidents of her journey. It was a simple tale, and dramatic by reason of its simplicity and its modesty. The speaker seemed under the impression she had had smooth sailing, but to the men listening to her story of battles with bad roads, with mud and rain and cold, with deserts and mountains, and even with the Lincoln Highway there was no question as to her achievement.

In beginning Miss King said she was very happy to be in New York—and she looked it. She said she had in the course of her trip met some hard-looking characters, but that she had been the recipient of nothing but courtesy at the hand of every one. She told an incident of a ride down the mountain into Reno. She spoke of the glories of the view in the hills of a late afternoon and of her meeting with a man of ominous aspect. He had asked her where she was going and she replied down the mountain.

"Wherever you go take me with you," suggested the stranger.

"That I can't do," was the answer. "I have got to go alone or I'll lose my job."

When the stranger learned she was traveling to Reno he told her there were eighteen miles yet to go and that in the intervening forty-two snowsheds she would encounter many tramps. "Have you no friend?" he inquired.

"I showed him my gun," said Miss King. "'That is the only friend I have,' I told him.

"'Say, girlie, you have lots of friends, but you don't know it. Gee, but it must be hard for a girl to be hungry,' he replied.

"I gave him a flag and a drink of whiskey from a bottle that had been given me on the start for use in an emergency and suggested that he take the freight down to Reno and call at the theater that night where I was to appear. That same evening just as I was entering Dale Hurst's Grand theater the same man handed me a bouquet. You know, what was most pathetic of all it was just such a combination as a schoolboy would give to a girl. There were flowers of the mountains, one of each kind and one of each color. It was one of the happiest incidents of the trip."

Miss King told of her anxiety in getting across one of the deserts without being lost and naturally doing just that thing. "In one direction there were as far as the eye could see little piles of sagebrush. To the side there were rows of great big rocks. The car got stalled and from 9.30 in the morning to 7 at night, I worked to get free. I took my shovel and dug; I got down into the mire and worked with my hands to clear the wheels. I piled in sagebrush and finally got started. I had not gone fifty feet before I was in another mud hole. It looked like my first night on the desert alone. The heat of the sun had been fierce; my hands were torn and my arms ached. I guess I may have been hysterical. I took a piece of paper and wrote a note to the effect that the Paramount Girl was having trouble and with my gun walked back two and a half miles to a cross path and put the note conspicuously on a rock.

"When I got back to the machine there stood a great coyote with a wonderful bushy tail. He just stood there looking at me. I spoke to him as I often speak to animals—I guess I had been talking to myself all day, 'Well, don't you see I am having trouble enough; now what do you want?' There was only one thing to do and I shot and killed him. Then I either fainted or went to sleep. The report of the gun had been heard. Some men investigated and found me. They built a sagebrush fire and helped me out. For three days and nights I drove without stopping. I did not have my clothes off for four days and three nights.

"I encountered one stretch of rain that continued for twenty-seven days. In Evanston, Wyoming, I was halted. I was told if necessary I would be restrained by force—that the roads were impassable. I got away, however, the next morning—and in ten and a half hours made twenty-one miles. It was mud, mud, mud. While some of you gentlemen may be sorry to hear it I must tell you the Lincoln Highway is in terrible condition.

"My receptions all along the line have been wonderful. Every one has been very kind to me. I want to tell you I am very proud to be the Paramount Girl and I have been very anxious to show what she could do."

Samuel Goldfish, executive head of the Lasky company, was the next speaker. "Miss King is a member of the Lasky stock company at Los Angeles," he said. "We have received over thirty-five hundred telegrams from exhibitors and others saying they wanted to see Miss King starred in a picture. Now just as soon as Miss King returns to the studio she will be starred in a production which will be called 'The Paramount Girl.' Some of her receptions in the cities she has visited en route from San Francisco to New York will serve as backgrounds. We are proud of Miss King."

Some of the automobile men asked questions of the player as to tire troubles. Miss King said that in one tire there was nothing but Los Angeles air and that in another tire the air from the picture city had lasted until within seven miles of New York. She said she had been very fortunate with her tires, although she had been prepared for trouble. There had been no blowouts and only two punctures.

In the course of her trip Miss King has visited nearly 100 Paramount theaters. President Hodkinson of the Paramount company said the traveler would visit the Paramount theaters in the metropolitan district before returning to the Pacific Coast. She appeared at the Broadway theater on Tuesday night. In her talks in the theaters she had spread the gospel of clean pictures and had made it a point to insist that it was for these that the Paramount stood.

## EDISON COMPANY IN DETROIT.

Fred Abbott, director of commercial films, Edison, is in Detroit, with a party of Edison players working on a sociological film for the Ford Motor Company. The picture is to be educational in that it will show how the Ford organization takes the raw ignorant foreigner and, through their settlement and allied institutions, makes him over into a highly desirable citizen. The film, written by Director Abbott, will be in two reels. The players are Gladys Leslie, William Fables, Charles McGee, William Casey, Jean Dumar, Arnold Friscoe, and John Beauman, cameraman. The Edison company also makes weekly a short length of film on current events which the Ford Company distributes free to the exhibitor through the organizations branch offices.

## R. A. BABBITT, WASHINGTON, D. C., MANAGER.

R. A. Babbitt, manager of the Washington theater and Park, Washington, D. C., was a caller at the Moving Picture World office last week. He reports good business among exhibitors at the nation's capital and expressed the belief that the feature picture was the great saver of the motion picture exhibitor at this time.

# Modern Theater Construction*

## Heating and Ventilating.

By Edward Barnard Kinsila.

THESE two subjects are so intimately related and so interdependent, one upon the other, that it is difficult to separate them. We shall treat them separately.

Heat is not a substance. It is a condition. All matter is wholly composed of molecules. These molecules are restless beings and are constantly on the move. Heat is the motion set up among these molecules. If the motion be slow the resultant condition is cold, and as the vibration increases rapid warmth ensues.

The demand for artificial heat depends largely upon climatic conditions and the customs of the people. In Europe 59° Fahrenheit is considered comfortable, in America the practice is to maintain about 70°.

The natural tendency of heat is to pass away from the heated body with equal energy in all directions. Heat may be transmitted by radiation, conduction or convection. Radiation is the free passage of heat from a heated body. When the transmission of heat through any certain substance requires a measurable length of time it is called "conduction." If there be any difference in the condition of the various layers of a body in weight, electric tension or chemical condition, heat will move about until all the particles have acquired the same condition. The minute motion of each particle is known as "convection," and the mass movement is termed "circulation." Therefore the primary difference between the three methods is the degree of rapidity. Radiated heat is instantaneous, but its effect is to intensely heat a person on the side towards the source of heat, while convected heat warms the air uniformly.

All known materials more or less retard the transmission of heat. The intensity of the heat transmitted is inversely proportional to the square of the distance from its source. Thus the heat that is received upon a surface one foot square at a distance of five feet if distributed to cover a space of twice that width and height, having four times the area at a distance of ten feet, and heat spread over four times as much surface can have only one-fourth the intensity. Heat may be reflected, dispersed or concentrated by means of mirrors or lenses in the same manner as light. The best reflector of heat is silver leaf.

Nearly all bodies expand when heated; only a few contract. Air, gas and water expand to a considerable degree. The reason of this expansion is that the tiny molecules of a body when heated begin to move more rapidly and in longer paths, and therefore require more room. The more the body is heated the farther apart the molecules are driven, thus increasing their volume.

### Methods of Heating.

The methods of heating now in vogue may be divided into two classes, direct radiation and indirect radiation.

The general requirements of a heating and ventilating plant for a theater are:

(1) Uniform distribution of heat.

(2) A thorough diffusion of fresh air throughout the zone in which persons breathe.

(3) A prompt removal of all foul air.

(4) Preventing waste of heat by premature escape.

(5) A means of avoiding perceptible currents or drafts of either warm or cold air.

### Heating Apparatus.

There are several means of producing heat: by hot air, steam or hot water. Heating by hot air requires a special furnace, is difficult to regulate, and not sufficiently reliable for theaters. Heating by hot water, while it costs more to install because of the increased amount of fittings, is a trifle cheaper to operate, but hot water heating is also not suitable for theaters, aside from its liability to freeze in cold weather.

The following table of the relative cost of each system may aid us in our process of elimination.

| | Hot Air | Steam | Hot Water |
|---|---|---|---|
| Relative cost of apparatus | 9 | 13 | 15 |
| Relative cost of operation for 5 yrs. | 29¾ | 29 | 27 |

It would thus seem that steam is the best system to meet the requirements enumerated above. Its principal advantage is its ability to heat uniformly regardless of wind action. It is also comparatively immune from freezing.

Of steam heating there are two methods, gravity or low pressure, and non-gravity or high pressure.

The gravity method is subdivided into four forms, direct radiation, indirect radiation, direct-indirect radiation and the Paul system.

The non-gravity method is subdivided into three forms, gravity circulation with return trap or pump, the Webster system, and the hot blast system.

For simple heating direct radiation is instantaneous and cheapest. It also lends itself to combination with other systems by means which we shall consider later.

### Amount of Heat Required.

Our first duty will be to ascertain the amount of heat required to heat the building.

To find the square feet of direct radiation required divide the cubic contents of the room by the following factors:

| | Divide by |
|---|---|
| Dressing rooms, one side exposed | 40 to 50 |
| Dressing rooms, two sides exposed | 30 to 40 |
| Auditorium | 60 to 100 |

If there be windows, openings or other exposures employ the lower divisor.

The heat should be considerably lessened or turned off in all auditoriums after the audience is seated, except where mechanical provision be made for exhausting heated foul air.

### Production of Heat.

Steam heating plants are divided into three distinct parts; the boiler or steam generator, the radiators and the supply and return pipes connecting the two.

There are many varieties of three distinct types of boilers, the horizontal tubular boiler, the fire box boiler and the cast iron sectional boiler.

Horizontal tubular boilers are largely used for factories and power plants. The best for a large or medium-sized theater is the firebox boiler. It is the cheapest and requires no brick setting. For small houses the cheaper cast-iron sectional boiler answers best.

For setting the boiler see the diagram showing the ventilation of the theater. The following table made by the Atlas Engineering Works, Indianapolis, Ind., may aid in the selection of the size boiler required:

**Proportions of Horizontal Tubular Boilers.**

| SHELL | | | THICKNESS | | TUBES | | | | |
|---|---|---|---|---|---|---|---|---|---|
| Nom. Rated H.P. | Diam. Inc. | Length Feet | Shell Inc. | Heads Inc. | No. | Diam. Inc. | Length Feet | Heat. Surf. Sq. Ft. | Grate Surf. Sq. Ft. |
| 15 | 36 | 8 | ¼ | ⅜ | 26 | 3 | 8 | 214 | 5.8 |
| 20 | 36 | 10 | ¼ | ⅜ | 26 | 3 | 10 | 266 | 8.3 |
| 25 | 36 | 12 | ¼ | ⅜ | 26 | 3 | 12 | 318 | 9.5 |
| 30 | 40 | 12 | ¼ | ⅜ | 34 | 3 | 12 | 404 | .12 |
| 35 | 42 | 12 | ¼ | 7-16 | 40 | 3 | 12 | 464 | 12.8 |
| 40 | 46 | 12 | 9-32 | 7-16 | 42 | 3 | 12 | 491 | 14.6 |
| 45 | 48 | 12 | 9-32 | 7-16 | 48 | 3 | 12 | 551 | 15.3 |
| 50 | 48 | 14 | 5-16 | 7-16 | 40 | 3½ | 14 | 630 | 16. |
| 55 | 52 | 14 | 5-16 | ½ | 44 | 3½ | 14 | 693 | 16.7 |
| 60 | 54 | 14 | 5-16 | ½ | 46 | 3½ | 14 | 721 | 18 |
| 70 | 54 | 16 | 5-16 | ½ | 40 | 4 | 16 | 817 | 20.8 |
| 75 | 60 | 14 | 11-32 | ½ | 62 | 3½ | 14 | 940 | 21.5 |
| 85 | 60 | 16 | 11-32 | ½ | 52 | 4 | 16 | 1045 | 22.2 |
| 100 | 66 | 16 | ⅜ | ½ | 64 | 4 | 16 | 1265 | 25. |
| 125 | 72 | 16 | 7-16 | ½ | 82 | 4 | 16 | 1578 | 29.5 |
| 150 | 72 | 18 | 7-16 | ½ | 82 | 4 | 18 | 1775 | 36.5 |

Size and location of boiler pit and other minor details may be left to the discretion of the heating contractor.

### The Chimney.

A necessary adjunct to the boiler will be the chimney, required for two purposes; to produce the draught necessary for the proper combustion of fuel, and to furnish a means of discharging the noxious products of combustion sufficiently high in the air.

To produce an effective draught requires size and height of chimney. A round chimney is better than square, and a straight flue better than tapering.

Most chimneys are built of brick and lined with special chimney flues. In constructing a chimney of four feet in diameter or more it is cheaper and better to build circular with a straight batter on the outside. Chimneys of any height are not built up of uniform height from top to bottom, nor with a uniformly varying thickness of wall. Instead, the wall, heaviest at the base, is reduced by a series of steps.

---

*Copyright, 1915, by the Chalmers Publishing Co.

Large chimneys are built with an outer stack and an inner stack or core, independent of the outer stack. Many engineers only extend the inside core to a height of forty or fifty feet.

The flue should be ample in size and carried from a point three or four feet below the boiler smoke pipe entrance, and be provided with a clean-out door at the base for the removal of dust and soot.

The size of flue required may be calculated from the following table:

| Total contents of building in cu. ft. | Aver. of Direct radiation in sq. ft. | Size of flues in sq. ft. | Diam. of round flues | Brick flues (inside) |
|---|---|---|---|---|
| 10,000 to 20,000 | 200 to 400 | 8½ x 8½ | 8 | 8 x 8 |
| 25,000 to 50,000 | 450 to 900 | 8½ x 13 | 10 | 8 x 12 |
| 60,000 to 100,000 | 1,000 to 1,600 | 13 x 13 | 12 | 12 x 12 |
| 100,000 to 150,000 | 1,600 to 3,000 | 18 x 18 | 16 | 16 x 16 |

### Fuel.

The value of fuel is the number of heat units that its combustion generates. Hydrogen and petroleum, with blast, produce 19.90 heat units with a theoretical supply of air at 60° and gas at 320°.

Anthracite coal, when not freely mixed ash produces 14.70; semi-bituminous coal, 13.70; and soft coal, 12 to 13. Slack, the screenings from coal, when properly mixed with anthracite or bituminous coal, and burned by means of a grate blower adapted to it, is nearly equal in value of combustion, to regular coal, but its percentage of refuse is greater.

It may be safely assumed that the temperature of the fire is nearly the same for all kinds of combustibles under like conditions.

### Direct Steam Heating.

We shall first deal with steam by direct radiation with a two pipe gravity system. In this system steam flows from the boiler through risers, and is conveyed to the radiators through suitable branches. These branches are to convey steam from the boiler to the radiator, and are nearly horizontal, except where the radiator is a considerable distance from the riser, when it is so inclined that the condensation water within it will flow toward the radiator, at which point it is connected by a small relief pipe to the return pipe to prevent the water from entering the radiator. The smaller branch is the return pipe, through which all condensation water is returned to the boiler, and is so inclined that all water will flow by gravity to the boiler to be again converted into steam.

A single pipe system utilizing one pipe for steam and return may be cheaper to install, but it has the disadvantage of liability to sudden stoppage because of steam and water flowing through the same pipe in opposite directions.

Widely advertised exhaust and vacuum systems embody the utilization of waste steam, and are rather expensive as they entail the necessity of installing patented apparatus for their purpose.

The gravity system described above will require pipe-coils, radiators with piping and connections for the steam mains and returns. Where piping is employed genuine wrought iron pipe is the best, Byers or Reading wrought iron pipe being the standard. There are scores of good connections, still valveless connections are to be recommended.

Most radiators are made of cast-iron. The double column radiators offer the most exposed heating surface. A light pressed steel radiator at about the same cost as cast-iron radiators, with a smooth surface and more heating space between the columns, offering greater heating surface between the coils and permitting them to be more easily cleaned, has recently met with sudden success on the market. Because of their light weight the pressed steel radiators may be readily fastened to the walls and decorated in a sightly manner.

### Natural Ventilation.

Perfect ventilation consists in supplying an adequate amount of fresh air warmed or cooled to a comfortable temperature in such a manner that the circulation shall be constant and thorough in all parts of the room without the creation of draughts. The primary object is the removal of vitiated air. This may be done by natural or mechanical means.

Even in the case of heating by direct radiation described above, where no air is purposely supplied for ventilation, there will be a change of air in the room practically equal to one to three changes in the cubic contents per hour. The amount required for a theater is from 1,500 to 2,000 cu. ft. per person per hour.

Theater buildings containing one large audience room may be fairly well ventilated by using a heavy galvanized iron smoke flue set in the center of a large brick chimney, as indicated on the large diagram, utilizing the space around the flue for ventilation. The heat that escapes from the flue will cause a good draught, and without additional cost.

### Plenum System.

The establishment of a separate plenum chamber whenever convenient, either at the top of the auditoriums or in the basement underneath as shown on the special diagram, where air may be properly heated, cooled or conditioned, before it is introduced into the auditorium, is decidedly the best arrangement for theaters. It is doubtful if there is a theater in this country employing this highly essential modern system. This entails a modification of the direct radiation system, and a combination with other systems, all of which provide heating and ventilation simultaneously. It also permits the air in summer time to be washed free of dust, dried or moistened, before being cooled and blown into the auditorium by cheaply contrived devices designed for that purpose.

In such a system the air for warming or cooling is drawn from the outer air through a fresh air inlet, composed of a heavy wire netting with louvres or shutters that may be closed with a damper, proportional in size to that of the fan and the capacity of the theater, through a dry screen air

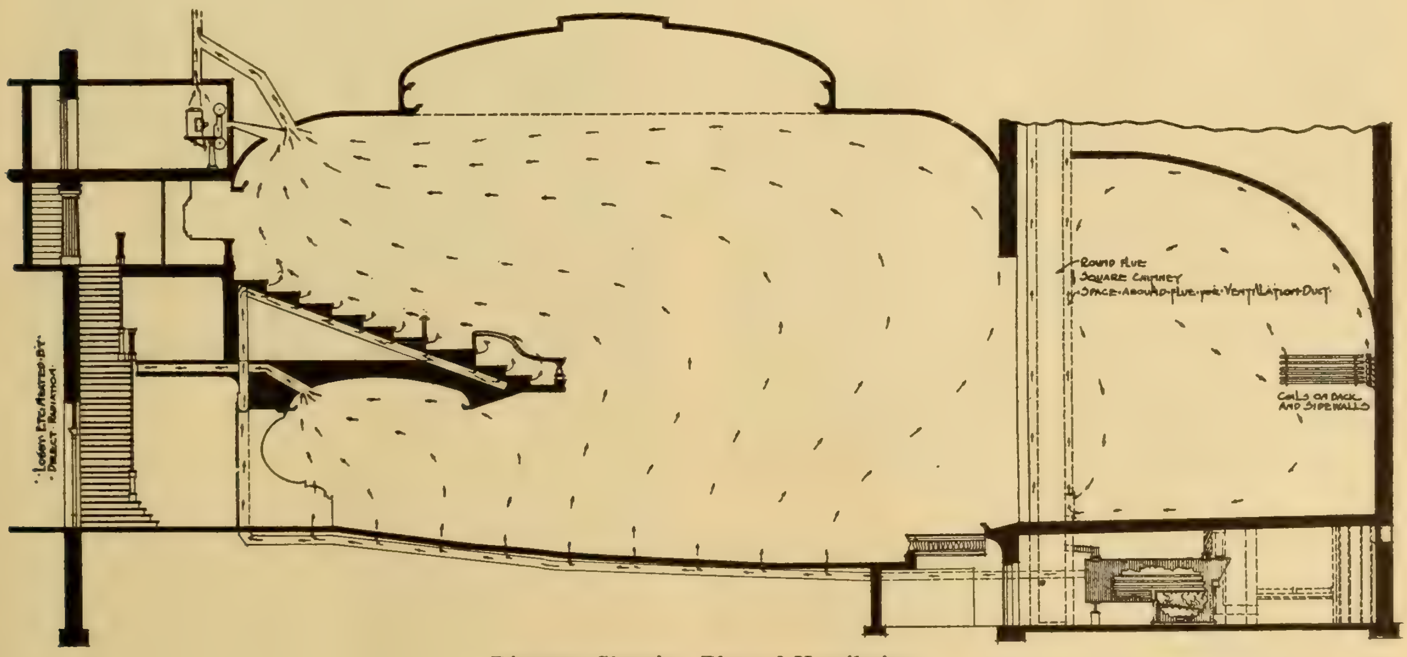
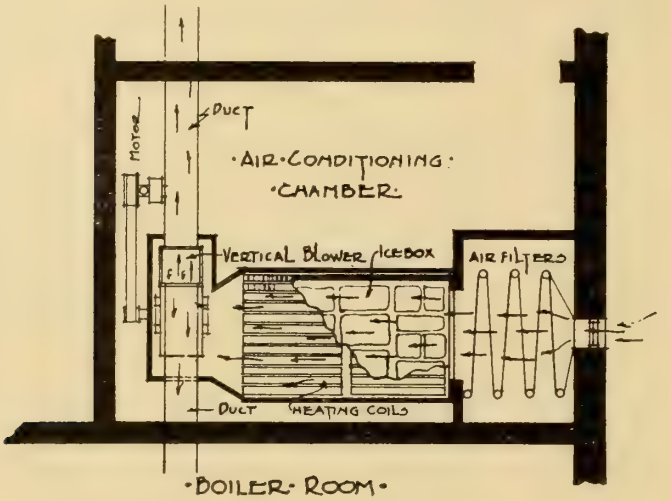

Lobby Etc. Heated by Direct Radiation
Round flue
Square chimney
Space around flue for Ventilation Duct
Coils on back and sidewalls

Diagram Showing Plan of Ventilating.

filter, and over specially designed radiators, or heating coils, or an ordinary icebox, to a large blower, where it is forced by a paddle wheel fan into galvanized iron ducts that lead to the auditorium.

**Air Filter.**

The air filter to arrest smoke and dust is made by placing two lines of circular wood uprights, spaced one foot apart, and the lines three feet apart as indicated on the diagram. Secure these uprights to the floor and ceiling, and fasten to them continuous stretched chicken wire netting having a two-inch mesh, its purpose being to support other screens made of cheese cloth, so as to filter all matter escaping through the outer screen of the inlet.



Filter Diagram.

Make the cloth filters in the form of continuous wide cheese cloth strips, and tack them to the round posts over the permanent wire netting, so that they will lay tightly against the wire netting. The total area of filtering space thus exposed should be eight or ten times the sectional area of the inlet. The cloth filter sheets must be removed at intervals for cleansing and be thoroughly dried before being replaced.

When the air is filtered, it is passed over a home-made zinc-lined icebox filled with cakes of ice, or in the winter by a damper arrangement over the radiators or heating coils. A heater coil is usually made up of sections so that steam may be admitted to, or shut off from, any section independently of the others, the temperature being regulated in this manner. Sometimes a pass-by damper is attached, so that part of the air will pass through the heater and part around or over it, in order to regulate the proportions of cold and heated air, and thus give the desired temperature.

If the air is to be humidified, have the heating contractor attach a long shallow open cast-iron dish or receptacle on top of a heater pipe, filled with water, which will moisten the air by evaporation.

After the air is properly conditioned, it is blown by the paddlewheel fan through galvanized iron ducts into the auditorium. The air enters the auditorium through tiny outlets, as shown on the diagram and circulates toward the stage, where it encounters the cooler air supplied for the stage by direct radiation, then curves upwards, as indicated by the small arrows, and escapes through the outlets. The air pockets formed underneath the balconies are relieved by small outlets placed there for that purpose.

Care should be taken with this system to keep the temperature of the air upon the stage below that of the heated air introduced into the auditorium, so as to form a cooler air blanket upon the stage to prevent the mixture of heated air on the stage and in the auditorium. To secure perfect ventilation, the air of the auditorium must curve back from the stage and escape by its own outlets, as indicated on the diagram. A liberal distribution of mushroom floor vents will prevent appreciable drafts on the main floor, while vents in the balcony risers will effect the same purpose in that section.

---

## PALLAS PICTURES SECURE WILLIAM D. TAYLOR.

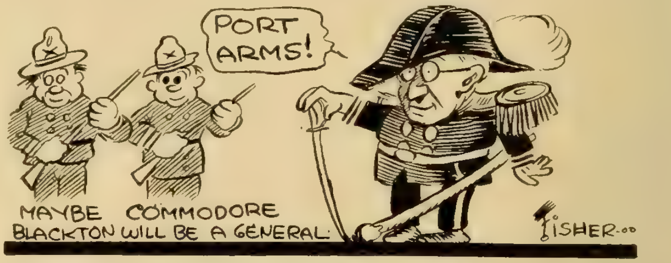
William D. Taylor, whose "Captain Alvarez" was one of the biggest film hits ever scored on Broadway, and who before that filled important engagements with Charles Hawtrey, Fanny Davenport, Sol Smith Russell, Katherine Kidder and other important producers and productions, has been engaged as a director by Pallas Pictures.

---

# Real Stories From Reel Studios

By Thornton Fisher.

IF HENRY FORD who has given ten million little iron men for peace at any price should take a day off and see Commodore Blackton's "The Battle Cry of Peace" he might come away impressed if not convinced that the Commodore has put up a dramatically strong argument for preparedness. We predict that "The Battle Cry of Peace" will have more influence than H. F.'s millions.

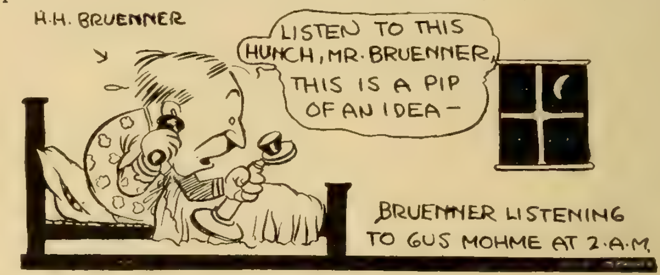


MAYBE COMMODORE BLACKTON WILL BE A GENERAL.

Commodore Blackton is also interested in the movement for a citizen's military camp at Ft. Hamilton where civilians will receive military instruction. He intends to boost the movement through the medium of the screen by inviting young men to become recruits. Maybe the Commodore will relinquish the navy and become a colonel or general or something.

---

H. H. Bruenner of Biograph has not been getting his proper sleep lately. Every time Gus Mohme, Biograph's advertising man gets an idea he calls Bruenner up on the phone. The trouble is that Gus usually gets a brilliant hunch every night or morning somewhere between 1 and 3 A. M. and has to spill it to his chief. Well H. H. can go to the North Pole some day when the nights are six months long and where there are no telephone connections and recuperate some day.


H.H. BRUENNER
LISTEN TO THIS HUNCH, MR. BRUENNER, THIS IS A PIP OF AN IDEA—

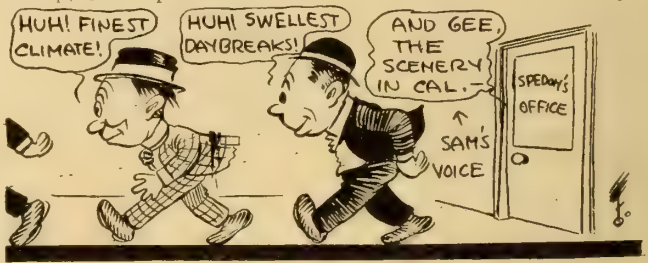
BRUENNER LISTENING TO GUS MOHME AT 2 A.M.

---

Incidentally Mr. Bruenner is keen for fishing. He told me the other day that he caught a whale—of a fish while he was away. It was this long he said—anyway it was this long—honest.

---

Yep, Sam Spedon's back from California. Samuel says he —oh, well go down and ask him and he'll tell you all about the trip, Sam will, and won't leave out a single detail.


HUH! FINEST CLIMATE!
HUH! SWELLEST DAYBREAKS!
AND GEE, THE SCENERY IN CAL.—
SAM'S VOICE
SPEDON'S OFFICE

---

Julian Solomon of Bosworth, Inc., certainly is a man of fashion independence. Julian is going to wear his straw hat and sport shirt through the winter, he says. It will be difficult for him to prove to the big officer at Forty-second and Broadway that it's something besides independence.

Albert Payson Terhune, one of the most prolific of present day fiction writers, has become affected with writer's cramp signing releases of the dramatic rights of his stories—for money. "Terry" gets up in the morning and as an appetizer writes a story before breakfast and two or three four-thousand word stories after dinner. Before retiring he reads several good books and a couple of magazines, fiddles around a while and then goes to sleep. "Terry" will soon have as fine a library of bank books as any collector in the country.

# Chicago News Letter

By JAS. S. McQUADE.

## NEW STRAND THEATRE OPENS IN CHICAGO.

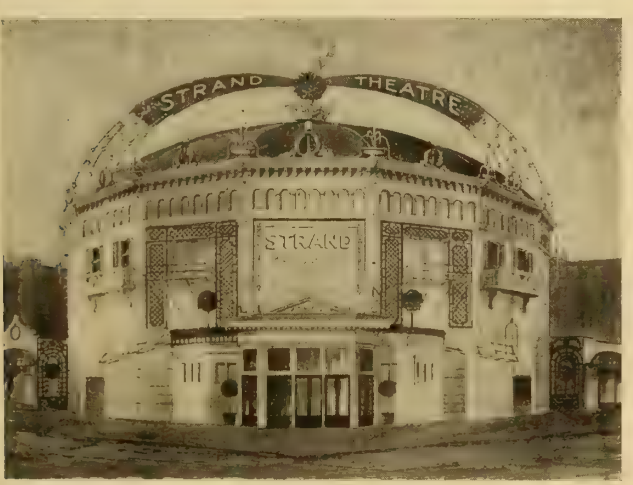
### Quaint Old Globe Theater Transformed Into a Most Modern Moving Picture Theatre.

FRIDAY night, Oct. 15th, witnessed the dedication of the New Strand theater, at Wabash Ave. and Seventh St., with a fine exhibition of Lasky's "Carmen," with Geraldine Farrar. It proved to be one of the most auspicious and significant "openings" Chicago has yet seen. It means that Chicago's "down-town" has at last a playhouse permanently devoted to moving pictures, which is in every way worthy of being classed in the first rank of theaters in quality of entertainment and general policy of management.

The history of the Strand Theater Co. dates back about six months. It was organized in April, the officers being E. C. Divine, president; Joseph S. Inderreiden, vice-president; A. J. Pardridge, treasurer, and E. Q. Cordner, secretary. Orchestra Hall, on Michigan Ave., was leased by this combine for a short time, where they gave their first showing of their own conception of the proper presentation of moving pictures, early last May.

From the beginning their aim was to furnish the public with the best pictures, provide the best music obtainable, and offer a diversified program which would have a general appeal. And from the beginning they have been successful. Faithfully adhering to their motto—"Built up to a standard, not down to a price"—they have created a large following of Chicago's picture-theatre-goers, who will, no doubt, find their way to the new home of the Strand, although it is somewhat out of the beaten path.

Many will remember the quaint old Globe theater that has stood since the early 90's at Wabash avenue and Seventh street (then Hubbard court). After an interesting career of everything imaginable in the amusement world, it is now the new home of the Strand theater; but those who remember it from the early days, would find it difficult to recognize it now. Aside from the wells and foundation, it has been completely transformed. Practically an entire new playhouse may be seen.

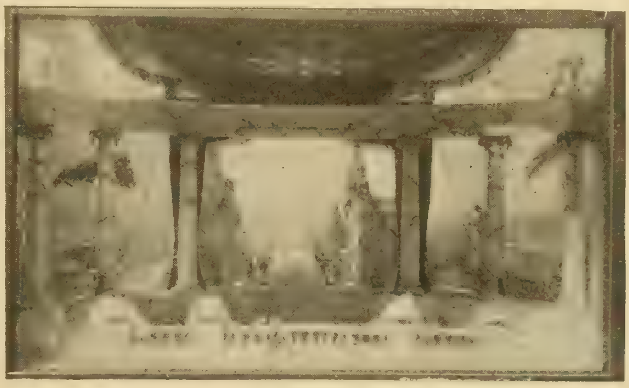


Strand Theater, Chicago.

Every square foot of flooring is new, every row of seats bears the Strand monogram in its iron structure, a new steel curtain, a new stage and a new stage setting which alone cost several thousand dollars, a new system of indirect lighting, a new ventilating plant. All these things have been installed. Even the exterior of the building has been freshened by the painters' brush, and at night spectacular illuminations play above the entrance. Over the roof sweeps a cornet of lights; interwoven is the name, "Strand Theater," in huge letters. The accompanying photograph gives an idea of the outside appearance.

The interior decorating of the house is the accomplishment of artists of New York and Chicago, and represents an expenditure of about $75,000. The stage setting—a "Roman Garden"—is by the Lee Lash studios, of New York.

The opening program, in addition to "Carmen," consisted of solos by Burton Thatcher and Naomi Nazor, a Pathe scenic, the regular Strand Topics of the Day, and a single reel comedy, with the accompaniment of the famous Strand Symphony Orchestra under the direction of Arthur Dunham. Although the initial New Strand performance was not an invitation affair, society responded liberally to the ad announcements. Many prominent Chicagoans were present and were to be seen later at their respective supper parties at the Blackstone Hotel.



Stage Setting, Strand Theater, Chicago.

The members of the Strand Theater Co. are, indeed, to be congratulated on this, their latest endeavor in photoplay presentation. Chicago is proud of it.

### "The Battle Cry of Peace" Comes to Chicago.

Vitagraph's patriotic spectacle, "The Battle Cry of Peace," headed by J. Stuart Blackton, came to Chicago in all its splendor, Sunday evening, Oct. 17, and was royally welcomed by the "first nighters," who packed the Olympic theater.

Captain Jack Crawford, a veteran of the Civil War, appeared during the intermission and spoke in behalf of Mr. Blackton's mission. After a few brief remarks, he gave the floor to Commodore Blackton, who was introduced by Health Commissioner Robertson. Mr. Blackton drew the heartiest applause of the evening, when in a stirring speech he said, among other things:

"Any foreign-born American who is offended by this picture has no right in this country at any time." "The purpose of this picture," he asserted, "is to make people think—to realize that preparedness cannot be half-hearted. Either preparation should be adequate, or disarmament should be complete. To prepare half-hearted is like saying, 'God Bless You.'" "The only way to spell peace," he said, "is the new phonetic way, P-O-W-E-R."

The picture then proceeded on the screen, and the spectators made known their apparent appreciation by bursting forth with applause at different intervals. A splendid orchestra with the necessary "effects" aided materially in making the affair delightful.

The subject has a promising outlook for a successful run at the Olympic for some time to come.

### Chicago Film Brevities.

Last week seemed to have been picked for "grand openings" in this city. Following close on the heels of the opening of the Strand, Alfred Hamburger opened the doors of his new Albany Park house to the public. The Albany Park is located at Lawrence and Kedzie avenues, and has a seating capacity of 1,000.

* * *

The new Band Box theater, the latest "Loop" acquisition, located on Madison street, near La Salle, was officially opened and ready for business on Sunday, Oct. 17. Essanay's "In the Palace of the King" was featured by the management on that day, at 25 and 50 cents admission. The Band Box is making a strong appeal for the better class of patronage and is sparing no expense in supplying for the comfort of its patrons and in furnishing a first class program.

* * *

John A. Barry, closely associated with D. W. Griffith, and recently engaged in the distribution of "The Birth of a Nation" throughout the country, arrived in this city from the East a few days ago, accompanied by J. W. McCarthy, general manager of the Epoch Producing Corporation. Mr. Barry has been recalled to assist in the production of "Mother and the Law," now being produced in California under the supervision of Mr. Griffith. While in the East, Mr. Barry engaged ten touring companies to present "The Birth of a Nation" on the road.

* * *

The Baltimore & Ohio Railroad officials intend to make a permanent feature of exhibiting moving pictures on the observation platforms of all B. & O. coaches, according to information received from the company's Chicago office. The first experiment of this kind took place on the special train that carried 400 delegates to the Safety First convention, held in Philadelphia, Tuesday, Oct. 19.

* * *

Burton Holmes began his lecture season of 1915-16 in this city, at Orchestra Hall, on Wednesday evening, Oct. 13. Mr. Holmes' subject this season is the United States. The beginning lecture was "Florida." The others in the course are "Down in Dixie," "The Grand Canyon," "The Pacific Exposition" and "California" with an extra lecture on "From the Potomac to the Yellowstone." Orchestra Hall was crowded to its capacity on the opening night, and Mr. Holmes was received with genuine enthusiasm when he stepped out on the stage to greet his many followers.

* * *

Work has begun at Selig's Chicago studio on Hoyt's "A Temperance Town," under the direction of T. N. Heffron. Otis Harlan, the comedian, will be supported by a cast of Selig's artists including Grace Darmond, James Bradbury and John Charles. "A Temperance Town" deals with the "wet" and "dry" factions, and is a timely subject for the present day conditions.

* * *

John G. Hurby, proprietor of the Dalton theater, Dalton, Ill., made a pleasant call at the World office one day last week. Mr. Hurby purchased the state rights to "Guarding Old Glory" for the state of Michigan, from F. O. Nielsen, while in the city.

* * *

Frank Flaherty, formerly manager of the Standard branch of the Universal, is now acting in that capacity at the H. & H. branch of the Mutual Film Corporation at 117 N. Dearborn street, this city.

* * *

The California theater, at 26th street and Trumbull avenue, this city, has recently been renovated and re-decorated throughout. Two motor driven Simplex machines, a Northwestern rotary convertor, and a new Mirroroide screen were installed. F. H. Franke, the owner, called at the World office one day last week and reported an increase in business. The California uses General Film service and special features, and has a seating capacity of 800. The admission price is 5 and 10 cents.

* * *

Charles J. Trainor, counsel for the Epoch Producing Corporation, filed mandamus proceedings in the Superior Court of this city, on Thursday, Oct. 14, asking that Chief of Police Healey be compelled to grant an unrestricted permit for "The Birth of a Nation," permitting the attendance of minors where the picture is exhibited. The city has five days in which to file an answer, after which the case will be set for a hearing.

* * *

Mart & Son, proprietors of the Colonial and Star theaters in Grinnell, Ia., have plans under way for a new theater to be built in that city in the near future. The new building will be located on Main street, between Fourth and Fifth avenues, with a frontage of 30 feet. It will be two stories high, the upper floor being used for offices. The theater will have a seating capacity of 600, and will be modern in every detail.

* * *

Thomas A. Edison, with his wife and two sons and a party of friends, en route from Orange, N. J., to San Francisco, stopped over in Chicago Friday, Oct. 15, in their private car. The party left this city for San Francisco the following evening.

* * *

Five officials of moving picture operators' schools which prepare applicants to pass the city examination for moving picture operators, have been summoned to answer charges of perjury from evidence gathered by City Prosecutor Harry B. Miller. "The law provides," said Mr. Miller, "that an applicant for a moving picture operator's license must have been an apprentice in this city for one year, or must have been an actual operator in some other city for six months. I find that certain schools have accepted students with a promise that, after graduation, they will be furnished with a letter from some distant town stating that they have operated machines there for six months. We have investigated several letters, and find that in one case there was no moving picture house in the town by the name mentioned in the letter."

* * *

The Deadwood public schools, through B. E. Meyers, have announced that moving pictures will be used to co-operate with the courses of studies for the pupils of all grades. They will be given through the school year in a theater, under the direction of the Board of Education. Deadwood is said to be the first city in the state of South Dakota to adopt this method of instruction for its pupils.

* * *

Notices have been sent out by N. D. Hildreth, secretary of the Reel Fellows Club of Chicago, that the next regular meeting of the club will be held at the Movie Inn, on Wednesday evening, Oct. 20, when important business matters will be brought up and disposed of.

* * *

Mr. and Mrs. Bryant Washburn are receiving congratulations from their many admirers on the birth of a son born to them recently. Mrs. Washburn will be remembered by the profession as Mabel Forrest.

* * *

The Dearborn theater, at Dearborn and Division streets, this city, after being newly equipped and re-decorated, opened its doors to the public on Friday, Oct. 15. The management of this house is now in the hands of the Cuneos, who have spared no expense in fitting it with the newest and most modern equipment. A large pipe organ has been installed behind the screen. Features only will be used by the Cuneos, the opening attraction being "The Wonderful Adventure," featuring Wm. Farnum.

* * *

A new Triangle program began Sunday, Oct. 17, at the Studebaker theater, which includes Griffith's "The Martyr of Alamo." Other pictures are the Sennett Keystone comedy, "A Game Old Knight," and "The Disciple," from the Ince headquarters.

* * *

L. Grossman, general sales manager of the Charters Features Corporation, New York, spent a few days in Chicago last week. After leaving this city, Mr. Grossman will visit the principal cities in the Middle Western States, going as far south as Atlanta, Ga. The purpose of his tour is to meet the various heads of local moving picture exchanges and educational authorities, in order to secure their co-operation for exhibitors who are booking Chapin-Lincoln's Cycle, which is being produced by his company.

* * *

Max Annenberg, who managed the selling of the state rights to the Tribune German war pictures, returned from New York, Saturday, Oct. 16.

* * *

Al. Ringling, one of the owners of the famous Ringling Brothers Circus, who recently completed a beautiful $175,000 moving picture theater in Baraboo, Wis., was badly hurt in an automobile accident Saturday, Oct. 16. He and a party of friends were en route from Baraboo, Wis., to Lafayette, Ind., to attend the Purdue-Wisconsin football game, when the crank shaft in his automobile broke. The car went into the ditch and Mr. Ringling was injured about the head.

* * *

George A. Blair, of the Eastman Kodak Co., was one of the callers at the World office last week.

* * *

Carl Laemmle, president of the Universal Film Mfg. Co., was a Chicago visitor last week. He returned to New York via the 20th Century on Wednesday.

# News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

## MOVING PICTURES TO SELL AUTOS.

### Studebaker Sales Manager Will Give Prospective Purchasers a "Reel" Demonstration.

THE moving picture camera was introduced into the local automobile and film industry in a new phase last week by Paul G. Hoffman, sales manager of the Studebaker Company, on Grand avenue. And now the motion picture promises to return much of the good which the motor car has done for the film.

It is hard to bring a mile-long, 40 per cent. hill to the salesroom. But Hoffman, like a modern Mohammed, brought the mountain to him—in pictures. And this, Hoffman explains, is why he did it.

"Selling automobiles in 1916 is going to be a battle royal for records that demonstrate power. The days when a man would be satisfied to see a car climb over Grand avenue hill, Los Angeles, are past.

"Every city has its hill—Chicago, its famous 'Algonquin;' Wilkesbarre, Pa., its 'Giant's Despair;' Seattle, its 'East Aloha.'"

The advent of the new Studebaker Six made it necessary for the sales department to find something new. Universal City is the notorious "Big U" mountain, made famous in motion pictures, over which no motor vehicle has ever made a track—and this was chosen.

It is natural that a new thriller, suggested by an automobile sales manager, should be greeted with interest and enthusiasm by the entire population of Universal City. So it was noised abroad that the new car would buck "Big U" mountain, and many officials gathered.

The throttle was opened and the rocks and gravel began to fly. Half way up the car started sliding backwards until the spinning rear wheels could dig down to solid footing and start it up again. At this point all four doors were opened to permit of hasty exit in event of disaster, but the "six" plowed two furrows clear up the face of "Big U" and amid the cheers of an entire film city brought up triumphantly at the summit.

The descent was made in safety until the driver, responding to the cheers below, forgot for a moment and waved his hand, at which the car started sliding sideways with both wheels locked. At this moment the director, who had been beside the camera, shouted to the operator: "Keep a-shootin'; they're going to turn over in spite of everything." "Rotten luck," said the cameraman as the automobile reached the bottom right side up, but from the passengers came: "Thank heaven! Never again!"

And this film is now used as a part of the regular demonstration of this car.

## SCREEN CLUB REORGANIZES.

### Officers Elected and Plans for New Organization Under Way.

Wednesday evening a number of photoplayers gathered at the Hoffman cafe to discuss the idea of bringing to life the long-deceased Photoplayers' Club, under a new name. Many actors, and in fact everyone connected with the industry, would be delighted if the old club could once more climb to the top of the social ladder.

Over fifty prominent screen actors were present. After the dinner the open meeting started. It was unanimously decided that Fred Mace should act as chairman of the meeting, and he was later proposed for president, to which office he was elected. Del Henderson was made vice-president. Upon suggestion of Mr. Mace, it was decided to select a secretary who was not actually facing the camera and yet who would be well acquainted with every photoplayer on the coast. The name of Clarke Irvine was suggested and accepted. Al W. Filson was made treasurer, and before the evening closed took in nearly $150 in membership fees. Gene Pallette was selected chairman of the advisory committee. Membership committee: Charles Murray, chairman; Fred Kley, Gene Pallette, Billy Wolbert, Charles Ray, Jack Pickford, Joe De Grasse. Committee to select suitable location was named. They are Fred Kley, chairman; Clarke Irvine, J. C. Jessen, T. W. Haas.

It is the idea of the new organization to give a large ball to raise funds with which to buy the bonds from those who hold them, raise money with which to rent a suite of rooms, and open the club again under a new and stronger name with a representative membership from the many studios in and about this city.

## MILLER'S THEATER PACKED.

### Fox's "The Soul of Broadway" Given a Pre-View at the Main Street House, Which Is to Be Enlarged.

Last Tuesday evening the Fox production, "The Soul of Broadway," written and produced by Herbert Brenon for William Fox, was given a pre-view in Miller's theater, on Main street. Manager Fred A. Miller was present, and Harry Leonhardt, who is the special western representative of the Fox Film Corporation, and who is now in Los Angeles, was the host.

Valeska Suratt, the star who is different, was the feature of the big picture.

Miss Suratt had never seen the picture complete and it was enjoyable to sit near her and listen to her humorous remarks as the picture progressed.

There were present about five hundred prominent persons, including press people, players, theater men, and friends of the Fox Company.

Valeska Suratt in Costume.

After the pre-view Mr. Miller spoke well of his services, saying that "the Fox program surely is a lifesaver." Mr. Miller is at present improving his theater by remodeling and enlarging it considerably. The seating capacity is now seven hundred and fourteen, but probably three hundred more chairs will be added. A strip of ground forty feet wide has been acquired, and the house will be enlarged. The stage will be moved back, allowing space for additional seats. Rest and smoking rooms are to be added, and the whole house put into shape for much larger business.

At present, Mr. Miller is showing "A Little Gypsy," and next week will run "The Soul of Broadway," followed by the Fox "Carmen."

Miss Suratt has just finished a strenuous tour of the Orpheum circuit and will remain in Los Angeles to appear in pictures for the Lasky Company. She has already removed her thirty-five trunks, which contain her mystifying wardrobe to the studio in Hollywood.

## BROOKS OPENS OLD MOZART THEATER.

In Los Angeles we are having some changes. The old Mozart theater, on Grand avenue, has been reopened with Fox films as the drawing card, and Manager Brooks has been packing them in to see "The Two Orphans," featuring Theda Bara. The house is modern and up-to-date and ought to pay well with Fox's Features.

## REALISTIC BILLIARD GAME IN PICTURE.

The other day at the Vitagraph studio, when Billy Wolbert was putting on "When Lin Came Home," he had a billiard table in the background and assigned two men to play a tentative game. Unknown to Mr. Wolbert, he had selected two rival "billiard sharks"—and the game they started during the first rehearsal continued through the taking of the scene and a long time after.

When the action of the scene was done satisfactorily, the extras were all dismissed—but still the game continued. So Mr. Wolbert, investigating, found himself interested—and many others followed his example. An absorbed circle soon surrounded the players and the victory of the local favorite was the cause for much rejoicing. George Holt was the victor. George is a regular pool and billiard "shark" and can play a fast game, but nowadays he is mostly playing "blocks" and "trains" with George, Jr.

George Holt, George Holt, Jr. and William Duncan.

## VEBER UND FIELTS AT KEYSTONE.

That the well-known and popular team of Weber and Fields intend staying some time in Los Angeles was shown this week when the two funny men purchased an immense touring car which they use to carry them to and from the Sennett Playground. The two Dutchmen are seen trying to vivisect the car, and when Lew shorted the magneto it killed the engine. His partner quickly tickled the carburetor and restored the car to life. Everywhere the pair go in the big machine they create a scene which causes many laughs.

Weber and Fields Holding an Ante-Mortem on the Auto.

## GLENDALE MAY HAVE ANOTHER STUDIO.

Plans have been completed, according to an authentic report from the Glendale Chamber of Commerce, whereby a large new studio will be built in that city, the present home of the Kalem Company.

The plant will have a weekly payroll of at least $20,000, according to statistics furnished Chamber of Commerce officials, and will employ hundreds of men and women.

Arrangements for the plant were probably made in less time than any like deal ever completed. A representative of the moving picture company told them he wished to obtain a site within the city limits. He was later told that a plot of eight acres had been obtained and now the contract is being drawn up.

The name of the new concern is being withheld until company officials wish to make it public.

Glendale Day at the Mission play was set for October 28. Automobile and railroad parties are being formed.

John S. McGroarty, author of the famous play, delivered a farewell address to the Chamber of Commerce, announcing his intention to take the Mission play on a world tour soon.

## BILLIE BURKE LEAVES INCEVILLE.

A cloud hangs over the studio of Thomas H. Ince, veteran producer who makes big films for the Triangle. Reason: Billie Burke, the charming little star, has gone away, but she will be long remembered for her many cunning actions.

Thomas H. Ince and Billie Burke Rehearsing a Scene.

Principal among the events in which Miss Burke figured conspicuously during her last week at Inceville was another deed similar to that performed by her when she drove a racing automobile through a fusillade of mud and stones. In her role of the American hoyden who goes to Scotland and becomes embroiled in a controversy with the sedate natives, she was compelled to submit to a complete immersion in a deep pool of water. The scene depicts her cleaning herself of the mud thrown at her by the enraged Scots who had resented her pranks. Instead of having to obtain permission for the use of one of the beautiful fountains that adorn most of the private estates in Pasadena, Ince built a massive fountain at the plant.

A great crowd gathered to watch Miss Burke "go through the ducking," but for the most part it was made up of those who had been appearing in her support, so she didn't seem uneasy. When Ince was ready to take the scenes he ordered the water turned on, and immediately the fountain became active. Great volumes of water rose into the air and fell gracefully into the pool at its base.

Suddenly, Ince instructed Miss Burke to wade in. And while four cameras recorded her actions, the beautiful star, still garbed in boy's clothing, stepped over the edge of the pool and splashed into the water. She disported awhile, and then climbed out. Untidy as she looked, she smiled at her plight and quizzically surveyed Ince with an air of solicitation as to his future plans. Learning that "that will be all today," Miss Burke hurried to her dressing rooms and soon reappeared, looking none the worse for her experience.

## THOMAS DIXON SETTLES IN HOLLYWOOD.

Thomas Dixon, former Baptist minister and widely known as the author of "The Clansman" and nine other novels, is another addition to the rapidly-growing literary colony of Hollywood. Mr. Dixon has taken a year's lease on a house at 7018 Hawthorne avenue.

Furthermore, Mr. Dixon expects to establish another studio in Hollywood in the near future where he will make a picture of his latest novel, "The Fall of a Nation."

Mr. Dixon is director general of the National Drama Corporation, which has the motion picture rights to most of the novels that he has produced and to all his literary output for the next five years.

According to reports, Mr. Dixon expects to make 200,000 feet of film. An enormous expense will be involved, as it is estimated that the cost of the picture will exceed that of the "Clansman" by a great percentage. Mrs. Dixon and their son will soon join the author in Hollywood.

### Los Angeles Film Brevities.

Terribly scratched and clawed by an infuriated leopard was the painful experience of Mark Scanlon, an animal trainer employed at the Selig Zoo this week. Scanlon entered the cage to feed the spotted performers, and one of the lithe cats made a leap for the man's throat. Scanlon was painfully but not seriously injured.

stock returns, and naphtha wagon rides, followed the jubilant citizen of the nuggets to an old and long abandoned mine where Cecil B. de Mille had left a few prop nuggets scattered around the "pay dirt" pile while doing scenes for "Chimmie Fadden Out West," featuring Victor Moore.

* * *

Edna Goodrich has started her second picture at the Lasky studio under the direction of George Melford.

* * *

The Morosco players making "The Call of the Cumberlands" spent a full week in the mountains getting scenes typical of the well-known country in which the picture is supposed to be made. The lead is in the hands of Dustin Farnum, who has opposite him Myrtle Stedman.

* * *

For the production of the old play "Rosemary," at the Quality studios, Director General Fred J. Balshofer is spending considerable time and money in securing the proper settings for the play. Even the furniture is a feature of the story, some very rare antique pieces having been used. They are from the personal collection of a prominent Los Angeles artist, Mrs. Jeanette G. Donovan. The collection was a regular "discovery" for the film men, and they were lucky in securing the furniture for the feature film.

* * *

Billy Garwood is now at work once more on the coast. He is playing in "The Journal of Lord John," at the Universal, with Stella Razeto opposite. Ed. J. Le Saint is directing.

* * *

Hal Roach, director of the "Phunphilms," made by the Rolin Film Company, has gone to New York on business. He will be away several weeks. The company is enjoying a vacation, but will resume production when he returns.

* * *

M. H. Lewis, branch manager of the Progressive Motion Picture Company in Los Angeles, has taken three new office rooms to enlarge the present quarters of the Paramount. He has, as his guest this week, Carl H. Pierce, of New York, who is the special representative for the Morosco Company and Pallas Pictures. Mr. Pierce has not previously been here for some time, and is delighted with the city and the film industry.

* * *

Universal City has been named as one of the points of interest to be visited by the delegation of Japanese newspapermen who recently left the land of Nippon for a tour of the United States. The journalists are coming at the request of the Japanese of California that they may learn for themselves the attitude of Americans towards their countrymen. After a stay of several days in San Francisco, the party is to travel south and on their way to the San Diego exposition spend one day at the picture city as guests of Director General Henry McRae, who is always on deck to meet prominent people, in addition to looking over the great city which he controls.

* * *

Happening to see a foreign newspaper the other day, Wilfred Lucas, who plays in Griffith pictures, located through the medium of the English press his brother, whom he has not seen for ten years. He is a surgeon now in charge of a field hospital in Flanders. Mr. Lucas, upon discovering his name in a newspaper article, in which he was praised for his brave work, immediately cabled for a confirmation and soon learned that the surgeon in question was his lost brother.

* * *

The power of the picture is certainly being recognized when film plays and ideas creep into the song writer's bonnet. Now comes a new ditty which will be one of the popular pieces of dance music this fall. It is "Neal of the Navy March," named for the patriotic photoplay serial which Balboa filmed for Pathe. It was composed by Douglas Bronston, who adapted the scenario from W. H. Osborn's story, "Neal of the Navy." The music has a good swing and has caught the public favor, like its pictureplay namesake.

* * *

At the Fine Arts Films studio, Charles Clary is working in "The Penitentes" with Orrin Johnson in the leading role. Jack Conway is directing the piece, which will be in five reels.

* * *

Eddie Foy, Mrs. Foy, Mary Foy, Madeline Foy, Irving Foy, Charles Foy, Bryan Foy, Dick Foy and Eddie Foy, Jr., members of the little family of Foys, forming Foylets, Foyettes, and Foyers, were hosts and hostesses at a box party at the beach at Ocean Park this week, entertaining a number of their film friends at dancing. All had a good time. Supper was served after the dance at the Foy Inn on the strand.

* * *

Our western friend, William S. Hart, Jack Standing, Clara Williams and a large company of Incevillians are working in the newly erected western village on the plateau at Inceville making scenes for the current Ince-Triangle feature in which Hart will be starred. The set is one of the largest ever built at Inceville and believed to be among the most elaborate ever erected for any production.

* * *

Clune's Auditorium is doing a good steady business with Henry Walthal in "The Avenging Conscience" with Spottiswoode Aitken. Manager Baker is pleased with the attendance at this re-run.

* * *

"Rotund" Roscoe, Fatty Arbuckle has been directing a two-reel comedy in which most of the scenes are laid on the beach, in the surf and in the bath houses of Ocean Park. One of the thrilling incidents of the story is the leap of an automobile and an electric beach chair from a thirty-foot pier into the ocean. Minta Durfee, who was the occupant of the chair, narrowly escaped drowning as the heavy battery caused it to gradually settle into the water after the drop. The prompt action of Arbuckle, who freed himself from the wrecked automobile and went to her aid averted what for a time looked like a disaster.

* * *

## Picture Theater Jottings.

The Auditorium theater, of Brea, has changed hands, J. E. Searl, formerly of Hemet, having purchased the show house from Messrs. Van Hoorebeke and Peterkin. Mr. Searl and his wife take charge of the business.

Mr. and Mrs. Searl are exhibitors of extensive experience. They have conducted successful houses at San Jacinto and Hemet, only recently disposing of their interests there.

The new proprietors have put a new Power's 6-A machine in the Auditorium. They have arranged for the newest and best pictures obtainable. They are to have a five-reel show at 5 and 10 cents, giving a three-reel feature and two single comedies. Thursday night will be their big feature night, and for these shows they have arranged to get new "Metro" pictures.

In relinquishing the ownership of the Auditorium, Messrs. Van Hoorebeke and Peterkin do so with the record of having made the picture show business in Brea a very remunerative venture after many others had failed. Among the elements of their success might be considered a better house, later equipment, stronger pictures, thoughtful and courteous consideration for their patrons, and last, but not least, a liberal use of printer's ink, which is absolutely necessary to success in all lines of business, again proving that "Advertising DOES Pay."

* * *

Riverside, one of the busiest of cities within a radius of one hundred miles of our city, is undergoing a regular moving picture over-hauling. The Loring theater, one of the oldest playhouses on the coast, is to be remodeled and improved. The proposed reconstruction will cost over $11,000. This is the result of the lease being cancelled by C. L. Nye. The opera house will be opened and run as a large feature theater, with all modern equipment for the exhibition of the best films. The man who intends opening the house will put $9,000 into the equipping of the place, making a total improvement of over $20,000.

* * *

It is said that a company is being formed to build a first-class house in this city to show big pictures. G. A. Dundas is said to be one of the promoters.

* * *

Culver City, where Thomas H. Ince is erecting a new studio, has opened a playhouse. E. C. Stowell, of Los Angeles, is the manager, and will run a large program of current releases. The little city is only fifteen miles from the heart of the big city, and is midway between it and the several beach resorts.

* * *

W. H. Clune, the California picture magnate, has reopened his Santa Ana theater, the Auditorium. The house has been thoroughly remodeled and improved, including tinting, new box office and many other things necessary to the prefect presentation of the latest moving picture plays. The house is under the management of Sam O. Wesley.

* * *

E. F. Mohler, of Florence, has started a new theater in his city at Sixty-fourth street and Compton avenue.

* * *

"Amusu" is the name of a new house in Phoenix that an exhibitor advises us was opened. The theater is run by Messrs. Mauck and Rickards, of that city. The new amusement place has just been remodeled and improved. It embraces the old Star and Regale theaters.

* * *

H. L. Manahan, manager of the Brawley theater, in this city, bearing the same name, has purchased the Gilbo theater and will continue running it in conjunction with his other house.

* * *

The Pastime theater, in Eureka, is about to be sold by the firm of Pettingill & Pettingill to Charles W. Ebelling, of Santa Rosa, who will take over the house and run it as heretofore. Mr. Ebelling is a veteran exhibitor.

* * *

Harry Johnson has purchased the interest of Harvey Hill in the Yuma theater, at Yuma, and intends running the house as it has been run in the past.

* * *

M. H. Granholt has opened a small house in the City Hall Block in Willowbrook. Mr. Granholt is from Long Beach and will devote a part of his time to the new showhouse.

* * *

At Downev, close to Los Angeles, A. S. Gray has opened a new picture house. The theater is in a building that was formerly used for stores. The house is modern in every way and shows a big program.

## The Men in the Mirror

### New Producing Company Puts Forward Captains of Industry.

THAT business men of large affairs are taking a greater interest in the manufacture of the motion picture and its possibilities than they have ever taken before is indicated by the news which comes from the offices of the Mirror Films, Incorporated, at 16 East 42d street, that several of the business and professional men who are officers and members of its board of directors are to go on the executive committee which has been formed with a view to taking a very large part in the doings of the concern in all its branches.

This announcement was made by Clifford B. Harmon, president of the corporation, who will head the executive committee. The committee, Mr. Harmon said, would be in the nature of an advisory board for which men with artistic ability and a sense of dramatic values had been chosen.

The executive committee will be made up, in addition to Mr. Harmon, of Captain Lambart, who will be director of all productions; Frank S. Hastings, who is treasurer of the company and whose love of music has been one of the chief supports of good music in the city; Andres de Segurola, one of the principal artists of the Metropolitan Opera Company, a lawyer and a man of literary attainments in his native language; William J. Hoggson, president of Hoggson Bros., Inc., a vice-president of the company, and a man whose artistic ideas have made beautiful the outlines and general appointments of many banking houses; and Rich. G. Hollaman, known to the amusement business of the country as one of the most successful men who ever conducted a permanent enterprise in the field.

## ARTHUR LESLIE CHARGES CONSPIRACY.

It is announced that Arthur Leslie has been granted by the Supreme Court an order to show cause why the officers and governors of the Screen Club should not be enjoined from placing him on trial on October 26th. Summonses and complaints have been served on King Baggot, Paul Scardon, James Kirkwood, Jules Burnstein, George F. Blaisdell, Frank Powell, Ben F. Wilson, William Barry, James Gordon, Jacob H. Gerhardt, William Quirk and David B. Wall, individually and as the Board of Governors of the Screen Club.

Mr. Leslie, in his affidivit, charges conspiracy to place him on trial for his aggressive campaign methods at the recent Screen Club election. He asserts that at the last regular meeting of the Board of Officers, held on Oct. 11th, at which he was not present, a resolution was rushed through to place him on trial before the newly elected officers, who are friendly to him, took office.

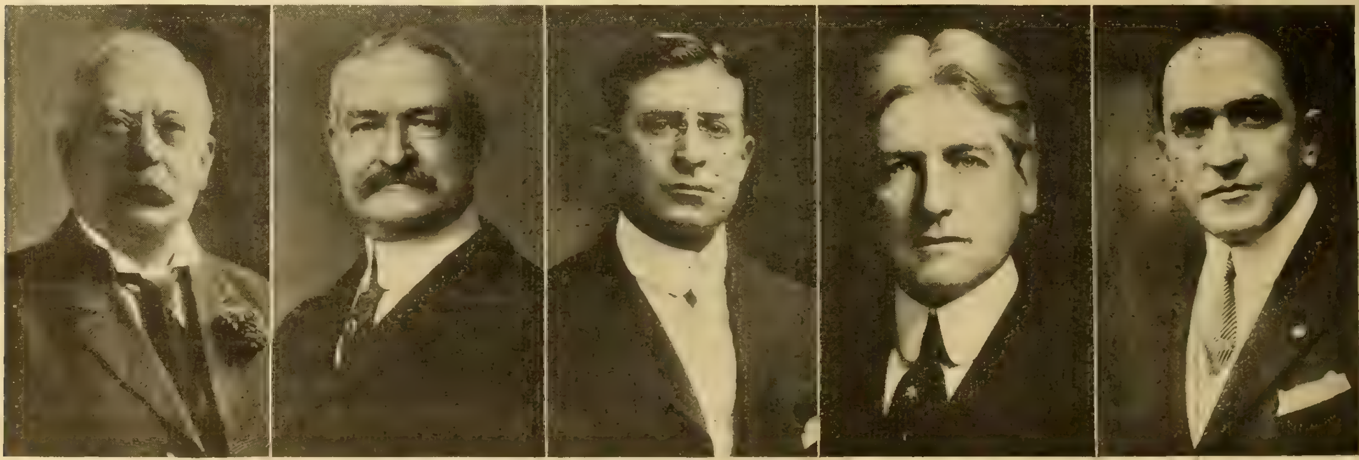
## HERE'S $10,000 FOR AN IDEA.

How would you like to have $10,000? It is easy to get. All that is necessary is to write the best suggestion for a sequel to "The Diamond from the Sky" and the money is yours. And in writing the sequel suggestion, one should consider well these points:

What becomes of the "Diamond"?
What becomes of the child?
What is the fate of Blair Stanley?
What happens to Vivian Marston?

It is unnecessary for one who tries for this fortune to possess any literary genius as the judges who will make decision will pay no attention to style, phraseology or vocabulary. All they will be interested in will be the central idea and if the idea is a practical one replete with picture possibilities and suited to be a sequel to "The Diamond from the Sky," then the writer of it will come into $10,000.

The scenario for this big picturized novel won for its author, Roy L. McCardell, $10,000, and any motion picture fan anywhere has opportunity to duplicate the good fortune of Mr. McCardell and annex the $10,000 now being offered for a suitable suggestion for a sequel.



The Men in the Mirror.

**Rich. G. Hollaman,** Member of the executive committee of the Mirror Films, Inc., the man who conducted the Eden Musee and president of the International Exposition Co., which has the Grand Central Palace.

**Frank S. Hastings,** Treasurer of the Mirror Films, Inc., a business and professional man of high standing in the West and East. Mr. Hastings plays a large part in the support of good music in New York City.

**Clifford B. Harmon,** President of the Mirror Films, Inc., one time well known amateur aviator and one of the largest real estate operators in the world. A member of Wood, Harmon & Co., and and other large concerns.

**William J. Hoggson,** Second Vice-President of the Mirror Films, Inc., President and Director of Hoggson Bros., Inc., one of the best known firms of designers and builders in the world and large builder of banks.

**Andres de Segurola,** Third Vice-President and Art Director of the Mirror Films, Inc., one of the principal artists of the Metropolitan Opera Co., a lawyer and a man of affairs both in this country and abroad.

# Among the Picture Theaters

## News and Views of Photoplay Houses Everywhere

### KNICKERBOCKER THEATER, LOUISVILLE, KY.

**An Old-Time But Substantial Market Place Is Converted into Photoplay House.**

FOUR substantial walls, a weather-tight roof sufficiently elevated, a populous locality and an enterprising imagination can produce an exceedingly successful motion picture theater, if the experience of the Knickerbocker Theater Company of Louisville, Ky., means what it seems to. The story of how a small group of Louisville men converted an old public market house, on its last legs in that capacity, into a picture theater which made good from the start, contains numerous suggestions which should be helpful to exhibitors in other cities of the country.

From Civil War times until the end of the summer of 1914, the old Boone Market House, at 18th and Market streets, one of several similar public markets, had sheltered the stalls of butchers, green grocers and other vendors of foodstuffs. In the early days it was a bustling corner. In recent years, however, the delivery wagons of the neighborhood grocers, the convenient telephones and the credit systems in vogue crippled the old Boone Market. It is a barn-like structure, 50 feet front and 150 feet deep. The walls, which rise to about 20 feet, are of brick, with pilasters at intervals on the outer surfaces, the interior being finished plain. Aside from the front entrance there is a rear door which opens into a yard, while on the long 18th street side, four doors open immediately onto the street. The walls on each side are provided with four windows. When Mr. Tapp and his associates first inspected the property it was not a very promising-looking place, but Mr. Tapp saw in it a 50x120-foot auditorium already built and waiting for him. And it could be leased for ten years at $100 a month.

Knickerbocker Theater, Louisville, Ky.

The lease was signed up and in September of 1914 the Knickerbocker Theater Company took possession. In thirty days the alterations which had been undertaken were completed and the first pictures were thrown on the screen to a full house. These alterations were not in the least elaborate. Principally they consisted of clearing out the interior, removal of the old floor and construction of a 9 by 15-foot concrete operating room. The wide Market street entrance readily became the opening to the entrance lobby, which was set back fifteen feet from the front line. The roof rafters were covered with tongued and grooved flooring, which was neatly fitted around the big rafters. These were left exposed and painted white, as is the rest of the interior woodwork. The interior wall surfaces were smoothed up and painted in a soft tone and the window glass darkened. Light tight doors opening onto 18th street were installed, and when a wooden floor, sloping slightly toward the screen, had been laid and seats provided, the new theater was ready for business. There was not the slightest cutting into the old walls. Altogether, the remodeling operations which preceded the opening cost less than $5,000. In order to undertake the enterprise, the Knickerbocker Company was organized at the time the building was discovered. The company has an authorized capital stock of $5,000, and the officers of the company are: President, Dr. C. W. Barnes; vice-president, C. Smith; secretary-treasurer, W. T. Milton and general manager, William Tapp.

No expense was spared in equipping the operating room, Mr. Tapp, who is an experienced operator himself, being convinced that this is probably the all-important feature of a successful theater. Two 6A Power's machines, a Fort Wayne motor generator and all the latest and most approved equipment are provided here. What was the hardest "nut" of all to crack was the problem of heating and ventilation. The latter feature was taken care of adequately by ventilators placed in the roof; but it was found that too much cost would be involved in excavating a basement, so two large coal stoves were put into use the first winter. These seemed to answer the purpose satisfactorily, although this winter a third stove near the entrance will be put in service to check the draft from the entrance doors. With seats provided, this was the Knickerbocker theater as it was passed on readily and favorably by the building inspectors and opened to the public a year ago. It is a five-cent house. The theater was constructed without the necessity of going into debt, and dividends have been regular and satisfactory. Further testimony as to the statement that this is one of the successful small theaters in Louisville is given in the option the operators have taken on a space of 65 feet at the rear of the present building. Next spring the two small buildings now on this site will be replaced by an addition to the theater which will increase the seating capacity in connection with the rearrangement of existing seats from 500 to 750.

The General twenty-day program is used at the Knickerbocker, Mr. Tapp believing that it meets the wants of the theater's patrons in a sufficient way. Sunday afternoon programs constitute the only matinee runs of the week, the nightly runs beginning at 6:30 o'clock and concluding at 10 o'clock, except when there is something special to require longer runs. Saturday and Sunday nights, as might be expected, are the best from the box office angle, and the theater has shown to as many as 3,000 persons during the Sunday runs, when the offerings included extra good, well-balanced bills. Mr. Tapp maintains that an evenly-balanced program, pictures projected as they ought to be and at a price which the prospective theatergoers can afford to pay are essentials to a successful motion picture business. He has found that the class of picture fans the Knickerbocker theater caters to prefers two-reel or single-reel subjects to those which are more extended, and the Knickerbocker makes a practice of never showing a film of more than three reels. Vaudeville, "amateur nights," give-away inducements have no place in the plan of operations of this company. The general manager of the Knickerbocker gives careful attention to his job. Every program gets a thorough inspection before it is announced. All films which Mr. Tapp considers over-colored and all those which contain hints of suggestiveness are rigorously eliminated. Comedy subjects generally take very well.

All the stock of the company is in the hands of the four officers, who find no difficulty in operating with thorough harmony. Mr. Tapp, who has been in the "game" for twelve years, came to Louisville in 1908, when the Majestic Amusement Company built its first theater. At the instance of L. J. Dittmar, Mr. Tapp came to take charge of the projecting department of the theater, having previously been engaged at Indianapolis. At that time the Majestic showed from behind the screen, with a thirty-foot throw, a system that Mr. Tapp still prefers, although property values in the cities make the system impracticable in many cases. Mr. Tapp continues as chief operator of the Majestic and works on a swing watch, which enables him to give his attention to the Knickerbocker every other night.

The Knickerbocker force consists of August Ainsbach, the operator; Norbert Kriel, his assistant, who also officiates at times as usher; Dr. C. W. Barnes, the ticket-seller and assistant to Mr. Tapp; a second usher, and Mr. Tapp himself. With all of these men attending strictly to business, and all working for the best interests of the theater, it will be seen that the expense is held to a minimum.

## British Notes

AT THE moment of writing, circulars and prospectuses of new or recently floated kinematograph enterprises are unusually fruitful, and America is not without its representatives in the Lombard street area. Possibly the governmental restraint over the investment of capital necessitating the Treasury's sanction to all new share issues and new company incorporations has indirectly some bearing upon it. It is a delicate task to get a new company registered under the limited liability acts nowadays and only the other week one new venture which was turned down at Somerset House adopted the expedient of becoming incorporated under American law and commenced its business forthwith. Of the new American concerns now in the London money market for support the most notable is the Triangle Film Corporation, the outcome of the new Griffith-Ince-Sennett compact. A Wall street syndicate has—so its circulars assert—the writing up of the entire stock of the Triangle Corporation, something like $5,000,000, and is already assiduously at work circularizing investors on this side.

* * *

The Trans-Atlantic Film Company, Limited, has appointed Percy Nash as a director upon their producing staff in Great Britain. Until a month ago Mr. Nash was the chief producer with the Neptune Film Company of Boreham Wood, and his particular aptitude is for strong melodrama.

* * *

To facilitate the working of the new policy recently adopted by the Essanay Company in Great Britain for renting their films direct a new subsidiary company, named the Essanay Film Service, Limited, has come into being. The capital of the company is £2,000, of which all but one share is held by Mr. H. A. Spoor.

* * *

The all-conquering kinema does not appear to have overcome entirely the petty prejudices of some of our public officials against it. Unfortunately it is not uncommon to find those in high office forcing their personal bias, sometimes obnoxiously, upon the public. Sir Forrest Fulton, addressing the grand jury at the Old Bailey in the hearing of a manslaughter charge against Montague Pyke, ex-managing director of a large circuit of moving picture theaters, and his engineer, took full advantage of the opportunity to foist a few absurd observations on kinemas. The charge against Pyke and his engineer arose from a workman being burnt to death while soldering up film storage tins in one of Pyke's theaters. The grand jury, however, obviously impressed by Sir Forrest Fulton's irrelevancies, unceremoniously threw out the charge against both.

* * *

The Hepworth Company is offering to the public in conjunction with a new advertising campaign inaugurated in daily newspapers one or two novel prizes to the public. For the best criticism of a Hepworth picture a cash prize is offered or as an alternative "the privilege of appearing in a Hepworth picture with all expenses paid." Nothing is said about salary. The second is also a cash prize with the alternative "prize" of "having your own picture play produced with your own name upon it." Apparently the Walton firm does not overrate the creative intellect of their contestants. If the last clause (quoted as given) is a legally binding one, the Hepworth Company might find themselves in an awkward predicament. One young wag with a demi-monde scenario that would pale "Sapho" into utter insignificance means to win that second prize.

* * *

Paul Kimberley, on behalf of Thanhouser Films, Limited, is extending the tentacles of the London organization to the provinces, obviously with the desire to cater on a more extensive plan for exhibitors preferring open market and single-reel features. The first move to be made is at Cardiff, the commercial capital of South Wales, where premises at 17 Castle street were opened a fortnight ago. Probably Manchester will be the next extension. The Trans-Atlantic Company has for some time been in contemplation of opening out in the latter city, but so far this likely development has not eventuated.

* * *

Lupino Lane is a stage comedian by descent but a moving picture comedian by persuasion. He is as well known in the States as here and he is the most recent star of the legitimate constellation to succumb to the spell of kinemacraft. His is the fourth generation of a family of pantomime comedians and so close do the traditions of his predecessors cling that Lupino is booked up for pantomime engagements nearly a decade ahead of time. Davison's Film Sales Agency will deal exclusively with Lupino Lane's screen appearances, and the first release is anxiously awaited.

* * *

I recently saw a novel and original reconstruction of the electric piano, called the Kinelectric Piano, and one that promises to be quite a boon to the exhibitor whom necessity compels to run his show on a small staff. The piano, in tone and appearance like the ordinary electric instrument, may be placed in any part of the auditorium and connected up with a switchboard fixed in the operating chamber. The special point of the invention is its absolute control of musical measure, for by two distinct mechanical appliances embodied in the frame the operator can, at will, press the Tempo Furioso button and accompany the battle picture on the screen. Instantaneously he can cut it out and turn on the Andante or Allegro for the dying dastardly villain. If he forgets to change—well, the imagination has to do the accompanying. Unfortunately, experience indicates no compromise between certain operators' notions of musical time and projecting speed. If one has to keep up with the other there are prospects of a slump on the scrap metal market.

* * *

The motion picture exhibitors of the Newcastle district have subscribed amongst themselves £210 for the purchase of a motor ambulance for presentation to the military authorities for Red Cross work. The presentation by the Lord Mayor of Tyneside City took place last week.

* * *

J. D. Tippett, the Trans-Atlantic Company's manager, has been over in Paris to see the progress of production work upon "Jeanne Dore," a picture play in which Mme. Sarah Bernhardt is cast for the lead. Preparations are already well advanced upon another famous literary adaptation which will feature Mme. Bernhardt, also under the Universal ensign.

* * *

The mystical status of the "Queer Stories" in "Truth" is known the length and breadth of the country. The inspiration of some of the most noted works of modern mystery fiction has been directly tracked to this source. Consequently, a little discreet advertisement emanating from the Motion Picture Sales Company, the agents here for the enterprising American Biograph Company, who have secured film rights of the tabloid tales, has been more than sufficient to set a thrill-loving public on the tip-toe of expectancy. At the time of writing, no public advertisement nor announcement has been issued by the agents. A good film of a good story needs little or no beating of the big drum, and the American Biograph's queer pictures from "Truth" are getting all the advertisement they need in the literary clubs.

* * *

"The Seats of the Mighty," a drama of intrigue in French courtier days, by Sir Gilbert Parker, and visualized by the Colonial Motion Picture Corporation, first saw the light of the lantern at the West End Cinema, London, last week. The picture has been purchased as an exclusive by Kineto, Limited, of London.

* * *

John D. Walker has received an encouraging and congratulatory letter from Hall Caine, the author of "The Eternal City," the filmed version of the Famous Players Company, having been exhibited in London the other day. "A severe cold," writes the eminent fictionist, "will compel me at the last moment to deprive myself the pleasure of being present at the first public exhibition of the film. * * * It would not become me to express any opinion of the story of the film, but I think I can quite properly say that when I saw the private view of it I was very deeply impressed by the skill with which the incidents had been told in pictures without the help of words. I was also much moved by the beauty and pathos of the Roman setting and can truly say that never before to my knowledge has modern Rome been so faithfully, so vividly and so dramatically presented. I do not doubt that this aspect of the "Eternal City" film will appeal profoundly not only to the great world of Catholics * * * but also to the large public whose eyes are now turned towards Italy in her great struggle of the present conflict. I wish you every success with your wonderful film and feel honored that a work of mine should be associated with it."

* * *

A curious censorship anomaly has been precipitated by the film "Five Nights," a visualization of the notorious novel of that name by Victoria Cross. When the makers, the Barker Company of London, submitted it to the British Board of Film Censors, it passed unquestioned in the A class for exhibition (preferably) to adult audiences. The chief constable of Preston, the legislative capital of Lancashire, however, held his own opinion, a different one, and incontinently banned the film within a few hours of its arrival. Mr. G. A. Redford, the president of the Shaftesbury avenue tribunal immediately publicly expressed his annoyance at the action of the interfering official and in unmistakable phrase we see in grotesque incongruity the unofficial censor remonstrating at the official objector. The principle of censorship was designed to suppress unsuitable productions but if one effect of a cure that is already worse than the complaint is to intoxicate every chief constable in the kingdom into the belief that he, and he alone, is the chosen film arbiter of the Almighty, our home manufacturers will have only themselves to thank for the chaotic conditions that will inevitably ensue. The unhappy position of exhibitors in certain States of the Union through censorship misapplication might yet arouse an incentive over here to nip the trouble in the bud.

* * *

By general concession a single-reel film recently taken in France by the Gaumont Company in collaboration with the official cameramen of the French government is admitted to be the most successful war picture yet brought across the Channel. It centers entirely around Lord Kitchener's recent visit to the firing lines and portrays among other celebrities General Joffre and M. Millerand.

* * *

"Sweet Lavender," Sir A. Pinero's play, has been vilsualized by the Hepworth Company, and I understand an advance copy is already on its way to the U. S. A.

---

### Metropolitan Briefs.

The advance of the autumn with its more settled prospect for the small exhibitor is, as usual, bringing its pre-season's flutter into the Gerrard street dovecotes. The universal demand through the winter will, of course, be for features, and the bigger the better. On the other hand, there is a more marked and growing demand for split-reel or short pictures. Even in the center of London there are one or two shows which constitute their programs with no single subject over one thousand feet in length. The continued exploitation of the very long film has made some people turn to the other side of the scale. If there is any philosophy in the law of opposites, the manufacturer who keeps his eye on the strong short plot will not be disappointed the way it will sell over here.

* * *

D. W. Russell is opening offices here at 193 Wardour street on behalf of David Horsley, and he intends to stay here as Mr. Horsley's representative. All Horsley, MinA and Cub pictures, I am told, will be handled in Britain by Mr. Russell.

* * *

With the new Pathe serial, "Exploits of Elaine," just about to start its career in this country, the full force of the extraordinary advertising effort and genius which accompanied the exhibition of the film in America seems to have blown into the Metropolis in one blast. To the ordinary public one day last month it was unknown. The next it was a perfect obsession. Every bus between Piccadilly and the Bank heralded the mysterious Elaine. Close up to 50,000 double crown, three, six and twelve-sheet posters announced their pictorial message from almost every station, tube lift, passenger vehicle and boarding in the district, while mysterious hieroglyphs on women's hats in the streets commanded fickle Dame Fashion to the aid of the advertiser. As a publicity campaign it will soon pass and be forgotten, but as a masterpiece of organization it will long be remembered.

* * *

The Scala theater, Mr. Chas. Urban's show off Tottenham Court Road, has been selected for the first public presentation of D. W. Griffith's "Birth of a Nation" but will not open until the end of the month.

* * *

The first Metro subject to be unspooled in England was run off at the Shaftesbury Pavilion by Ruffels, the British agents. From the initial reception of "The High Road" Mr. H. J. Cohen's recent visit has been a financially successful one.

* * *

Mr. Will Barker, well known to Americans as the manufacturer of "Sixty Years a Queen," has become a director of the Neptune Film Company, in place of Mr. P. Nash, who has gone over to the Trans-Atlantic Company's studio.

* * *

The first trade show of films by the Essanay Company to come under the new exhibiting arrangement was held at the Philharmonie Hall, and what had previously been rumored to the contrary saw a large attendance of viewers and exhibitors.

* * *

Mr. C. Parfrey, the London manager of the Hepworth Company, is about to join the Kinematograph Trading Company and will sever his connection with the former at an early date.

J. B. SUTCLIFFE.

---

## The Importance to the Film of Interior Details

By Edwin Jay Herts, Decorator.

HOW often a good film has been marred by the lack of attention paid to the detail of interiors is the too familiar cry of the film-going public, and how to apply an immediate remedy to this grievous fault should be the most vital concern of the producer. With a director given full rein to spend money in the production of a feature film and with, we might say, unlimited cash at his command towards the accomplishment of the result, why, when it is necessary to provide the proper inside sets for his scenario does he utterly fall down? Is it because the property room has so little stock and because that which it has is of one kind that he is compelled to resort to make-shift scenes as a frame for his pictures? Or is it because the director is not sufficiently conversant with details to know the importance of accuracy?

I can safely assert that seven-tenths of the interiors of living rooms or drawing rooms that I have seen screened employ a suite of Jacobean furniture. I have seen this same set used in three successive releases by a well known film company and by changing the pieces around, try to convey an entirely different effect. I say "try" because, to my mind, the persons who regularly attend the picture houses are wide awake enough and enlightened to the extent of being able to recognize, no matter in what position they are placed, the same three-back settee and the same high back chairs with turned legs.

I have noticed scenes that called for a French interior have this identical furniture thrust into them. I have seen modern furniture, such as the product of the craftsman's art, used in a production, the scenes of which were laid during the reign of Louis XV. of France. I have witnessed the introduction of furniture of the Victorian age in a film masterpiece of the Napoleonic period. I have observed these flagrant errors in the selection of furniture time and time again, and feel that, without an emphatic protest from those whose interest in the films is sincere, the same inconsistencies will continue.

Just as the stage has, for the last ten years, gradually departed from the imitation in stage setting, so surely do the film producers realize that the time has come when they can no longer foist upon an intelligent assemblage such horrors as painted back drops and papier mache balconies. So surely will the knowing film goers be able to distinguish between the company who considers the application of accuracy in detail a mere trifle and the company who is putting the best of everything obtainable into their productions.

I noticed in a recently released film a pleasing diversion from the usual glaring incongruities so manifold in the average picture. The president of the company who produced this film is the owner of a magnificently furnished and richly apportioned house, and, with a view of obtaining the best possible results in the scenes that called for interiors, he placed his house and contents at the disposal of the director, who was clever enough to take advantage of an unusual opportunity and obtain results in effects rarely, if ever, seen. It was indeed a privilege to be brought so close to the intimate surroundings of a man whose pride in his home was exemplified by the careful selection of the contents. Is there not sufficient satisfaction for this true artist of the films in the knowledge that the beauty of his possessions gave the picture a touch of livableness that other pictures lack?

A great fault which should and can be remedied is the massing together of pieces of furniture which look as if they were just assembled for the picture. No air of comfort! None of harmony! A scene that calls for a living room should contain the atmosphere that such a room possesses. A room that seems to have been lived in, a room that makes people forget the fact that the contents were placed there by a director as a setting for the taking of his picture. Reality is the slogan. And the aim of "Fewer Films and Better Ones" can never be fully realized until the companies who wish to produce these films appreciate the importance of accuracy in detail.

# Advertising for Exhibitors

**Conducted by EPES WINTHROP SARGENT**

## Boomeranged.

EVIDENTLY it does not always pay to boom your production. R. B. Wilby, of the Strand Amusement Co., Montgomery, Ala., calls attention to this fact in relating his recent experiences with one of the feature releasing companies. For months he boomed the brand and attractions lavishly, both in his house and house organ and in the newspapers and billboards. Then, without the slightest warning, the service was taken from him and given to a competing house. He was not even permitted an opportunity to raise the offer of the competitor. And to rub it in, the competing house, in its announcement, remarks:

> Of course it is useless to extol the merits of these productions, as they have been shown in Montgomery regularly and our competitors have sung their praises for months.

Naturally the new house makes all possible capital of the advertising campaign of the opposition, but it is a shortsighted and misguided exchange management that will switch service in so cavalier a manner and expect to keep on doing business in that territory.

Don't be a come-on for the exchange manager. Tie him up to a contract and make him give one before you start in to make valuable another man's trade mark.

Better still, boom your house and its management and boom the *attractions* without the brand. The matter has been brought to the attention of those who are in control of the distribution of the product.

## Follows Kellette.

A. William Ehlers, of the Plaza, Baltimore, sends in some card programs patterned in its lay-out after the Kellette program given in Picture Theater Advertising. He uses a five by seven card, folded once to get four well-proportioned pages, with plenty of space for the week's program, some underline and foreign advertising on the inside, a front page house chat and a foreign advertisement on the back.

The heading is not clear, the block letter "Plaza" being obscured by a wreath of film, and the address is too small and inconspicuous to be read. A new block should be made giving just the title of the house, and the address and times of performance should be added in type just below. Then there will still be plenty of room for the house chat.

Mr. Ehlers writes that few of the Baltimore houses use much advertising, but that he finds that it pays. Very probably others would, too, did they try it.

The program replaces a similar sized card, printed on one side only for a single attraction. At slightly larger cost (and this is more than covered by the additional advertising) he gets a full week before the reader in more attractive form. A tendency to over-illustration should be checked. Good type is better than poor draftsmanship.

## Better Type.

H. A. Chenoweth, of the Comique, New Bedford, Mass., sends in a weekly program on a single sheet nine by eleven. The first impression is that too much type is used, but the type is much better selected than for some of the specimens Mr. Chenoweth has submitted in the past, and there is not too much type for the number of attractions. The trouble is that he tries to get too many days on a one-side throwaway. It looks confused and uninviting to the eye and the chance recipient does not take the trouble to figure out that it is not as difficult to read as it looks. It would be better to discard the paper in favor of a card program, carrying less large type and yet better displayed because better proportioned. But since New Bedford is a mill town, perhaps Mr. Chenoweth finds that the throwaway is better for his purpose. Even at that, it would be better to run only three days to the sheet and come out twice a week. Even on a throwaway the days should be dated.

## In Miniature.

Charles Q. Carlisle, of the Mecca, Saginaw, Mich., writes that he has not missed an issue of this paper since he opened the house a year and a half ago. He sends in three issues of his Weekly Reel News, eight page and colored card cover only 2¾ by 4 inches. The front is neatly gotten up, but though it is a weekly, it is dated merely for the month and not "week of." This should be changed to give the inclusive dates. The back page carries the program for the month and the inside cover pages are given over to foreign advertising. In the white form the right hand pages are given to the program announcements, two of the left-hand pages are given to foreign advertising and the others to house chat and a question box. It is neat and complete and is so handy to the pocket that more probably go home with the recipients than would be the case with a bulkier issue. It tells as much as a larger issue, but it tells it compactly.

The first white page is given to a cut and description of some underline. Here the date of appearance (which is subsequent to the week of issue) should always be given in the body of the text; not at the end of the story, but somewhere along the middle with such a line as "This subject, which is booked at the Mecca for October 3rd, is——" The house talk should not be repeated in a following issue. Always give them some new argument and get the fullest possible good out of the program. The same stock house talk used every week does not interest, and sometimes it even tires.

The program is very complete for its size, and if you want a twelve-page V. P. ask Mr. Carlisle for one, and send a return addressed envelope along with your request.

## Too Long.

Programs should never be much more than one-third longer than their width, but the Regent and Colonade theaters, Brooklyn, N. Y., use a four pager five by twelve inches, which gives an awkward and rather irritating size. Folded once more and stitched, it would make a neat five by six booklet. Nothing definite indicates that the same program is offered at both houses, but since only one program is announced, it is to be presumed that this is the case.

The trouble with the size is that it gives too much type on one page. The prospect does not stop to realize that he would read it all were the page half the depth. He merely runs his eye down the foot-long columns of mostly six point body and ten and twelve point display, and, unless he is very much interested, he decides that it is too much of a job and throws the sheet away. Eight six inch pages would not have the same effect. It is not the amount of type but the suggestion of oversetting that counts. The man you most want to reach with a program is the man whose interest in your house or the pictures is not already gained. He will not try to persuade himself to read what seems to be too much matter. He will give a single glance and throw the sheet away. Better is the back page where the house talk is opened with lead and made inviting. One argument may be useful to others. It reads:

> "JUNK!"
>
> Don't Stop! this does not mean pig-iron, scraps or other discarded wearing apparel, when applied to the exhibition of moving pictures. It means, and very appropriately, a program made up of old and INDIGENT films that should have been laid quietly to rest forever. This class of film is "JUNK." If you are not careful where you spend your good money "JUNK" will be sold to you. In fact it will be forced upon you and you must sit and see it or get out, and no money back.
>
> There are a great number of moving picture theaters that follow the rule of giving you a large pretentious feature on a certain day, paying a high rental price for it and showing it at no advance of admission and without question losing money that day. Don't think for one minute you are ahead. These exhibitors simply do this to get "YOU COMING TO THEIR HOUSE." You do go the next day expecting a treat, and find a program of "JUNK." You go again and find the program "JUNK" and by the time YOU reach that special day again YOU have paid DEARLY for that special feature.
>
> Now why not attend a moving picture theater where each day's program is as carefully selected with BRAND NEW interesting photoplays as the next day? You will always get your money's worth.

If you run your house right and the other fellow doesn't a campaign of education rather than attack is always the best and most lasting in its effect.

## Gets Full Value.

W. C. Harwood, of the Vermont, Toronto, sends two programs and writes that the first week's program brought him the best business he ever had, and that he believes that many came through curiosity who will remain as regular patrons. The programs cost him $7 for 2,000, and he says he would not now be without them for twice their cost. He adds:

> I depend on your column a good deal, and you will doubtless find traces of it in both the numbers enclosed, for the good things one can get out of your too few remarks every week are simply priceless to a wide-awake exhibitor.
>
> There is no "Bull" about that either, and I am willing to confess that the "World" is my guide and mainstay for everything connected with the business.

The program is too long for its width; 4 by 9½ inches, but it is well laid out. The front carries full information as address, prices and times of performance. The second page is given to chat about the films and the third to the program, six days with three changes. The back page carries three foreign advertisements. In the film chat the use of long dashes between paragraphs interrupts the continuity of some of the talk. It would be better to use a little more type and omit the rule. If it is desired to break up the page, small florets should be used in place of dashes. The matter is well written and deserves a better display. In the program proper it tells about films but does not expose the climax. The program makes a good start, but a change in form will help not a little. There is much to first impressions and the first impression is made by the size and composition of the page.

**Take a tip from our "EXHIBITORS' ADVERTISING" Department. It has made money for others.**

### Programs Pay.

P. E. Schilling, of the Greenwood, Greenwood, Miss., writes that he finds his weekly program a profitable investment since his patrons now ask for them when they miss one and take them home for consultation. They are put out each Saturday for the following week. He uses the Hennegan colored covers, four foreign advertisements on the back, a house argument on the front and gives the inside pages to the program proper. A very little ten to fourteen point display type for titles and italic for the names of players would be a marked improvement. At present it is all machine work, with the titles in capitals. The page is too white. There is no contrast in type and nothing stands out. Just a little hand composition on the titles would make a tremendous difference and not markedly increase the cost. Ten and twelve point display faces should be used for the greater part with fourteen for the star features, and eighteen only for the most unusual attractions, and not every week at that.

An oddity is the scale of prices, ten and twenty cents being charged the whites and five and ten cents for the colored people. Two of the programs carry practically the same line. One reads:

> Do you know that we give a matinee daily at 4. P. M.

The other merely announces:

> Daily matinee at 4 P. M.

The first makes much more of an impression through the slight addition in words.

Mr. Schilling adds:

> I would not be without your good magazine, as it is absolutely my guide for the operation of my business.

We cannot understand any exhibitor being able to do business without the Moving Picture World, no matter what other publications he may receive free. It is as necessary to everyone as is the chart and compass to the navigator.

### Dressing Up Postcards.

William P. Donlon, of the Orpheum, Utica, sends in some panel souvenirs that are nothing more than Kraus postcards mounted up. The cards are merely five by seven colored stock, printed up with the name of the house preceded by "Compliments of." They cost about ten cents a hundred and much more than doubled the apparent value of the postals. For the guidance of those who glued the cards, a strip of one point rule was printed at the top where the pasted edge of the card was to come. This made it possible to work rapidly and still with certainty. About one-eighth of an inch of the top was pasted. We believe that photographers use thick shellac varnish instead of glue, as it dries more quickly. These mounted postals form a handsome and very inexpensive souvenir and the same panel idea can be used for some of the advertisements supplied by the companies for features. Care must be taken to have the color of the mount harmonize with the tint of the card, a light lemon and a French grey being the colors used by Mr. Donlon.

He also describes some teasers he used for work, two of them being:

You will want to go to
WORK
Monday.

Looking for
WORK?
Wait until Monday.

These are scattered through the local papers several days before the film title was used, and as a result the town was watching, and a one-day booking was extended to half a week.

### Gets Ideas.

John Henderson, of the Royal, Newcastle-on-Tyne, writes, covering a program and some throwaways:

> I am writing to thank you for several good ideas I have had from the Advertising for Exhibitors' Department. I particularly like the idea of booming "The Black Box" and am using it here. What do you think of the enclosed, re Chaplin? I do not know whether neutral U. S. A. is suffering from Chaplinalia to the same extent as belligerent Britain, but assume it is common to the whole world.

"The Black Box" scheme seems to be the one followed by John William Kellette, and we are glad that Mr. Henderson found it helpful. His program is printed on rather thin paper, as much of the English stock runs. He gets a lot of good outside advertising, but keeps enough space to give proper display to the house attractions, in this case the same "Black Box." The throwaway for Chaplin advertises the same sort of "revue" that we have recently had over here, a combination of several old releases joined up. It is announced as "The Life and Adventures of Charles Chaplin" and includes "Getting Acquainted," "His New Job," "The Property Man," "Cursed by His Beauty," "Mabel's Busy Day," "The Rounders," "The Face on the Barroom Floor," "Charlie in the Park" and "Champion Charlie,' which is an ample combination. The film ran for a week. The throwaway is cleverly worded to permit the block letter words "From the cradle to the grave" to be thrown up in display. And since it offered a rather wide column for six point, the matter set double column and so was vastly easier to read.

We would be glad if more of our English readers would send in their advertising. We have contributors in South Africa and Japan, as well as Australia, but the English exhibitor holds on to his stuff.

### Please Copy.

Please copy the line from the letter heads of the Colonial Theater Company, Jackson, Mich. It runs:

## Photoplays; not "Movies."

Run that on your program and other advertising. Create the impression that you run real pictures and not trash. W. S. McLaren, the manager for the company, sends in a bundle of programs and explains the numbered advertisements recently commented upon. The explanation cannot be commented upon because of postal regulations, but it is novel. The new programs are done in red and some dark color, black, brown, blue, etc. A novel idea in imprinting in red on each film announcement the trade mark of the brand. If you are interested in programs it will be worth while sending for a sample. Meantime, if you want to try a two-color effect, take the electro of the trade mark to a rubber stamp maker and have a stamp made. Then rubber stamp this on the programs with the aid of a painstaking small boy. If you do not have a large run you can get an odd effect at comparatively small cost, but be sure and teach the youngster not to pound the stamp on the pad and get enough ink on to smear all over things.

Mr. McLaren says that, so far as he can learn, this is the only suburban house outside of Detroit running daily matinees. It was a long fight to get them coming, but they kept plugging away at it, and now they have a paying business. And to show how careful they are of the matinees, the other day when a feature did not come in time, they kept the house closed in the afternoon rather than run on emergency film instead of the feature. That is one reason why they have a matinee business that pays. Another is found in this extract from his letter:

> If you could see my old "Worlds" you would not doubt that I read them. There is hardly a whole page left in them after I get through. The manager who tries to get along without the "World" will soon be in "also ran" class.

The back page is partly given to house chat along the lines suggested by these clips:

> Don't be afraid to tell us you don't like a certain picture—if you don't. Many of our patrons tell us when they are pleased—a few when they are not. We want to hear from more of you. In order to give you the pictures you want we must know "what you like and what you don't." Give us a chance—talk it over—we want to hear the knocks just as well as the "boosts."
>
> —
>
> Did you ever go into a photo-play house and after having seen about half of the last show, have the operator flash the "Good Night" slide? If you have we know just how you felt. We have been "there" ourselves. We wish at this time to call your attention to the fact that at any time we accept your money you will see the whole show. Our box office is open until 9.30 P. M. daily and you may rest assured of seeing a complete performance if you enter the theater before that time.
>
> —
>
> We have some requests to show "The Spoilers" with William Farnum and Kathlyn Williams This film, nine reels in length, is almost too long to permit us to show it at the Colonial and play even at a Dime. However, we will play it, if a sufficient number of patrons want it. If you do, just stop at the ticket office and tell Mrs. Moore our Cashier that you would like to see it. "It's up to you."

Stuff like that makes the reader feel that the house is being run in the interest of the patron and not merely to make a little money and quit.

### Not So.

Comes this breezy letter from Charles Midgley, of the Franklin, Oakland, Cal.:

> *What's new this week?*—that's the big question you have to solve all the time.
>
> We've got something late. We can say now that the Franklin theater is the only theater in the world that publishes its own newspaper. The film companies publish a paper, the slide companies publish a paper, so why can't the exhibitor?
>
> They can. We're doing it and we hope to continue. Our first issue comes out today and under separate cover we will post you a copy.

We hate to wake Mr. Midgley up, but he is not the pioneer by a lot. Edmund Reid, for several years has printed a one-page *daily* newspaper with real news. Grand Junction, Col., has a weekly that prints some news and is hustling all through, and the Tucker Brothers of Oklahoma City not only print 20,000 two-page papers every day, but they do it on their own presses in their own plant. All of these have been built up on the strength of the *local* news, which is a hint to Mr. Midgley, who clips all except a brief editorial department. The paper is nicely gotten out on calendered stock with many cuts, but the paper is badly proportioned, being twelve by nineteen inches. It never could be mistaken for a regular newspaper. It would be better to use news stock, coarse screens, regular newspaper style heads and some local matter.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others.* It will help you. Handsome clothboard binding. *By mail, postpaid,* $2.00.

Moving Picture World, 17 Madison Ave., New York

## THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

### Inquiries.

**Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.**

**Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.**

**In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.**

**A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.**

### Working Synopses.

EVIDENTLY in answer to our contention that the plot of action should be written before the synopsis of the play, a correspondent offers the following:

> Many photoplaywrights contend that the only way to write a scenario is to prepare the scene action first and then write a synopsis from that. And some of the scripts that are shown on the screen remind me of a man building a house and then drawing up his plans.
>
> The scenario writer comes across an idea, and without taking the time to develop that idea into a logical and plausible skeleton, or synopsis, he sets to work to write his scenario. As he proceeds with his work bits of business that contain some "punch" atmosphere suggest themselves, and he embodies them, regardless of their congruity. These bits of business read well, and promise to throw a thrill into the audience, and the author becomes so enthusiastic over them that he never dreams of eliminating them.
>
> Now, a properly prepared synopsis, incorporating logic and plausibility, if closely followed, would not allow for any such deviation. The logical synopsis would suggest development and action. Suppose a man were to build a brick building, and every time he saw a nice large piece of colored stone he would stick it into some prominent spot—he would have a fine collection of junk when he was through.
>
> I realize that the fool director, who would be more at home with a medicine show, makes many a competent photoplaywright look foolish, and I am not criticising writers for work thrown on the screen, but simply questioning a method that does not appear to be over logical to me. Perhaps you may have a few words to say.

The synopsis that goes to the editor should be written *after* the plot of action has been complete, but the author should have some well-formulated plan to follow and this plan should be a complete synopsis. It may be mental or written.

But the really creative author knows that no synopsis must be followed exactly. He knows that even at the last moment he can change, or he can throw away his completed action and start anew on another line. There no doubt are writers who cannot deviate from a pre-determined synopsis. To argue that they are wrong is to argue that there is but one method of writing, and there are as many methods as there are writers. But generally it will follow that the author who must slavishly follow a predetermined line of development has not yet trained his selective faculty if he writes in scenes, important in themselves, and yet not germane to the story.

This is one of those places wherein practise and experience prove their worth. The practised writer is able to determine whther or not the added matter is of real value or not. The careful builder does not add to his structure all the attractive stones he sees, but since Bibilical times it has happened that the stone rejected by the builder has become the keystone of the arch and it may happen that the incident, strong dramatic, effective but not relevant to the story in hand may, of itself, suggest a story of greater importance and so the old timers look for all possible new developments and may often obtain a big, tense drama as the by-product of a story far less appealing.

It seems to us that a policy of work that demands rigid adherence to a predetermined scheme of action will frequently result in a moderately good story where a more selective system might produce a better story or even two or three, but this depends wholly upon the individual and his mode of thought.

It is so very seldom that a story gets to the screen as written that the screen will show nothing of the author's continuity; indeed, we recall but one of our own stories that was produced precisely as it was written. Even where the director does approximately follow the script, the cutting room may, and generally does, change, either because of the excess length or merely because the cutter likes to change things around. But, taking authors' scripts and not the screened result, it is possible that in introducing effective situations the story itself is lost sight of, but these are not punch situations because punch action helps the action by making the story itself more dramatic. It may be that a scene of itself attractive, will be introduced without belonging, but the author should be able to weigh values—as material presents itself, and be able to accept or reject **almost instinctively**.

As a general thing, **the best way to write a story is to write the** action in scenes and then to make changes in copying. With very little practise splendid results may be obtained.

In no case should an author take an idea and "without taking time to develop that idea into a logical and plausible skeleton" set to work. Many, very many, writers do precisely this sort of thing, but they are not authors yet. The author first plans his story very carefully, then he writes either that or something much better, starting from that skeleton. Following the skeleton would prevent the deviations the correspondent suggests, but it would also frequently prevent many important improvements from being made.

### Experimenting.

Lately a lazy young man sent in a half synopsis and suggested a number of endings. He wanted to know which one to use. He did not develop the script along the different lines. It was easier to ask someone than to do the work himself. Probably when he was told to do his own writing he developed one idea and let it go at that. Study by proxy does no good whatever. If there are two or more ways in which to carry on your story, work all possible ways. In the course of time you will know, from experience, which is the better way to work an idea and you will not waste time with the others, but you must gain this experience first hand and not through asking someone else. Do your own work. You must, in the long run, if you would find success, so save time by doing it now.

### Exceptions Noted.

"Elbert Moore" in his circulars grows clumsy. He seeks to prove to his prospects that the photoplay market is a cinch. He recites some of the prize schemes and then quotes the Chicago Tribune as saying that they expected the winner of their $10,000 prize serial to be an unknown. Writes Mr. Langley:

> The winner of this huge prize was Roy L. McCardell; and his photoplay, entitled "The Diamond from the Sky," is now appearing in theaters all over the country. One idea, written out in only a few hundred words, brought him fame and fortune in one short day.

Mr. McCardell found fame and fortune in "one short day," did he? Twenty years ago Mr. McCardell was already known as one of the American humorists of note, and the vogue of his "Send two dollars to Uncle Tommyrot" was general. Fifteen years ago his book of poems attracted favorable comment and a little later his "Mr. and Mrs. Nagg," forebears of the Jarr family, were introduced. Getting down to the later days, it was only a few months previously that he had won the Chartered Theaters Corporation prize contest and he had won prizes for everything from catchlines to cigarette coupon ideas. Mr. Langley should at least know what he is trying to talk about. He should know the photoplay lights if he would pretend to be an expert in photoplay.

### The Difference.

At the top of this department appears a notice that manuscripts or synopses will not be handled. One day recently came four letters. Two commenced "I know you do not criticise manuscripts, but—." A third thought we should break the rule because of a fancied relationship. A fourth said "I know you do not read manuscripts, so I am not sending any, but want to ask some questions." Which of the four letters do you think was the most welcome?

Positively we cannot and will not read manuscript. Rules are made to be broken, but since a very silly person accused us of being the real author of "The Goddess" because we alone had seen her bromidic plot, and she knew Mr. Morris could not think of a plot so good, the rule has been rigidly enforced.

### What's the Use.

Questions a writer:

> When John is spying on Joe, why does the director always take a front view? Such a method appears to be childish, and in an intense drama very often brings roars from the audience. Why doesn't the script writer state that camera is to be placed at back of John? Occasionally Joe, the villain, or man following, could peep out from behind a box, a corner, a hedge, etc., and the audience would know perfectly well what was going on. If necessary, flashes of Joe could be shown at regular intervals. Possibly some directors use the back-view method, but I have never seen it on the screen. The nearest to it was the use of a field glass.

Now that is one of the points that are open to discussion. The camera is supposed to record the story through action and facial expression. If John spies on Joe and all we can see is his back, we shall lose about 90 per cent. of the value of the scene. Very few backs are eloquent. Granted that the full face presentation of the spy is inartistic and that the back is dead, why doesn't the script writer so frame his business that John can seem to look toward the rear and yet give his face to the camera? This could be worked very nicely if the author will stop and think a moment to get his business oriented, but what's the use of taking a picture of a man's back and getting only the effect of an occasional gesture?

### Another Photodrama.

William Morgan Hannon, who is connected with the Coquille Film Company, of New Orleans, makes contribution to the second form of photoplay literature in the shape of an essay, "The Photodrama—Its Place Among the Fine Arts," an essay on photoplay and photoplay writing as an art and comparing it with other forms of literature.

Mr. Hannon, in his preface, makes it plain that he does not seek to instruct in photoplay, but merely to discuss it, and it is the first volume we have seen to cover this phase of photoplay work. He writes graphically, interestingly and with an intimate knowldege of his subject with the avowed purpose of making clear to students of literature the position that photoplay should hold. In his endeavor he has succeeded admirably, speaking with authority and yet not weakening this authority by exaggerated claims for the new art or overestimating its value. He assigns it its true place, defining both its advantages and its limitations. Most authors hitherto have confined their expresion to the advantages, presenting an argument too one-sided to be of value.

It is not a book of instruction, nor does it aim to instruct in text book fashion. It is a frank discussion of the art for those who wish to study the work before taking it up, and seems designed primarily to gain the interest of workers in other literary lines.

It is unfortunate that the main title is the same as that of Henry Albert Phillips work on photoplay technique, since this is liable to cause confusion.

### Details.

Details are important. Often a story with a lot of big scenes is thrown out because the details that lead up to those big scenes are wholly impossible. Big scenes are the results of a succession of details just as three and two and five and four total fourteen, a larger sum. Continuing the simile the fourteen and other similar totals add up to the sum of the climax. If you add one, three, two and one and obtain the result of fourteen, something must be wrong.

### Adaptations.

Almost overnight the market changed from adaptations of stage plays and books to original stuff and almost fabulous prices were offered for new scripts. In the same way the foolish and inane comedies are going to be engulfed one of these days, and it will no longer be necessary to use a bucket of paste and nine comedy falls—to say nothing of the seltzer siphon—in order to be funny. And it is going to be mighty profitable to the company that can equal the Biograph comedies of six and seven years ago, but it must be done with real actors and not clowns. Watch for the day and be ready with the ideas, for the first ones to sell are going to get the fancy prices. Later on when the supply again equals the demand, the prices will drop.

### Plain Foolish.

An author writes to say that he has been stung by having two scripts lost by a certain company and now he has lost a third. With an air of surprise he bewails his fate and adds that he supposed that as usual the department will defend the editor. Not necessarily; but the company in question is so extremely careless in handling and keeping track of scripts that no real author ever sends to them, and we'll be hanged if we can weep at the sorrows of an idiot who gets stung three times in the same place.

Don't expect to have your complaints taken seriously if your letter shows that you are at fault.

### Mrs. Parsons' Book.

Added to the list of books on photoplay is one written by Mrs. Louella O. Parsons, formerly editor of the Essanay Company and more recently photoplay expert for the Chicago Herald. With her long connection with the Essanay it would be odd, indeed, if Mrs. Parsons did not speak with authority, but she does more than this in her volume, for she tells what she knows simply, intelligently and helpfully. She adequately covers her ground in a manner that may be fully understood by the novice and appreciated by the more advanced. Now and then Mrs. Parsons does not follow general practise in some minor matters—such as her advocacy of 8 by 13 inch paper instead of the more generally used 8½ by 11 inches, but it is only in these small things she leaves the beaten track. It is decidedly a book to be added to the limited list of helpful treatises. Included are two two-reel scripts produced by Essanay and a split reel comedy done by Lubin as well as a one-reel drama developed for use as examples. It is concise and helpful and modern in its teachings. "Writing for the Movies," by Louella O. Parsons, cloth, 202 pages. Price, one dollar net. A. C. McClurg Co., Chicago.

### Agriculture.

Plant your plot-seeds in your brain, then fertilize with practice and they'll sprout.

### Different.

Two wrongs do not make a right, but two weak stories may make one strong plot.

### One Reelers.

The one reel story will come into its own again, but the trouble is that no one knows when. Partly this is the fault of the producing companies and partly the house manager is to blame. He is the man who pays the money and if he insists there will presently come out more one reelers that are stories and not merely apologies for such, but when the producer gets a story the temptation to make it into a double reel is strong.

There is more than one reason for this. In the first place a really good one reel plot will work into two reels very nicely. It will permit the director to play the scenes easily and effectively, without planning and contriving to make a fit. He will be able to get a smooth production with less effort. More than this, his record will show a credit of two reels. He will seem to have done twice as much work, and too many studios still estimate the value of a director's work by his footage. He really does not work twice as hard, perhaps he does not even work as hard on two reels as he would have to work on one, but his ledger account shows that he has produced two thousand feet which have been sold for so much per foot. Naturally he sees a two reel story wherever he can.

Then the play comes to the manager, who is just beginning to realize that most patrons are growing tired of the features. The manager tries one reel programs but cannot get enough good ones. His business is not bettered. He goes back to features which are easier to advertise. The other night we saw three shows at different houses. There was not a single good one reel story. There were but two double reels that were really worth making in that length.

Some authors, too, work the same padding scheme and lift their stories into the two reel class by a greater number of scenes. They are paid more for two reels than for ones.

Until the time that exhibitors demand really first class one reel stories we shall have the manufacturers demanding them of their authors and producers, and yet we have only to look at the old Biograph reissues to realize that stories were better four and five years ago. It is not that we merely thought them better then. They still look better on the screen; even with due allowance made for the fact that the reissues represent the pick of accumulated negatives.

The business was built up on one reel stories. These must always form the basis of the business; particularly in the business districts where patrons used to drop in to spend a half hour or an hour and where they now merely get the middle or the two ends of a five reel feature in that time.

### A Plot Hatchery.

"My plots get away from me," wails a new writer. "I get fine ideas but unless I can work them at once they are forgotten again." He might have added that some of the ideas, while good, are too incomplete to be immediately available as material. Perhaps an incubator will be helpful.

Our own hatchery is what is known as an Elbe binder, which takes the sheets without perforation. An idea in the rough is jotted down on paper. It may be only a line or half a dozen lines. In the rough it is but part of an idea and not a complete plot. If the plot is complete or reasonably so, the memorandum will be filed in another division. When ideas come easily the memorandums are many. When a slump in plotting comes the ideas are worked over, the suggestions being done into rough plots and the rough plots being worked over to a more complete, but still brief synopsis. Whenever a story is to be written, the rough ideas are also looked over to see if anything has come in that can be added to strengthen the story.

To show how it works, a company issued a play based on an old minstrel afterpiece, more generally known as "nigger acts." In the rough ideas division went the title "You'll find out," which was the name of the original. Several weeks later this was taken over to the rough plots with the suggestion that the leading characters be Cleopatra and Marc Antony and a week later the script, Queenie of the Nile was written and put in work. It bears so slight a resemblance to the original act or the first film made from it that probably no one would connect one with the other.

If you prefer, you can use loose leaf books or large envelopes and the three divisions may be replaced by a more elaborate classification. But it is generally best at the start to keep the items all together rather than to classify so elaborately that an item is likely to become lost. A paragraph about a man arrested for impersonating a policeman might be filed under "police." But it is not essential that the idea developed from this should concern the police. It might be a physician, a musician or anyone else who is impersonated, and if the item runs in a general file, it will show each time such a file is consulted and not merely when ideas using police are being looked for.

Many items will suggest complete plots almost immediately. Others will be better if the plot is allowed to grow slowly, being built up, bit by bit.

### Cumulative.

One good scene deserves another and another until you have a complete play.

### True to Life.

Do not try to make your scripts true to life or they will seem to be untrue. Take a really instantaneous picture of a running horse. Note the stiff attitude, the seemingly impossibility angled legs, the strained position of the head. Compare it with the pictures of Remington. See how the artist gets a composite of the horse in action. It is the same way with your scripts. You cannot use the true story, but from a combination of several true stories you may get a composite that seems more true to life than any one of the factors.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

By mail postpaid. **Add ten cents if registration is desired.**

Address all Orders to

**THE MOVING PICTURE WORLD**

17 Madison Avenue, New York City

# Projection Department

Conducted by F. H. RICHARDSON

## Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended until the excellence of such articles has been demonstrated to its editor.

## Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department's reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

## Question No. 108.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

*Suppose you have a very steep pitch in projection, what could you do to secure sharp focus both at the top and bottom of the picture? Can a picture be made sharp all over under these conditions?*

## Roll of Honor on Question No. 102.

The Roll of Honor on Question 102 is as follows: Joseph H. M. Smith, Fort Worth, Texas; M. W. Larmour, Waco, Texas; W. C. Crawford, Brooklyn, New York; John Solar, Watertown, New York; Bert Meester, Hobart, Indiana; M. Nosti, Tampa, Florida; T. Glucksman, New Orleans, Louisiana; V. A. Barton, Baltimore, Maryland, and Vernon Kidd, Victoria, British Columbia.

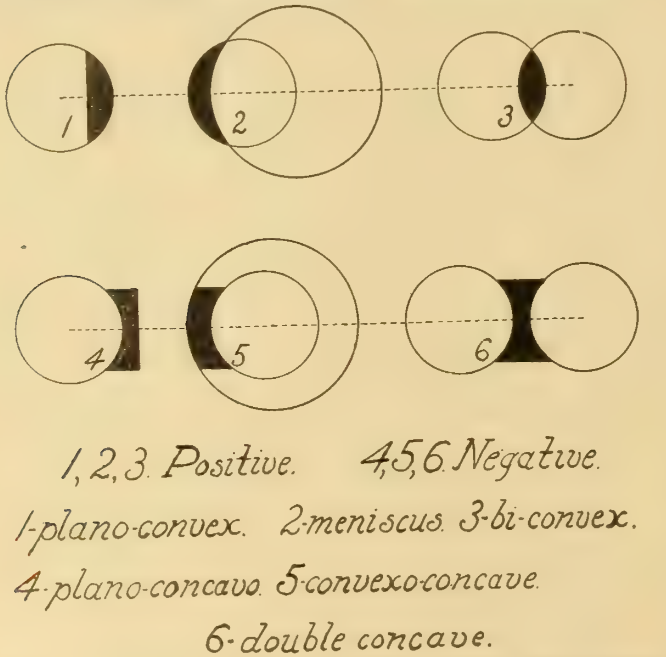
I have selected the reply of Brother Larmour for publication.

## Reply to Question No. 102.

By M. W. Larmour, Waco, Texas.

The Question:

How often should condensing lenses be cleaned, and what is the best method of cleaning them? If you were purchasing condensing lenses how would you judge of their quality? What is the advantage of a carefully polished lens surface as against a rough, uneven surface? What is a plano-convex lens? A meniscus? A bi-convex? A positive lens? A negative lens?



The Answer:

Condensing lenses should be breathed on and polished with a clean cloth once a day, and washed say twice a week either in a solution of one-half wood alcohol and one-half water, or with soap and water, or with ammonia water, being carefully polished afterwards. But the twice a week is not necessarily arbitrary. It might be required oftener or not so often, according to circumstances. The best guide is, wash the lenses when they look the least bit cloudy when opening the condenser casing and looking at them from the side while the light is shining through. It is very difficult to judge the quality of a condensing lens without actually trying it out. However, I would examine the lens to see that it was carefully polished, had a smooth, even surface and that it was perfectly white when looked through edgewise. I would also focus some distant object and judge by the clearness of the image as to the amount of spherical aberration present, but in doing this one must first carefully clean the lens to be sure to remove all trace of oil. I would also secure a written guarantee from the dealer that they would not discolor after being used. (You would have *some* job getting that guarantee now I am afraid, Brother Larmour, though the idea is perfectly correct.—Ed.) A rough, uneven surface on a lens acts the same as would a large number of minute, irregularly placed prisms, viz., scatter a portion of the light in all directions, thus causing considerable loss, as compared with a lens having a perfectly smooth surface.

Referring to the drawing, a plano-convex lens, (1) is a lens with one flat side and one convex side. A meniscus lens (2) is convex on one side and concave on the other; in other words, it is crescent shaped. A bi-convex lens (3) is one having two convex surfaces. A positive lens has a focusing point, while a negative lens has only a "virtual" focus. As shown in the sketch, a line drawn through the center of a positive lens will pass through the thickest part of the lens, whereas a line drawn through the center of a negative lens will pass through its thinnest part.

## A New Carbon.

Recently Jones & Cammack, New York City, importers of a Swiss carbon, known as the "Reflex Carbon," presented their product to the department for examination and approval, as was set forth in a recent issue. Following our usual custom, we gave Messrs. Jones & Cammack the names of six operators, located in various sections of the country, requesting them to write and find out the size carbons used, and send them one bundle of proper sizes for test, report of results to be made to this department.

Reports have been received, up to date, from Ashland, Wis., San Francisco, Cal., and Fort Worth, Texas. In every case the operators speak well of the carbons. Ashland says:

> I find them to be of uniform density, neither too hard or too soft, and they do not needle.

San Francisco says, in part:

> I find they have many excellent qualities, among them the production of a decidedly brilliant, white light.

Fort Worth, Texas, says:

> The special pains taken with the negative carbon produces a very brilliant light with D. C., and the results with A. C., using these carbons, are equally good.

Please understand that this is only part of the letters, but on the strength of the reports I am prepared to recommend the Reflex carbon to our readers, and would suggest that they give them a trial.

For D. C. the negative carbon contains a small copper core in its center, therefore, when ordering "Reflex" for D. C. you must order both positive and negative carbons.

In this connection it will be remembered that Brother Smith of Fort Worth, not so very long ago, predicted that we would eventually have positive carbons and negative carbons, which proves that Neighbor Smith is *some* prophet.

## Film Cement.

L. Rosenberg, Seattle, Washington, says he has had a lot of trouble with film cement, and asks recipe for a good cement.

I have told Brother Rosenberg that it is quite a difficult matter to get a thoroughly reliable film cement recipe—or at least that has been my experience and observation. I attribute this to the variation in chemicals. I have receive samples of film cement to try out which I have found to be a really splendid article. A few weeks later I have secured another sample of the same cement and it was very poor. Why? Undoubtedly the makers did everything they could to produce a good cement, but, as I before said, I believe the lack of uniformity is due to the difference in different lots of chemicals. I don't know how to explain the matter otherwise.

Some one who can provide a cement which will (a) make a strong, durable patch; (b) not curl the film; (c) not make a hard patch; (d) not eat the film, and *have it the same thing from one year's end to another* will confer a distinct boon upon the industry. I have arrived at the point that I will absolutely have to be shown on the film cement proposition.

### The Straight Throw.

William M. Hyde, New Haven, Connecticut, says:

> I hand you herewith a drawing showing the distortion resulting from the angle throw. You may be familiar with this proposition, but, inasmuch as I have seen no previous data on the subject in the department, it may be of interest. The question of illumination due to added area is in itself interesting, as also the fact that the top of the picture cutting a smaller area of the light pyramid, and the base cutting a larger area, calls for the altering of the light spot at the aperture, in order to make the illumination appear even.
>
> Brother Weiss' picture is 16 feet wide, but were he to move his machine, with his throw as a radius, to a point where it would be at right angles with the screen he would find there would be a considerable reduction in the width of the picture. As it is his image is "short" and "fat," while the same image under the conditions I submit would appear "tall" and "skinny." Such distorted pictures do not look so very bad to us, but to the person accustomed to a truly proportioned projection they would appear absurd. I am submitting this purely in the interest of a straight throw.

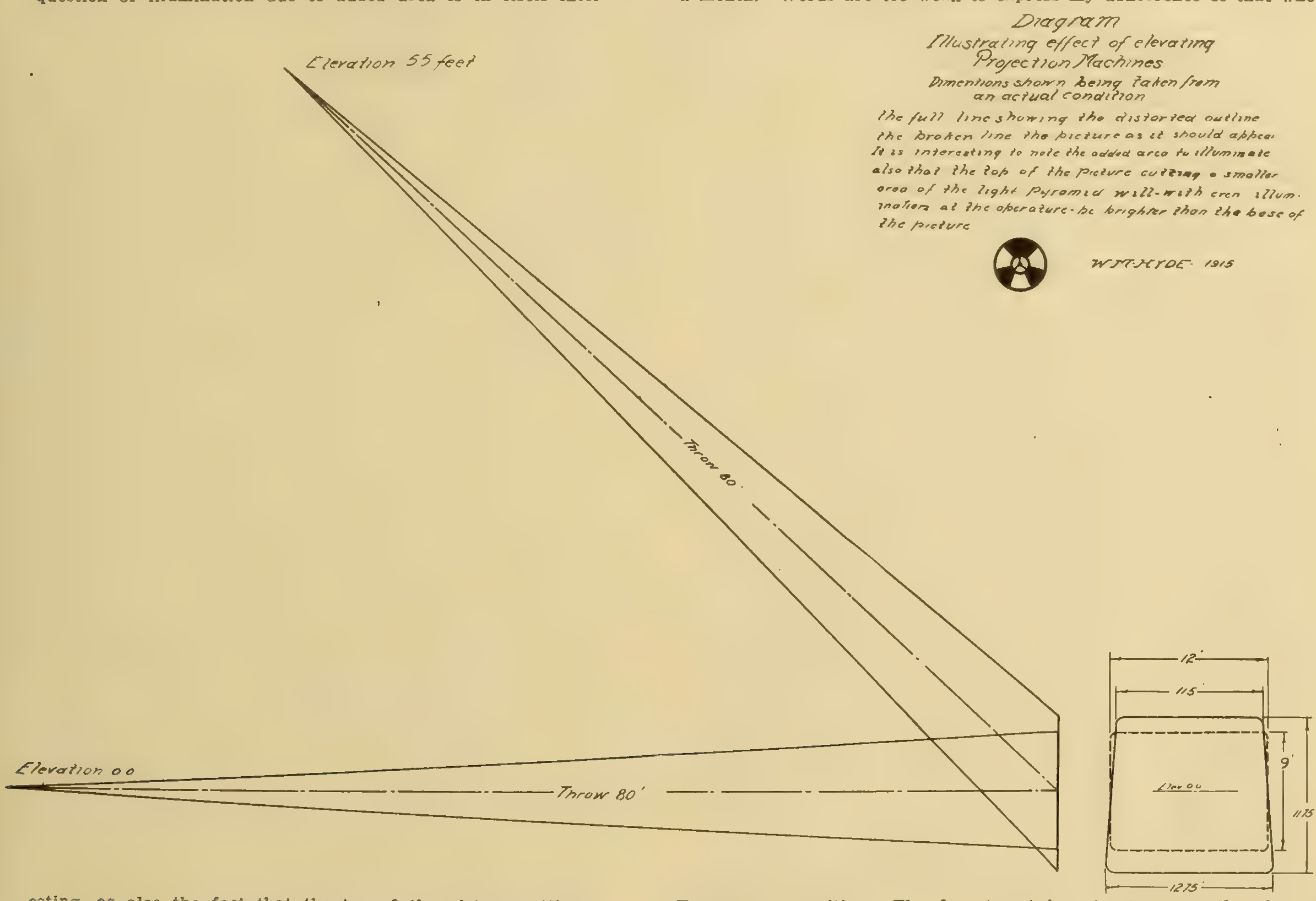


Diagram
Illustrating effect of elevating
Projection Machines
Dimentions shown being taken from
an actual condition
the full line showing the distorted outline
the broken line the picture as it should appear
It is interesting to note the added area to illuminate
also that the top of the picture cutting a smaller
area of the light Pyramid will-with even illumination at the aperature-be brighter than the base of
the picture
W.M.HYDE 1915
Elevation 55 feet
Throw 80
Elevation 00
Throw 80'
12'
11.5'
9'
11.75
12.75'

The question of altering the spot at the aperture to secure even illumination is interesting, but I think, impractical. A picture projected at a heavy angle is, in the very nature of things, unevenly illuminated, though I believe the difference would usually not be discernible to the eyes. The practice of projecting pictures at a heavy angle is a very bad one, and, moreover, as I have many times pointed out, it ordinarily is an unnecessary practice. The manager locates the projection machine clear up at the back of the top balcony, because he does not want to spare space for it where it ought to be. There is only one way to project a picture properly, and that is with the lens square in front of the screen.

### A Live Wire.

C. A. Dann, a Toronto operator, has been sending in replies to the questions and comments on department matters which prove him to be a "live wire." Brother Dann's reply to Question 96 was exceptionally good, but it came too late for publication. I don't know if Dann is a member of the Toronto local or not, but hope he is. Organized labor needs such men in its ranks. Together with his answer to Question 96, came the following:

> I note with much interest your comment on Friend Dobson's letter speaking of his enlistment, and would say, with all the emphasis I am capable of, "Them ere's my senterments tew." Christianity? Save the mark! Civilization? Ditto! The war is nothing less than diabolically educated savagery and barbarism. The Good Book says: "The servant of the Lord must not strive, but be gentle toward all," and "The weapons of our warfare are not carnal," and "Love your enemies and do good to them that hate you," etc. Well, to make a long story short, Friend Richardson, I am just now engaged in reading a book which throws a flood of light on this whole subject, and I am going to ask you to accept a copy as a token of my personal esteem. The book is entitled "Armageddon," and I trust you will find it as interesting as I have.

The book came promptly but I won't have time to read it for at least a month. Words are too weak to express my abhorrence of that whole European proposition. The department is not, of course, the place to discuss matters of this sort, but sometimes my disgust at the insanity of this wholesale murder proposition gets the best of me. I don't know who is to blame for it all, and I don't know that it makes much difference. The end will be that, broadly speaking, *humanity will have gained* ABSOLUTELY NOTHING, *and the poor devil who works with his hands and earns his bread by the sweat of his brow will be compelled to shoulder and pay the staggering financial loss*—the loss in manhood and womanhood is, of course, irreparable. What owl-eyed simpletons we are after all! We have had one spasm after the other for months in trying to save Leo Frank, who was charged with a crime against womanhood and murder. The whole country was agitated over this one item, yet over on the other side of the little ball we live on, they *kill* (official murder) *a hundred in a single minute, and actually brag about it,* while crimes against womanhood are too common to even merit mention. It seems to be something like theivery. Steal a million and you're a "financier"; steal ten dollars and the jail for yours. Verily our "civilization" resembles an oil painting, in that while it looks fine at a distance, don't examine it too closely at short range.

### Certainly You Are Right.

C. C. C. Bretz, Kansas City, Kansas, says:

> Recently I visited an operating room equipped with two motor driven machines, one an Edison Exhibition, and the other a Powers' Six. The operator was a young fellow about 18 years of age, and seemed to know his business. I watched his work for quite awhile and noticed that many of the scenes were out of focus. Asked him if he had to focus up on many of the scenes, to which he replied in a gruff voice: "Naw. When the picture is out of focus I leave it alone; it will come back in itself." I studied projection several years ago, and I believe I was taught to focus up on the scenes which needed it. Am I right?

You certainly are. The operator who allowed his picture to "come back in focus itself," might or might not know his business. If he does know it neither his actions or his words indicate that fact. Such a man is not a credit to the profession of operating—exactly the reverse. The out of focus effect might have been in the film itself, or it might have been, and probably was, due to fault in the mechanism—a buckling of the film. It is possible he was not to blame for this. Maybe he had worn machine parts for which the manager refused to purchase duplicates, but even so his answer was disgraceful. He might much better have said nothing at all.

### Operator Honored.

We learn through a newspaper item that our old friend, Joseph H. M. Smith, Fort Worth, Texas, is to be appointed to the board of moving picture operators examiners by Mayor Tyra, Fort Worth, Texas. Brother Smith will serve with the City Building Inspector, the City Fire Marshal and the City Electrician.

Friend Smith has been a correspondent of this department for a long time, and has proven himself to be a man very thoroughly versed on the technical end of his business. I am also informed that he projects an excellent picture. I am glad to hear of his selection for this important office. I believe it would have been hard to select a better man; also the city is acting wisely in adding a practical moving picture machine operator to the examining board.

### Probably Quite True.

Tacoma, Washington, says:

> Some of the articles in the department cause me to have "answeritus" or "replyitus." Referring to letter from the traveling salesman at Lima, Ohio, don't you know that the tone of those letters almost always make it appear that the fault is always on the part of the operator, while, as a matter of actual fact, I believe I can trace not a particle less than 60 per cent. of the faults commented on to the manager, and I think that 60 per cent. is making it conservative. I am the chief "Scrubupus" in the largest and best equipped theater in this city. Explaining scrubupus, will say that it means head, or chief operator, and that that dignitary has the privilege of cleaning up the operating room, the motor generator, the projectors, etc., while the relief man comes on with a white collar and cuffs, and operates a clean machine in a clean operating room. Get me? I am not raising this point as a kick at the duties of the chief, but merely as partial excuse for some of the flaws which will be, at times, seen in the projection in different cities. As I before said, this is the largest and finest photplay theater in the city, and not only my manager, but many of the operators in the city tell me we have the best projection. Here are some of the rules which I am, under no circumstances to deviate from. Show starts at 11 A. M. and runs on regular schedule until 11 P. M.; i. e., I am obliged to work out a regular schedule that will give a certain number of shows in twelve hours. For instance: I have a five-reel Paramount. I can run the show either in one hour and twelve minutes, or in one hour and twenty minutes, which ever makes the picture look best. But if it is the former, that makes me run just ten shows in twelve hours, and shows *must* be kept on the advertised time; as soon as one is finished the next begins. Some of the houses in this town, in fact most of them, will tell the operator to "speed up as soon as the house is fairly well filled," and as soon as there are only a few they will have him slow down so slow that the flicker on the screen is the finest little headache maker you ever heard of. There is one house where the operator has asked for repairs, and almost cried for them, using an old intermittent sprocket in each machine which has been in constant use fourteen hours a day for three years. (Phew! Some record.—Ed.) He has ground the hook off the teeth until there are hardly any teeth left. In such a case how can an operator govern speed, keep the picture steady on the screen, or do anything else, except swear (under his breath) at the parsimonious manager? My manager operated for about eight years, and he thinks almost all the films will look right on the screen if run at one speed, saying that the cameraman was turning at the same speed all the time, and that the picture projected at the rate at which it was taken will give the natural action on the screen.
>
> Now to get to the fellow in Lima. Maybe he was ordered to run fast, and maybe he needed repairs for his old equipment, and he gets the credit of being, to say the least, a mediocre operator. No excuse for the poor light and no excuse for the picture out of frame you will say, but at times there *are* some excuses. I run two machines and use not less than 60 amperes. Some time back the manager decided he would save money by using another brand of carbon. I use ⅝ inch below and ⅞ inch above. The binder on the new carbon is very poor, and the carrying capacity for the same size was not as great as was the carrying capacity of the Bio. The result was needling, red hot carbons, and even red hot carbon arms; including burned carbon clamps. I came to work one day at the end of the relief only to find the relief man had not tightened the clamp on the lower carbon as tight as he should, and the whole thing had gotten so hot that the screw and arm had melted together, and I was compelled to take that carbon arm out and repair it while the other machine was running. Do you suppose my light was as good as it should have been during all the time I was working on that arm? There are a great many extenuating circumstances, but the operator seldom gets the benefit of the doubt. Some managers will not let you use sufficient juice to produce good results, and then the boob in the operating room gets the "credit." On a separate sheet I am sending you a little piece of poetry. My wife cut it out a local paper. possibly you have seen it before.

The brother is perfectly right, from his point of view, and all the things he says are absoltuely correct, but, nevertheless, for the good of the business as a whole, it is well that I should publish these criticisms on projection. You see the filling of the position of editor of a department of this kind isn't exactly child's play. In fact it is something even more than a full size man's job. There are a great many things to consider. I often allow some one to roast an operator, when I am not at all sure it was the operator's fault. But if he really is not to blame, and is enterprising enough to defent himself, he is welcome to any reasonable amount of space to do it in. However, in the Lima case I wrote to Lima and inquired as to conditions, and the advisability or justice of publishing the letter referred to. I cannot say to whom I wrote, except that it was to one who certainly might be depended on not to advise publication unless it was needed. I was informed that quite likely the publication would do considerable good, and was, by inference, led to believe that the charges were true.

The Tacoma brother's manager is in error in the matter of speed. He is quite correct in assuming that the projection should always be at the rate of speed at which the picture was taken, but he is absolutely incorrect when he says that the cameraman always takes the pictures at the rate of sixty a minute. He does not—not by a jugful. And as I have often pointed out, if one cameraman takes one scene of a film at 57 feet a minute, and another cameraman takes the scene next to it at 63 feet a minute, there will be a big difference in those two scenes if both of them is projected at camera speed of either one of them, and if the projector pounds along at sixty a minute on both of them, neither one will be projected right.

One of the worse handicaps to high class operating is the "schedule show." The operator is helpless against that sort of proposition, and really high class results are impossible where it is required, unless he is allowed the use of some sort of "filler."

As to the poem, why, it was written for and published in the projection department something like a year ago, under the title of "The Guy at the Crank." It is by Ernest Eade, operator at the Hanna theater, Hanna, Alberta, Canada, and is good enough to bear repetition, so here goes:

### The Guy at the Crank.

By Ernest Eade.

Did you ever go to a picture show,
  And sit in the dark and stare,
And wonder how in creation
  The picture got up there?
It isn't the soft, slick manager
  Whom you have to thank;
It's the half-baked, oily son-of-a-gun
  Who cusses and twists the crank.

He goes to his little two-by-four,
  Iron lined like a prison cell;
He starts to make the film chase through
  And soon it's hotter than—well
You talk of the steamship stoker,
  And the heat of his fires bank,
But the stoker's dream it like ice cream
  To the chump that turns the crank.

To the picture show is where you go
  To sit in the dark and stare;
You forget there's another world outside
  When you are snugly seated there;
You watch the actors play their parts,
  To you it's all a dream,
But it's very real to the guy at the wheel
  Of the picture show machine.

Just where do operators go
  When they leave this vale of tears?
Is there some cold place in celestial space
  Where they pass their after years?
Or do they mingle with the throng
  Where sulphurous fumes are dank
And hear Old Nick when the flames are thick,
  Shout: "Hey, there! twist the crank?"

### Tries to Get Funny.

One who signs himself "Archibald Snow," though I take it it is not his name, writes from San Francisco, at considerable length, in what seems to be a clumsy effort at comedy. Friend "Snow" evidently has acquired the idea that those who have written letters criticising projection, signing themselves "traveling salesmen," are operators who are seeking to boost themselves by bragging on the projection in the theaters where they are working, and knocking at projection in other houses.

For the benefit of our friend, Snow (I am rather surprised that so crude an effort should come from San Francisco), I will say that, unless I have reason to know or believe that reports of this kind are true, the letter is verified before publication. I am not quite as simple as "Snow" seems to imagine. We may be easy marks here in New York, but not quite as easy as all that. Of course, I will cheerfully admit that they do "put something over" on me once in a while, but I guess even my distinguished enemies will admit that don't happen very often.

### A Cheap Machine.

George W. Thompson, Chairman, Entertainment Committee, Mutual Welfare League, Sing Sing Prison, Ossining, New York, says:

> We have a Powers' Five picture machine to sell. It is almost new, having had a new sprocket and springs at a cost of $25.77 by the Power Company. We are willing to sacrifice this machine at $50.00. Anything you can do to help out in this matter will be highly appreciated by us all.

This machine, always assuming it to be in good condition, as the letter indicates, would be an excellent investment for a traveling exhibitor. Full details can be had by addressing Mr. Thompson.

### Would Not Hurt 'Em.

E. W. Nichols, Pasadena, California, writes:

> This is my first time to butt in, but I have been a constant reader for the past five years; also have your Handbook and literally could not get along without it. Every *real* operator should have one, and it would not hurt some of the others either. We have two of the latest Simplex, a Chicago spot light, Chicago dissolver and a 5 H. P. Martin rotary converter, which are all O. K. I am having a little trouble with flicker in the picture when running at 60 per minute. Throw 108 feet, Keno 2½-inch diameter lens, three-wing shutter, 54 amperes of 82-volt D. C., 17-foot picture, mirroroid screen. Have tried a number of different shutters, and have written the Simplex people, but no help yet. Would a 50-50 shutter work better?

I see you are using a high grade lens. When the optical dope appears you match up your optical system carefully in accordance with it. For the present proceed as follows: Hold a metal plate in front of your condenser, with a one-quarter inch hole drilled in its center, open the machine gate, turn the shutter so that the light will go through to the screen, and project the ray through that one-quarter inch hole to the screen. Blow tobacco smoke in it, observing where its narrowest point is. Set your shutter as near the narrow point as you can get it; that will be the best position for the shutter. A 50-50 shutter would be ideal and would probably eliminate flicker, but I don't think you can use one without travel ghost. I would suggest that when you get your shutter located as above, you substitute a paste-board pattern for its blade, and then keep trimming off the wide blade until you get travel ghost. You can then cut the metal shutter down, leaving its main blade just a little wider then the paste-board pattern. Flicker may be reduced by (a) properly proportioned shutter, (b) reducing light brilliancy, (c) increasing speed of projector. Flicker is worse, other conditions being equal, on a large picture than on a small one.

### Burlington, Vermont.

J. R. Andrews, Burlington, Vermont, says:

> Although I have been operating about six years and am a constant reader of the department, still this is my first letter to you. I have been reading the questions and later the answers, but until No. 98 appeared I have not been tempted to send one in myself. However, here is my version of 98. There are four theaters here. Operating conditions are fine in two of them, and the other two are nine and twelve dollar a week houses. There is prospect of another large picture theater being erected soon. Projection is good in two of the houses, fair in one and poor in one. I hope my answer to question 98 will meet with your approval.

Well, Brother Andrews, whether the answer "meets with my approval" or not, the fact that you have attempted to answer shows you to be one of the live wires. Instead of the number of answers received we ought to have at least 5,000 every week, but some are afraid, some don't know and some are too lazy, but *you bet they're not missing any of the answers.* Come again brother.

### Best of Its Kind.

L. Z. Nighswonger, manager Palm Theater, St. Cloud, Florida, says:

> The Moving Picture World is the best paper of its kind for the operator and manager. In a recent issue you spoke about the dilemma in which an operator would find himself if called upon to splice N. I. film without having any N. I. cement. I promptly did a little experimenting, with the following result: Cut both ends of the film on the framing line, then take a piece of slide binding tape and join the two ends. This is not by any means an ideal splice, or a very strong one, but it will go through the machine all right. I am using forty-five day Mutual film, four reels daily, and it has brought the best summer business this town has ever known. I don't wish you to live forever, to which you very naturally object, but do wish you to prosper and enjoy life while you do live.

The patch suggested is, of course, only intended as a make-shift to be used in case of emergency. Many thanks for the suggestion, Brother Nighswonger, also for your good wishes. It is good to know that the work one is trying to do meets appreciation.

### How Many Minutes?

T. B. Smith, manager Gem theater, Clinton, North Carolina, writes:

> I would appreciate being advised as to your judgment of how many minutes should be used in running a reel of 930 feet in order to get the best results from a Powers Six A machine?

My dear Mr. Smith, you bring up a rather large proposition. Ordinarily film is supposed to be taken by the cameraman at the rate of sixty feet per minute, but that is not always the fact. In order to get the best results it is, as a general proposition, best the film be projected at the rate at which it was taken, and the operator will be obliged to judge of the naturalness of the action in the film in order to comply with that condition. There are, however, other important factors to be considered. First, where one is using a powerful illuminant, and a screen which gives a very brilliant picture, even with the best proportioned shutter, probably one will get some trace of flicker unless the speed is increased above normal, and the action in the film accelerated, which hurts on one direction and helps in another. In that case it is a question of some flicker and the best action in the film, or injuring the action in the film and obliterating the flicker. This condition is often made worse by the operator not being sufficiently well posted in the optics of his revolving shutter to place the shutter in the best possible position. Again, quite often in an automobile race, or something of that sort, where there are no moving figures except the automobile, the action may be vastly improved by "speeding up."

Speed is a question of combined knowledge and good judgment on the part of the operator. Nine hundred and thirty feet of film run at normal speed at 60 feet per minute would require 15½ minutes. Under ordinary circumstances this should be about the average speed. Some scenes in the film may require an excess of 60 and others may require less than 60, but on the whole, assuming your light not to be so strong that flicker is not eliminated at 60 per minute, the average for best projection will come pretty close to that figure.

### Getting Action.

Just to show you: Recently a Boston operator sent in a bunch of clippings taken from a certain film received from a certain Washington exchange. Now, for obvious reasons, I am not giving names, but I forwarded these clippings to the headquarters of the company handling that exchange, and the following is received. I might add that this is a fair sample of many letters received from this and other film producing corporations to whom letters containing film faults have been referred—with the operators' and theater name eliminated:

> "I have your favor of the 14th, enclosing clipping from film received from the Boston operator, calling our attention to poor inspection on the part of our Washington Exchange. We have severely taken to task our Washington office, and you may rest assured that no further complaints will be received along this line."

The point I am trying to get you fellows to see is that this sort of thing *has some effect.* I am not sending these clippings to the exchange manager, but to the president of, for instance, the Universal, Mutual and other big producing companies, and leaving them to land on the exchange manager. I don't claim this is going to be a cure-all, but you bet it will help all right, all right.

### Send the Bill.

Verner Hicks, Marion, Illinois, writes:

> I have noticed considerable comment on condition of film sent from exchanges and will say that our regular service taken from the St. Louis Universal is always in A1 shape as to misframes, bad patches, etc. However, recently I ran chapter ten of "The Diamond from the Sky," made by the North American Company, and was obliged to amputate eighteen patches in 300 feet, and eighteen is *some* splices to cut out. The only remedy I see for getting better films is for operators to send exchanges bills for services in making repairs, as I told the North American I was going to do with them. Enclosed find a patch cut from "The Diamond from the Sky" received today.
>
> I recently noted in the department, a scheme for threading a Powers Six A in frame. It was, as I remember it, to thread with the dividing line of two pictures at the top edge of the aperture plate, but it failed to work with me. The best thing I have found is to get a miniature lamp and socket and place them inside the head, just under the lens tube; connect this up to batteries and fasten wire to light shield so that when it is open for threading up the lamp will light. In framing the framing lever is thrown clear down to the bottom and the picture is framed with the dividing line in the center of the opening. Before starting the machine pull the framing lever up to a level position, and the picture will always be in frame, provided the intermittent sprocket has completed its movement. Have used this scheme for two years, and have found it very satisfactory.

Sending a bill for services would help, of course, but making an exchange *pay* the bill is quite another thing. It seems to me that that matter would be a very good and proper thing for unions to take up whenever they are powerful enough to have influence, or compel action. When an operator receives films in poor condition he is either compelled to do a lot of work he is not paid to do, and often does not have the time to do, or else project films with inherent faults, which will bring discredit upon his work, and hence upon his union. If unions took this matter up there undoubtedly would, in some instances, at least, be a terrific scrap before exchange managers would be brought to time, but something certainly ought to be done about the matter. This department is doing all it can, and it is having some considerable effect, too, as I happen to know, but it is a rather large subject to handle all alone. The splice sent in was awful. It would probably cause the film to run off the sprocket, and anyhow would cause a big jump in the picture and a flash of smeary light as the emulsion had been wet and all run together for fully one-half inch on either side of the one-half inch patch.

### Film Splices.

A. N. McLain and Fisk, operators, Holland Theater, Wichita, Kansas, write:

> With regard to Brother Mitchell, September 4th issue, we find that, if, in making film splices, the stub-end is placed on top (emulsion side) of bottom of picture, the tension springs will interfere. If the reverse, then the lower film guard on the Motiograph will hook the ends and rip the film along the sprocket holes. We, therefore, suggest that each operator resplice each film so that it will run best on the make of machine he is operating.

All of which is referred to our readers without comment.

# Motion Picture Photography*

Conducted by **CARL LOUIS GREGORY**

### Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

### Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances have been demonstrated to its editor.

### Nitrogen Filled Lamps.

E. K. E., Manhattan, Kansas, writes:

> I would like to get some information regarding the use of nitrogen filled lamps for interior lighting.
>
> Would two 1,000 watt and two 750 watt lamps be enough to secure good exposures, using a lens working at f 3.5? Distance of camera to object 12 feet or less. The rooms are not more than 15 feet square, walls gray about half way up, balance white plaster or white tile, ceiling low. Can you give me any rule for finding the candle power necessary?
>
> 2. I would like to know what you think my qualifications would get me. I am a graduate of the Kansas State Agricultural College, general science course. Had one year of chemistry and four terms of physics in addition to other subjects. One term of physics was devoted to work with lenses, measurements, etc.
>
> I have had about four years' experience as a photographer, preparing illustrations for bulletins, etc., making lantern slides and bromides for the college. I made most of my expenses while in college doing photographic work. I taught a *very* elementary course in photography in the summer school the past term and will have the class this coming year if I stay for it.
>
> I have been doing some moving picture work the past year. This includes some developing and printing in a small way.
>
> I am not very particular where I start so long as there is a chance to go up.

It is probable, making the statement offhand without having made an actual test under those conditions, that if the lamps were placed as closely as possible to the objects photographed with suitable parabolic reflectors and assisted by what daylight you could get at the most favorable time of day, that you could make usable negatives, although the results would not be what you could call fully timed, nor would the lighting be artistic or natural in appearance.

The training you have outlined should make a good foundation for becoming a cameraman, but it is likely that you would have to serve an apprenticeship in a film factory before you were intrusted with a camera, and in addition you will require war supplies sufficient for you to carry on a personal siege for a job in one of the motion picture centers for a month or more—which means a trip to Los Angeles, Chicago, or New York.

### Moving the Motion Camera.

Mr. William Cutts of Butte, Mont., wants to know what is the method employed by the Quality Picture Corporation in their close-ups in the "Second in Command" which he says is a particularly striking example of a problem which has interested him for some time. So far as he knows, the system was introduced by B. A. Rolfe but is now used by several manufacturers. At one time he thought that this was accomplished by means of a Mobile camera which would be the simple and logical solution but the "Second in Command" has upset this theory in at least two scenes where an obstruction to any movable mechanism appears in the center of the stage as the camera recedes. The theory of the racking bellows system of the still camera is also in this picture as the camera lens is evidently moved some ten or twelve feet and no "stock" disconnections naturally result from this arrangement.

The studios which release under the Metro trademark use two different methods of obtaining the moving up effect in close-ups. The first is done by "dissolving in" the close-up and the second is by moving the camera up while the picture is being taken. In "dissolving in" the photographer "fades out" where the close-up is to appear by gradually closing the diaphragm of the lens or in some specially constructed cameras the shutter opening is automatically gradually decreased by pressing a button so that the exposure fades away to nothing in about three feet of film; with the diaphragm or shutter still closed the handle is turned backward until that section of the film where the fade out began is before the lens, then the camera is moved up to the required nearness, aimed by the view finder and focused by scale and the close-up is faded in on top of the fade out by opening the diaphragm or shutter, as the case may be, giving what is called a dissolve, that is, as the previous scene disappears the next scene appears giving, when properly done, the illusion of swiftly moving down upon the close-up figures.

The second method of procedure is much more simply described. The camera and operator are mounted on a truck with pneumatic tired wheels—a "chauffeur" steers the contrivance and a property man acts as the motor and when a close-up is required the truck is pushed up to the proper distance and the camera man cranks with one hand; tilts, focuses and panorams with the other and hangs onto the truck by his toe nails. "'Tis an exciting life and requires considerable ambidexterity" in the words of Misther Dooley.

### Irising In and Out.

Wooster Lambert, St. Louis, Mo., says:

> I am an amateur here and merely take pictures of my friends, etc., for my own amusement, with an occasional topical event which I sell to one of the weeklies.
>
> I have the latest model American and a small Erneman, and up to this time all my pictures have been simple and clear cut to the edges and corners. I would like to know how pictures are made where corners and sides fade out, such as you often see in the close-ups of "The Birth of a Nation." Then there is another kind, such as a sharp defined masking as the effect of looking through a telescope at a distant object. I imagine this latter is done by putting a mask in the aperture of the camera, and if that is the case, I can't understand how the other is done.
>
> I hope I have made myself clear in the matter, although I fear I haven't expressed myself very well, but I am hoping you will understand the kind of picture I mean. I am very anxious to get some results in that line.

You are correct in regard to the "masking out" in such effects as looking through a keyhole, telescope, field glasses, etc.

Irising in and irising out, or circling in and circling out, are the terms used where the picture disappears in a diminishing circle or appears from nothingness or a small spot in a widening circle. These terms should not be confused with diaphragming or fading in and out, for when the diaphragm is opened or closed the illumination is increased or decreased in the same ratio in all part of the picture.

The circling in and out is done with an iris diaphragm placed at some distance in front of the lens; this distance depending upon the amount of diffusion required at the edges of the circle and upon the diaphragm opening at which the picture is being taken. The irising diaphragm for this effect should be mounted upon the outer end of an extensible lens hood and should have sufficient opening not to cut the corners of the picture when the lens hood is fully extended.

The closer the iris is to the lens the more it is out of focus and consequently the softer is the diffusion of the edge of the circle and, vice versa, the farther it is from the lens the nearer it is in focus and the more sharply is the edge of the circle defined.

Odd shaped vignettes may be obtained by cutting them from black paper and putting them on the front of the lens hood.

### American vs. European Cinematography.

In an address before the Western Camera Club, Homer Scott, who is filming "The Diamond from the Sky," the North American's $800,000 photoplay, declared that the American motion picture camera men are excelling their brothers in the profession in Europe.

"When motion pictures first became an industry," said Mr. Scott, "it was discovered that this country was far behind Italy and France in the cinematographic art. Cabiria showed us some wonderful effects, and other films from the other side were so filled with startling lighting, dissolves, double printing and double exposure that we, in this country, finally realized we were behind the times.

"However, that was a few years ago. Since we have learned, turning out in this country some of the greatest motion pictures ever produced anywhere, with all the spectacular camera effects, and more, than in European films. This country has now come into its own in the art of cinematography and will remain in the lead."

### Motion Picture Photography in Book Form.

G. L. Waring, San Francisco, Cal., writes:

> Will you kindly inform me whether your papers on motion picture photography, as published in the Moving Picture World, are in book form. If so, please let me know what the price is and where it may be purchased.

The publishers of the World expect, at some future date, to issue a Handbook of Motion Picture Photography, which will be uniform with the series of Handbooks already published on Motion Picture Operating, Scenario Writing, etc., which will consist of matter which has appeared in this department revised and rewritten and with suitable additions.

For the present, why not try some of the books mentioned in the last few issues of this department?

---

*Copyright, 1915, by the Chalmers Publishing Co.

# Comments on the Films

## General Film Company.

JEALOUSY'S FOOLS (Biograph), Oct. 11.—It happens, fortunately, that there are not many women in the world quite so contemptible as the lone female character in this one-reel drama. The story is unusual, commands attention, and is vigorously acted by Charles Perley, Robert Nolan and Augusta Anderson.

THE EMERALD GOD (Lubin), Oct. 11.—A detective drama in one-reel, this photoplay has a lady "gumshoe" for a heroine. The unraveling of the crime is accomplished by the aid of a camera and a missing finger. The tension is very well sustained. In the cast are Jessalyn Van Trump, L. C. Shumway, George Routh, Jay Morley, Robert Gray and Melvin Mayo.

HEARST-SELIG NEWS PICTORIAL, NO. 81, 1915 (Selig), Oct. 11.—French prisoners marching through Lille, France, to a German detention camp, is the most eventful item in this number. Other items are: Exhibition of Rescue squad in mine explosion, San Francisco Fair; G. R. veteran signaling from dome of Capitol; raising the submarine F-4, Honolulu; Mayor James Rolf, Jr., elected at San Francisco; lima bean crop, Los Angeles; tug-of-war, Columbia College; warship Oregon at Panama-Pacific Exposition; celebrating James Whitcomb Riley's birthday, Indianapolis; Greek sailors being massed at Piraeus; President Wilson and Mrs. Galt at ball game.

THE LURE OF A WIDOW (Vitagraph), Oct. 11.—The three leading roles in this lively one-reel comedy are taken by Nitra Frazer, Wally Van and Charles Eldridge. The spirit of the play is broadly comic and particularly adapted to the methods of the trio. Wally Van made the production.

QUEERING CUPID (Kalem), Oct. 12.—Rube Miller has been at it again! This time, his burlesque one-reel comedy is loaded with love, a trio of suitors being deadly rivals for the hand of Beautiful Bertha. Ethel Teare, Dave Morris, Bud Duncan and John Zahl work energetically, with keen eye to the comic side of photoplay making.

ROMANCE OF A BEANERY (Lubin), Oct. 12.—Dorothy Roth, David L. Don and Jack Delson perform many strenuous comedy stunts in this one-reel farce, written and produced by Edward McKim. The whole reel is wildly but hilariously improbable.

THE FOREMAN'S CHOICE (Selig), Oct. 12.—Tom Mix introduces a new thrill into this one-reel drama and performs it with the neatness of execution with which he climbs into a saddle. The entire photoplay is decidedly worth watching. Victoria Forde is an important part of the thrill.

THE WIDOW'S BREEZY SUIT (Edison), Oct. 13.—Six infatuated males try to win the lady of the breezy suit, in this one-reel comedy. After seeing Sally Crute in her striped bathing suit, it is easy to understand why all the men found her irresistible. A bright comedy, well played by all concerned. Raymond McKee being notably prominent in the cast.

THE CANIMATED NOOZ PICTORIAL (Essanay), Oct. 13.—Wallace A. Carlson has hit upon the happy thought of cartooning current events, and his first issue is a huge success. To see T. R. denounce Wm. J. Bryan, is the "loud noise" of the picture. Scenes in the Canadian Rockies are on the same reel.

THE STEADFAST (Lubin), Oct. 13.—Aside from the familiar bridge and the inferior grade of cement, the material used in this two-reel drama, by Harry Chandlee, may be recommended for its reasonably fresh reflection of life. There are several situations of unforced pathos and the interest is held with a firm grasp. Joseph W. Smiley, Lilie Leslie, Percy Winter, John Smiley and Francis Joyner constitute an excellent cast. Joseph W. Smiley directed the picture.

ON WITH THE DANCE (Vitagraph), Oct. 13.—The present dancing craze is made the target of keen shafts of humor in this one-reel comedy of which Grace Livingstone Furniss is the author. John T. Kelly bounces and beams through it with all his oldtime unction, and is aided by Mary Maurice, Jewell Hunt, and Arthur Cozine.

THE DAWN OF COURAGE (Biograph), Oct. 14.—Novelty of situation may be rightfully claimed for this one-reel drama. The story is not remarkably impressive, but is made interesting by the good work of the cast. Curtis Cooksey has the leading role. Isabel Rea and Hector V. Sarno have important characters.

HEARST-SELIG NEWS PICTORIAL, NO. 82, 1915 (Selig), Oct. 14.—The Naval Advisory Board, Washington, opens this installment. Other items: Prosperity Day, Kalamazoo, Mich; horse show at Panama-Pacific Exposition; State Firemen's Convention, Philadelphia; Cossack camp in the Caucausian Mountains; Italian troops in the Trentine Mountains; on the German firing line, France; Lucile fashions; outdoor bowling, New York; submarines in San Francisco Harbor; President and Mrs. Galt at baseball game, Philadelphia.

BELLE OF BARNEGAT (Lubin), Oct. 15.—This one-reel drama is a romance of the seacoast, a child saved from a wreck being the heroine. There are the two suitors—one wealthy, the other poor but manly. The story is neatly put together, and was written and produced by Clay M. Greene. Frances Sanson, Gilbert Ely, Clarence Jay Elmer and Kempton E. Greene give praiseworthy impersonations.

HOW JOHN CAME HOME (Vitagraph), Oct. 15.—Glad news for moving picture "fans"! Sidney Drew is back again! In fact, he's in this very picture! Last week's release saw him wading out into the ocean, until he disappeared from sight. He's given up as "gone, but not forgotten," in this one-reel comedy, also. He comes back at the finish, however, so, we'll all see him next week, and Mrs. Drew will be with him. How about "How John Came Home." Another hit for the Drews. Martha G. McKelvie wrote it.

THE LITTLE SALESLADY (Edison), Oct. 16.—This is a pleasing drama, written by Mark Swan, with Leonie Flugrath in the leading feminine role. The story treats of the unpleasant experiences of an attractive girl in a department store, and of how her employer, a high-minded young man, falls in love with her, guards her, and eventually asks her to marry him.

BRONCHO BILLY'S PARENTS (Essanay), Oct. 15.—The situation at the end of this one-reel drama is enough to make a worse man than Broncho Billy drop his gun. In attempting to rob an express agent, William discovers that he is holding up his father and mother. G. M. Anderson makes the most of this situation and is well supported by the other members of the cast.

THE INEVITABLE (Biograph), Oct. 16.—The story of a woman who leaves her husband and child for another man, she is made to pay dearly for her sin. The reel unfolds the plot interestingly, and capable acting is supplied by Claire McDowell, Alan Hale, Vola Smith and Ilean Hume.

THE LITTLE SALESLADY (Edison), Oct. 16.—A one-reel drama with an appealing heroine, this photoplay has the human note that counts so strongly for success. The drama is cleverly acted by the entire cast.

A TEST OF COURAGE (Episode No. 49 of the "Hazards of Helen" Railroad Series), Oct. 16.—This one-reel drama is well named. Miss Holmes takes a sufficiently perilous chance during the action of the play to satisfy the most ardent sensation lover. The story is full of life and offers excellent acting parts for Robyn Adair and Charles Murchison.

THE PRICE OF PIES (Lubin), Oct. 16.—Billie is down on his luck in this picture, and forced to steal several pies. This starts the sheriff after him, and Billie cavorts through the picture in his usual kidney-footed fashion. Epes Winthrop Sargent, the author of the reel, has provided the star with a number of additional comic adventures. Mae Hotely, Wally Helston and Charles Griffith are members of the cast.

IN THE MIDST OF AFRICAN WILDS (Selig), Oct. 16.—Bessie Eyton is assisted in this one-reel Jungle-Zoo drama by several four-footed actors, and the thrills are realistic in character. The story is entertaining throughout.

## General Film Company Specials.

THE VILLAGE HOMESTEAD (Essanay), Oct. 11.—The discovery of an illicit still in the vicinity of the homestead would seem to indicate that the scenes of this three-reel drama are laid in Kentucky; the scenery, however, is pure New England. The story is interesting. Its author shows originality in telling it, and employs the homestead for a novel purpose. Darwin Karr is an engaging hero, and it is a bit surprising that he fails to win the girl. Joseph Byron Totten's acting and his production of the photoplay are both of excellent quality.

THE DANCING DOLL (Kalem), Oct. 11.—Howard Irving Young is the author of this three-reel drama, which is rather fantastic in plot. Once having stated his proposition, Mr. Young develops it deftly and takes every advantage offered by the theme. The producer's staging of the scene where the villain is struck by lightning could have been made more impressive. Vivian Wessell is earnest and apt in the role of Hilda, the dancing doll.

THE SCULPTOR'S MODEL (Selig), Oct. 11.—Nellie Brown Duff has furnished the director of this two-reel drama with material for an effective, if somewhat conventional, photoplay. Sculptors and their models have frequently appeared on the screen and they seldom fail to make good subjects. The studio scenes in Miss Duff's drama register strongly. The human note in the story is skillfully struck. Joe King, Vivian Reed and Fred Hearn lead a well-selected cast.

BLOW FOR BLOW (Biograph), Oct. 12.—This two-reel photoplay is founded upon an English melodrama of the same name, that was a great favorite with theater-goers fifty years ago. Twin sisters are the leading characters, and are both played, in the screen version, by Mary Malatesta. She fills the dual role in a highly satisfactory manner. Other competently acted parts belong to W. J. Butler, Ivan Christy, Joseph McDermott, Charles Bennett, Gus Pixley and Frank Pethrick.

THE GREAT DECEIT (Essanay), Oct. 12.—Situations of pronounced dramatic worth form the framework of this two-reel photoplay, written by E. T. Lowe, Jr. The incidents are emotional and offer Warda Howard every chance to reach the hearts of an audience. Miss Howard is equal to the occasion. John T. Lorenz has one of the important allotments, and justifies his selection.

LILLIAN'S HUSBANDS (Vitagraph), Oct. 12.—One husband has been known to cause a suffragette several anxious moments; in this three-reel comedy, a trio of the necessary evils prove an embarrassing possession to the lady of the title. The picture is good fun throughout and leaves the fair Lillian cleared of the charge of trigamy, and happy and contented with one better-half. Lillian Walker is, properly, the Lillian of the pictureplay, and Donald Hall is her leading support.

SERGE PANINE (Biograph), Oct. 13.—A dramatic three-part photoplay made from a novel by George Ohnet. The picture is very well acted with Ican Christy and Edward Cecil in the principal roles. A review may be found on page 90 of the Moving Picture World of October 2.

VOICES IN THE DARK (Kalem), Oct. 13.—The baby used in this two-reel drama should become a great actress—she already exhibits much talent. C. Doty Hobart's photoplay is a good example of a well-constructed domestic theme, and is effectively played by Anna Nilson, Helen Lindroth, Henry Hallam, Guy Coombs and John E. Mackin.

THE DRAGON'S CLAW (Knickerbocker), Oct. 13.—Marion Leonard and Walter Hampden are featured in this quite exciting, though somewhat sombre, three-part melodrama, written and directed by S. E. V. Taylor. The story is unusual and well handled, especially in the last reel that introduces a fight between cowboys and western bandits. Miss Leonard and Mr. Hampden are sincere in their interpretations of the leading roles. Reviewed in issue of October 23 on page 631.

NAN O' THE BACKWOODS (Lubin), Oct. 14.—Valentine Grant has the title role in this three-reel drama, and Sidney Olcott made the production. The picture is a creditable filming of a familiar theme, and was reviewed on page 630, issue of Oct. 23.

GLADIOLA (Edison), Oct. 15.—An extended review of this admirable four-reel drama was given in the preceding issue of this publication. The play is uncommonly entertaining, pictorially and dramatically, and Viola Dana is fascinating, by reason of her personality and art, in the title role. Reviewed in issue of October 23 on page 628.

THE LAW AT SILVER CAMP (Kalem), Oct. 15.—Western melodrama is to be found in both reels of this photoplay. Its story is vigorous of action and suited to the mood of those who admire brave men, gun play, and hair-breadth escapes. Walter L. Rodgers, Alberta Garcia, Joseph J. Franz and Al. Ernest Garcia are the leaders of a competent cast.

SHANGHAIED (Essanay), Oct. 11.—Most of the scenes in this two-reel "Chaplin" are laid on shipboard, and Charlie of the Weary Trotters does more original stunts during the incessant and side-splitting action than he has ever put into any one of his previous comedies. The Charlie Chaplin brand of humor is unique and this lot is out of the XX, Three Star box.

THE REAPING (Essanay), Oct. 16.—The author of this three-reel drama has not minced matters. His story starts with a seduction and traces the consequences of the woman's sin with remorseless truth until the finish. He then compromises with probability, for the sake of the "happy ending." The acting and direction of the photoplay do everything possible to make the theme impressive and to rob it of its unpleasant features. Lillian Drew, Camille D'Arcy, Richard C. Travers, Frances Wood and De Wess Seewir comprise the cast. Edward T. Lowe, Jr., is the author.

THE RULING POWER (Broadway Star Feature—Vitagraph), Oct. 16. Mrs. Carrie Chapman Catt, Mrs. Norman de R. Whitehouse, Mrs. Raymond Brown, Mrs. Thomas B. Wells and other leading Suffragists, are introduced in this three-reel drama which frankly proselytes for the "Votes for Women" cause. The author puts up a good argument by means of his story, but keeps the human interest of the picture always to the fore. L. Rogers Lytton, Edith Storey, Adele De Garde and Leah Baird are the leaders of the well selected cast. Lionel Belmore made the production.

## Metro Pictures Corporation.

THE FINAL JUDGMENT (Rolfe), Oct. 18.—A Rolfe, five-reel offering featuring Ethel Barrymore and E. Cooper Cliffe. It is a sensational melodrama and, whatever shortcomings it has, will be pretty sure to be found acceptable to most patrons. Its subject matter and handling are up to date—it is a picture that was made to appeal to present-day audiences. A review of it will be found on page 631, October 23 issue of Moving Picture World.

MY MADONNA (Popular Plays and Players), Oct. 25.—An artistic five-part production, suggested by one of Robert W. Service's poems and directed by Mme. Alice Blache with Olga Petrova playing Lucille, the demi-monde in whom the artist finds his Madonna. The motivation of the drama is a bit weak at times; but altogether it is a more than ordinarily impressive production, artistically staged and very well acted. Mme. Petrova is ably supported by Guy Coombs, Evelyn Dumo and Albert Howson.

## Mutual Film Corporation.

POOL SHARKS (Casino), Oct. 3.—An eccentric comedy number with amusing spots in it. W. C. Field, the well-known juggler, is featured, assisted by Bud Ross. A comedy pool game is part of the picture. This contains some good nonsense.

SEE AMERICA FIRST (No. 5), (Gaumont) Oct. 12.—A half reel picturing the Mutual Traveler in Washington, D. C. Good views of the Capitol, monument and public buildings are shown. Also interesting glimpses of the way paper money is made.

KEEPING UP WITH THE JONESES (Gaumont), Oct. 12.—On same reel with above. Amusing animated drawings showing the way in which Pa McGinnis slips away to the seashore, pretending ill health. His wife finds him enjoying himself.

MUTUAL WEEKLY, NO. 41, 1915 (Mutual), Oct. 14.—Among the items of this issue are the result of the gulf hurricane at New Orleans, a celebration at Sing Sing where the convicts are being treated "like human beings," the departure of Dr. Dumba, the lima bean harvest in California, the Corn Palace of 1915 at Mitchell, South Dakota; the submarine F-4 raised, the Red Sox and the Phillies at Boston (world series), and also President Wilson and his fiancee, Mrs. Edith Bolling Galt.

PROFIT FROM LOSS (American), Oct. 15.—Vivian Rich, Walter Spencer, Jack Richardson and Louise Lester compose the cast in this picture, which is a drama of medium quality. The wife of a laborer, who spends his wages in a gambling den, is given a bunch of flowers by a neighbor woman. In desperation from hunger, etc., she takes her baby and goes out to a restaurant where she sells the flowers for a large sum of money to the man who won her husband's wages from him. The husband turns over a new leaf and all ends well.

ETHEL'S ROMEOS (Casino), Oct. 17.—Featuring Fayette Perry as a boarding house maid. Three young men, thinking she is about to become rich, pay her great attentions. But Jake, the wealthy brother, is related to a woman guest and eventually marries the waitress. This has a neat little plot and is quite amusing as presented.

RIP VAN WINKLE BADLY RIPPED (Novelty), Oct. 18.—An amusing farce comedy featuring Will Browning. Rip, because of his pretty daughter, gets into the hands of the burgomaster and his son, who give him salt herring to eat and refuse to give him a drink of water until he has signed a contract to hand his daughter over to the burgomaster's son, and also his fortune when he, himself, has finished with it. Rip goes to sleep on the mountain side, and sleeps until his beard has grown several feet in length, when he returns and upsets the almost completed arrangements of his enemies.

YOU CAN'T BEAT IT (Novelty), Oct. 20.—This is good legitimate comedy, and well produced. The story treats of how Bill Pike made a night of it with the boys, borrowed a drunken cabby's cab to drive home in, had the pleasure of being taken for a cabby and of bringing his wife's brother to his own door, and of being forced at the point of a revolver to help a burglar to escape with a suitcase of silver from his own sideboard. Bill arrives home with the wrong suit case, in which is found the missing silver and succeeds in covering his tracks in an exceptionally clever manner.

VISITORS AND VISITEES (American), Oct. 22.—Rather an amusing situation arises in this production through a mixup of dates. An unexpected house party takes place in the home of one of the husbands who is entertaining the husband of his wife's friend. Both the men come home drunk, in the belief that they are coming to an empty house, are robbed on the doorstep by a "friend," who is going to "put them to bed." After having the finger of reproach pointed at them by their wives goodwill is restored.

DESERTED AT THE AUTO (Beauty), Oct. 23.—The bridegroom and not the bride happens to be stolen in this one-reel comedy. And the bride weeps bitter tears before the matter is righted. It is the best man and some accomplices that do the dastardly deed, out of which arise many amusing situations.

AT THE PATRICIAN CLUB (Thanhouser), Oct. 24.—Quite an interesting story, related by a waiter at a gentlemen's club. At the psychological moment the man who is supposed to have ruined the waiter's daughter enters the room. Familiar subject matter handled entertainingly. The photography is also very good.

TILLIE, THE TERRIBLE TYPIST (Falstaff), Oct. 25.—The gum-chewing stenographer is well portrayed in this number and there is considerable quiet amusement in some of the situations. The plot itself is hardly strong enough, though the production has numerous points of merit.

TOURING WITH TILLIE (Beauty), Oct. 26.—An amusing comedy in which Neva Gerber plays the role of "Tillie," and lives to rue her treatment of the hero. She and her companion are rescued from a couple of tramps, by this same hero, and Tillie and the hero decide to live happily ever after. The tour takes place in California, where, according to the picture considerable devastation has been wrought by tourists camping about.

THE SOAP-SUDS STAR (Falstaff), Oct. 28.—A couple employed in a laundry do a shop act in vaudeville successfully; when they try Shakespeare they fall down. This is not particularly strong, though some of the burlesque scenes in the Romeo and Juliet performance are amusing. The couple then go back to the laundry. Fairly strong comedy.

## Mutual Film Corporation Specials.

THE BREAD LINE (Reliance), Oct. 13.—A three-reel production, the story of which was written by Roy L. McCardell, and directed by Francis Grandon. It is fairly meritorious but leaves the impression of being somewhat overdrawn and there is no satisfactory solution to the problem of the story. It is left to the imagination to disentangle the relationship of the man Kingsley and the wife of the man who, through the force of circumstances, too continuously unhappy, joins the bread line. Few mortals could survive the numerous blows on the head which are accorded this man, and furthermore, it would be pleasant to contemplate a condition which would allow for the average man having enough red blood in his veins to deter him from following a persistently wayward woman to the bitter end. The picture is not what would be called healthy, inasmuch as that the moral of the story, if it has any, is not driven home.

"TWO SPOT" JOE (Mustang), Oct. 15.—An especially attractive two-part western drama in which Anna Little, E. Forrest Taylor and Jack Richardson have the leading roles. Tom Carroll, after some trouble in a saloon, goes west, picks up with a dance hall woman, deceives his wife in the east and is eventually released from a prison session by "Two Spot" Joe and told to leave town. When the wife comes west Joe takes charge of her, and when Carroll, on his way to kill Joe, stumbles to his death, Joe marries the woman, whom he has learned to love. The production has been unusually well developed, and is sure to please.

THE EVER-LIVING ISLES (Reliance), Oct. 17.—A two-part production treating of the early Quaker days in America. The romantic spirit of the period has been nicely preserved; and also the severity which is characteristic of the Quaker spirit is there, and has been utilized in many instances in the garnish of amusing situations. The main thread of the story centers around the arrest of the Spanish lover, accused of sorcery, and his return for the sake of his sweetheart in the face of a death sentence.

VINDICATION (Centaur), Oct. 21.—Here is a two-part production that might be termed excellent but for a little hurry job at the end. Mabel Van Buren plays the feminine lead. Other familiar faces present in the cast are those of John Brennan, Clarence Baker and John Oaker. The story is developed along the lines of strict melodrama. It is consistently developed also. At the end the husband of the woman who is responsible for his vindication, gets a position at the Bostock trained animal zoo. This has the appearance of having been forced into the story but is in itself entertaining.

THE PENALTY (Reliance), Oct. 24.—This two-part picture must rely for its attractiveness on some highly realistic desert scenes, in which the jealous rival at first does the cruel act of refusing water to the thirst-crazed man who stole his sweetheart. Some Indians arriving on the scene, attack them, and in the side-by-side fight the jealous member of the company is killed.

THE CONSCIENCE OF JUROR NO. 10 (Thanhouser), Oct. 26.—This would have been a more than ordinarily attractive two-part production had not some of the scenes in connection with the trial been highly improbable. For instance the escape of the dissenting juror from the room in order to rescue his child, which, thanks to an improvised situation, has fallen into the water. There are some points about the picture that are highly commendable.

HIS WIFE (Mutual Masterpicture, No. 44—Thanhouser), Oct. 28.—The story of a jealous young wife, driven to desperation by unfounded suspicions and reconciled after a lapse of many years. The story starts with great promise, and the treatment is marked by some charming pictures, but interest falls away where it should increase by reason of too much straining for effect. What should have been a powerful ending is merely a weak tapering off in conventional style. Reviewed by Louis Reeves Harrison in this issue.

## North American Film Corporation

THE DIAMOND FROM THE SKY NO. 25.—In this number of the serial Powell is drugged by Lovell, who is in search of the diamond and in the dead of night makes a desperate attempt to get away with it. In the struggle between him and Blair he falls head first from the window of Powell's bedroom, and the diamond, which he still grasps in his hand is taken by another hand, the owner of which we know not yet.

## Pathe Exchange, Inc.

PATHE NEWS, NO. 80, 1915 (Pathe), Oct. 6.—Interesting items of this issue are scenes in Wall street during the boom on war stocks, a double balloon ascension and triple parachute drop at the interstate fair, latest dances of the winter season, members of the Bedtime Stories Club enjoying an outing at Bronx Park, and scenes showing the Bulgar army mobilizing.

## Pathe Exchange, Inc., Specials.

NEW ADVENTURES OF J. RUFUS WALLINGFORD, NO. 2 (Pathe), Oct. 11.—In the second number of the Wallingford adventures Mr. Boggers is the victim in hand. Mr. Boggers is lured into parting with $65,000 of his money for a circus that is supposed to be coining money. This proves to be just a Wallingford method of getting even with another member of the clique who helped to ruin Marjorie's father. The title of this particular number of the series is "Two Rings and a Goat."

## Triangle Film Corporation.

THE DISCIPLE (Triangle Kay-Bee), October.—Easily the strongest play of the Triangle series to date, the inspiring story of a frontier missionary who loses nearly all that he holds dear and his soul as well until a succession of highly dramatic circumstances bring realization that the All-Powerful One is All Merciful. William Hart in the lead is at his best, and the story is absorbing from beginning to end. Reviewed by Louis Reeves Harrison in this issue.

THE SABLE LORCHA (Fine-Arts Film).—An adaptation depicting the mistaken hatred of a half-breed Chinaman and his ingenious schemes of revenge, all of which are foiled in the end because the victim was one of that large family of twin brothers who look exactly alike on the screen, a story that is far from being a suitable vehicle for its talented cast.

A GAME OLD KNIGHT (Triangle-Keystone), October.—A burlesque on the old costume romance which long supplied material for light opera. The action is most interesting when it is not rough and tumble, the ingenious mechanisms employed constituting the story's chief value.

HER PAINTED HERO (Triangle-Keystone), October.—The story of a stage-struck girl in love with a matinee hero impersonated by Hale Hamilton. The little Mr. Hamilton has to do with the story is very well done, but it is not his kind of a comedy. He is out of place, for the action is that of slapstick, the usual Keystone kind, funnier by itself, and about as poorly suited to Hale Hamilton as it would be to John Drew. Reviewed by Louis Reeves Harrison in this issue.

## Universal Film Mfg. Company.

PETE'S AWFUL CRIME (Joker), Oct. 23.—A low comedy number, with Gale Henry, Max Asher and Wm. Franey in the leads. The scenes are taken on a ranch and are full of harmless, nonsensical tricks, some of which are quite amusing. A burlesque hanging closes the number.

POOR BUT DISHONEST (L-KO), Oct. 24.—Peggy Pearce and Hank Mann appear in this eccentric comedy number. The chief scenes are of a rough house character and occur in a brick yard. The incidents are clearly pictured and contain a fair amount of amusement.

BY RETURN MALE (Imp), Oct. 26.—This story by Roy Clements features Victor Potel, of Slippery Slim fame, as a sporty young husband who comes home with a jag. He and his friend see three or four white mules, in place of one; he imitates the cuckoo clock and sleeps in the bath tub. Mr. Potel succeeds in making this sort of a part amusing without being vulgar.

TEARS AND SUNSHINE (L-KO), Oct. 27.—A burlesque comedy, featuring Gene Rogers, Alice Howell, Gertrude Selby and others. A widow and widower become involved in a flirtation. The plot is not very strong, but there is nothing objectionable in the story and it has amusing moments.

MYSTERIOUS LADY BAFFLES AND DETECTIVE DUCK IN "THE LOST ROLL" (Powers), Oct. 28.—Another of the "Lady Baffles and Detective Duck" series, featuring Gale Henry, Max Asher, Wm. Franey and others. The number is characteristic and Max springs a surprising number of disguises during the reel, many of the makeups being very good.

## Universal Film Mfg. Company, Specials.

THE UNDERGROUND CITY (Universal Special Feature), Oct. 17.—No. 18 of the "Broken Coin" series. In this number Kitty goes through some painful experiences on the desert island, at the hands of cannibal natives. These scenes are well put on and are quite realistic. Count Frederick is also a captive on the same island. He demonstrates the use of a revolver and gains the respect of the savages, after which he organizes a party to go to Kitty's relief.

THE SPRINGTIME OF THE SPIRIT (Rex), Oct. 24.—A three-reel subject, by John B. Clymer, featuring Ben Wilson, Dorothy Phillips and others. The story is entertaining throughout in a mild, agreeable way, and leads up to a novel climax. The bachelor, who had determined to marry the daughter of his old friend reflects over his past life and decides he is unworthy of her. At the very hour of the wedding he learns that she loves his brother. The names are changed on the records and the younger man wins the bride. This is well constructed and makes quite a strong offering.

IN THE FOLDS OF THE FLAG (Big U), Oct. 28.—A patriotic story, written by Olga P. Clark, featuring Murdock MacQuarrie, Mrs. Benson, Edna Payne and others. Betty goes into moving picture work because her grandfather is behind in the rent. The pension papers were lost fifteen years before. Later an old soldier is needed and the grandfather is reluctantly induced to play a part. The missing papers are found inside the folds of the old flag and he gets a big back pension. The story is one of a pleasing, entertaining sort, with just a proper touch of pathos about it. The photography is unusually good.

THE CRATERS OF FIRE (Imp), Oct. 29.—A three-reel offering of Italian make, telling an interesting and well-constructed story. The photography is very good and the Italian cast, headed by Albert Capozzi, does strong work. The picturing of the Venetian water festival was well done and very attractive. The story has a dramatic tinge, dealing with two brothers, impersonated by one man. One is responsible for the other's death and later tries to make up for this by caring for the dead brother's child. One woman adventuress brings sorrow into both their lives. The plot itself is somewhat obvious, but as a whole the offering has much merit.

THE SUPERIOR CLAIM (Bison), Oct. 30.—This is a good western subject, three reels in length. The leads are played by Edythe Sterling and M. K. Wilson. Sherman Bainbridge has the heavy role and does good work, as does also Rex De Rosselli as the father of the young woman in the case. There are interesting desert scenes, one of the best of these being the vision of the city and of forests and water seen by the exhausted man left on the desert to die. It may have been designed for a mirage, but the effect is striking in either conception. J. J. Franz directs.

THE COLLEGE ORPHAN (Universal Broadway Feature), Oct. 25.—A six-part comedy-drama introducing the De Havens to the screen. The subject will make good entertainment. There is unusual college atmosphere on the comedy side and on the dramatic there are good situations. The picture was reviewed on page 628 in the issue of October 23.

## World Film Corporation.

THE BLUDGEON (Equitable), Oct. 18.—A well-staged five-part subject in which Kathryn Osterman is featured. The review on page 627 in the issue of October 23 points out that "in spite of the gray that dominates its coloring, experience with pictures in character resembling it gives assurance that 'The Bludgeon' will be liked by most practical picture men because of their knowledge as to what their clientele like."

## Associated Film Sales Corporation.

YOU NEVER CAN TELL (Banner), Oct. 18.—The story of a tenderfoot who is given a warm reception by the cowboys on a ranch. In the end he surprises everybody by revealing a manly strength which he uses to good purpose. The plot is by no means fresh, but it still makes good entertainment when skillfully handled, as in this instance.

MISTAKES WILL HAPPEN (Federal), Oct. 18.—Using a plot that has been tried and found adequate many times—that in which a normal man is mistaken for an escaped lunatic—the director of this farce comedy produced a genuinely entertaining film. It is certain to draw laughs.

## Associated Film Sales—Corporation Specials

FOR THE HONOR OF BAR X (Ramona), Oct. 18.—A two-part western melodrama in which cowboys figure prominently. Interest centers in the character of a youth who sacrifices his own good name in order to save that of the father of the girl with whom he is in love. Events are arranged in a consistent fashion and they become reasonably dramatic as the story progresses. Vic Frith and Reeva Greenwood are conspicuous in an able cast. Western locations are attractive.

## Miscellaneous.

THE LITTLE GYPSY (Fox), Oct. 11.—Despite a few scenes of spectacular quality this romantic melodrama is disappointing. The story has so little grip that there is danger of its becoming tiresome before the five reels have been run. Dorothy Bernard, in the title role, is supported by Thurlow Bergen, William Riley Hatch, Raymond Murray and others in a generally competent company.

ALONE IN LONDON (Ideal Film Service), Oct.—A five-part adaptation of an English melodrama by Robert Buchanan in which Florence Turner plays the leading role. The picture was produced in England by Turner Films, Ltd., under the direction of Larry Trimble, and makes very fair entertainment. The story is of sound melodramatic quality and it is adequately staged and acted.

THE CORSICAN (Sun Photoplay), October.—The full title of this five-part production is "The Corsican, or the Last One Hundred Days of Napoleon." It was made in France and first shown in this country at the New York theater. Hector Mazanni gives a faithful and exceedingly impressive characterization of Napoleon. The picture is historically accurate, it was elaborately staged and offers some spectacular battle scenes.

## Helen Marie Osborn

BALBOA claims to have the youngest leading lady before the public today in Helen Marie Osborn. Only recently she celebrated her third birthday anniversary and on that occasion she was elevated to stellar honors, playing opposite no less a screen favorite than Henry King.

Helen Marie Osborn.

Until this event, the little lady was known about the Balboa studio as "Baby Marie;" but now she takes exception to such address and out of respect to her position, she is called Miss Osborn. She comports herself with unspoiled dignity, is childishly frolicsome and withal ladylike.

Helen Marie Osborn is a native of Denver, Colo. Her parents are both professionals. As "Babe" St. Clair, her mother is known to many people of the stage. Leon T. Osborn is the father. Both are members of the Balboa playing force. But since Helen Marie is doing leads, she has become the most important member of the family. Mother is acting in capacity of maid to her daughter; while father serves as the manager.

Three months' studio experience preceded Helen Marie's promotion. During that period she played the usual line of child parts in "Maid of the Wild," "The Lady of Perfume" and several other Balboa features; but in such an unusual way that the Horkheimer Brothers had a story specially written to feature the little lady. She was put under the direction of Henry King and he is delighted with the results that are being obtained.

## HOWARD ESTABROOK THE STAR OF "THE CLOSING NET."

We are in receipt of the following from the Pathe Exchange: "Through an unintentional error in some of our advertising matter for 'The Closing Net,' Mr. Howard Estabrook was merely featured with others where he should have been starred exclusively. We are making this announcement in fairness to Mr. Estabrook."

## Fayette Perry

FAYETTE PERRY—that irresistible little charmer of the legitimate and vaudeville stage—is bringing all of her clever wit and attractive personality to the screen. She will appear as the next star of the Gaumont Casino All Star Comedies on the Mutual Program. It will be a farce, entitled "Ethel's Romeos."

Miss Perry was born in Nebraska about twenty years ago. Even when she was in school and had no thoughts for the stage she was a dancer, and performed in many local entertainments. Her first professional appearance was in Denver in the light opera, "Martha." After a successful season in stock in Denver, the little ingenue-dancer-comedienne came to New York to try her fortune under the direction of Cecil De Mille. She first appeared in vaudeville at the American Music Hall. New York liked her. She was fresh from the west and the breeziness of her manner was most delightful.

Fayette Perry.

Then in New Haven she appeared in such productions as "The Blue Mouse," "Girls," and also in "The Lion and the Mouse."

In "Cheer Up," at the Harris theater, Miss Perry came back again to Broadway. Then she appeared in "Baxter's Partner" and "The Marriage Knot." She has also appeared in pictures, having been with Universal, Lasky, Pathe and Kinemacolor.

## Valli Valli

VALLI VALLI, who was starred in the big production, "The Woman Pays," which has just been completed at the Rolfe-Metro studio in West Sixty-first street, worked under a severe strain during the last few days the picture was under production. Her brother is fighting at the front with the Royal Fusiliers and Miss Valli has not heard from him or been able to communicate with him for a distressingly long period.

Valli Valli.

Valli Valli was born in England and naturally has a heart interest in the present world's conflict. She was successful on the stage in her native land before she was induced to come to the States, just eight years ago. In both stage and screen productions she has shown a remarkable versatility. She had a prominent singing role in "The Dollar Princess," also in "The Purple Road," two Broadway successes. Later she was starred in "The Queen of the Movies," a big musical conception, which enjoyed a run at the Globe theater in New York and afterward on an extended tour.

The first work of Miss Valli in pictures was in "The High Road," a Rolfe-Metro feature production which was received with enthusiasm all over the country. Miss Valli is extremely fond of acting for the screen, but she says she intends to remain on the speaking stage during the regular season, where her services are always in demand.

## OBSERVATIONS

### BY OUR MAN ABOUT TOWN.

IN COMMENTING upon the campaign of the reformers against moving pictures and their places of exhibition, it has been repeatedly stated in these columns that the zeal of the reformers in that work had distracted them from their real field of labor to an extent that whatever falling off has taken place in the attendances at places of religious worship was due almost solely to the reform element. These statements have been met with prompt denials by the reformers, but a recent practical demonstration prompted by the reformers themselves has shown that the statements they refuted are sustained by facts. About two weeks ago the city of Chicago, Ill., had its first dry Sunday during a period of forty-three years. The city has over seventy-one hundred saloons and on the Sunday referred to they were shut down tight, with very few exceptions. To be exact, there were but twelve violations. In the enforcement of the order to close, the reformers and authorities had the co-operation of the liquor organizations, as there was an implied understanding that the test was to show whether or not the claim by the reformers that with the closing of the saloons church attendances would increase was well founded.

* * *

It is not intended here to side with the liquor interests, to claim that the people want the saloons in preference to the churches, or that churches have passed without their sphere of usefulness. It would be folly to attempt justification of such claims because they are not in accord with the true sentiments of the people. But in order to sustain the original proposition it is consistent to say that the saloonkeepers of Chicago and the motion picture interests are in identical position on the reformation question. The reports on the closed Sunday show that the claims made by the reform leaders that the churches, art institutions and like places would draw large attendances utterly failed. Official reports show there were no marked increases in church attendances, but there was a direct effect noted in the quarters of the Salvation Army and in the moving picture houses. In the slum districts, the reports say, the latter were packed to the doors, day and night.

* * *

It is to be expected that the reform element will claim that the packing of the picture houses is a verification of its claim that those houses draw the people from the churches. But some very damaging body blows are given this claim when two points presented by the test are given attention. The reports also state that "for the most part, Chicagoans stayed at home." While the regular churches showed no marked increased attendances, the Salvation Army quarters showed the reverse.

* * *

These facts do not leave the reformers in an enviable position. It leaves them under the indictment filed against them by the moving picture interests charging neglect of duty in their legitimate field. In dabbling with the censorship of moving pictures and other side issues which the proper authorities are sufficiently equipped and able to deal with the reformers have injured the very institutions they should have upheld and protected. If the motion picture houses absorbed a large percentage of the overflow upon the streets created by the closing of the saloons, it was because the reformers had failed to reach these people, as they evidently failed to reach the majority of the city's population that stayed at home that Sunday. For the failure of these people to go to the churches surely the moving picture people cannot be held accountable.

* * *

In a nutshell, the truth of the situation is that the reformers have been trying to detract public attention from their own waste of time by the cry of "Mad dog." Thousands of dollars are appealed for and collected annually for the rescue of the fallen and bringing back to the fold the straying ones. The test case in Chicago does not show a faithful performance of this stewardship, and it does not bear out the claims of those responsible that they are handicapped by the moving picture houses. There is not the semblance of evidence that the picture people had scouts out to get the people shut out of the saloons to patronize the picture shows, nor that the reformers made a serious effort immediately preceding or on that Sunday to get those people, or the stay-at-homes, to the churches. The affair, when brought down to hard-pan, presents a picture of the reformers, the authorities and the liquor interests joining in a game of freeze-out and leaving the people to decide for themselves as to what they wished to do on the Sabbath. The sequel is a black eye for the reformers who, through persecution of the motion picture interests, have posed as protectors of the people's morals, but have defaulted in the protection and promotion of the people's spiritual welfare. It is a significant fact that in none of the turmoils that have been created throughout the country over the question of official censorship has the Salvation Army been prominent. Whatever differences of opinion may exist as to the methods and proprieties of the Salvation Army's operations, the Chicago case has shown that the organization, by faithfulness to its legitimate field, has accomplished more in that city than the more pretentious religious organizations.

* * *

The time is drawing near when the various religious denominations of the country will arise from their slumber and call upon their stewards to give more time and attention to the work they are selected and paid for. Ministers have been known to almost abandon their pulpits and flocks for weeks to attend conferences, sessions of legislatures, and travel from city to city in support of their pet censorship schemes. Time that should have been devoted to increasing the membership of their congregations and bringing non-churchgoers into the fold has been spent in hobnobbing with politicians to advance their censorship ideas. They have become so absorbed in the fight to cripple, even to kill, the motion picture business that the welfare of their congregations has become a secondary consideration. "Tax the motion picture people" is their cry. At the same time they are putting additional taxes on their own congregations. Censorship agitation has taken the place of revival work. We seldom hear of the old time revival work in these days. Those who should be conducting the revivals are too busy with the censorship bug. It is no longer a question with them of reforming the people, but of reforming the moving pictures. The revival work has, to them, become a professional institution. When it is to be done, the Billy Sundays are called upon to perform it, and the respective congregations are duly taxed for it. A prominent man said, the other day, that if the moving picture people looked after their business interests no better than the reformers care for those they are selected to look after, the business would soon go "to the dogs" and the reformers would be obliged to seek something else to bark at. "One thing I have noticed particularly in all this motion picture controversy," he said; "the louder these reformers shout when girdled for such campaigns the more pronounced becomes their desire for notoriety, and the basis of that desire is ambition for promotion and advanced pecuniary gain. Such agitation becomes a profession with many of them and their constant association with politicians and political agents eventually transforms them into professional politicians. This is not a theory, but an absolute fact. The political germ becomes so firmly imbedded in them that they finally become candidates for office. Most of the appointees to the various censorship boards throughout the country secure their berths through the influence of the reformers. What is the answer? If the reformers do not land the jobs themselves, they get their friends into them. There are some real, all-wool reformers, but they are in the minority and generally mere tools in the hands of designing agitators. Many people will not concede that leaders in religious work will stoop to methods of the scheming politician, but, unfortunately, it is the truth. All of them are not in the game for notoriety or personal gain. Far worse, some of them are inspired by a spirit of deep-rooted prejudice. One of the foremost clergymen of the country, one of the first to begin warfare upon moving pictures with a spirit that would listen to no appeals in their behalf, declared that he would never sanction the pictures, and he is as decided on that point today."

---

## WALTER HITCHCOCK IN NEW ROLFE FEATURE.

B. F. Rolfe announces the selection of Walter Hitchcock to portray the opposite role to Martha Hedman, who is to return to the screen under his management, in a new feature entitled "The House of Tears," which will be directed by Edwin Carewe.

Mr. Hitchcock is a product of the legitimate, and is best remembered as having created leading roles in support of Lillian Russell, William H. Crane, Annie Russell, Henry Miller, Margaret Anglin and Otis Skinner.

# Moving Picture Educator

Conducted by REV. W. H. JACKSON

## A VALUABLE COLLECTION OF NEW PICTURES.

### Part II.

### From Cape to Cairo.

For the first time we have here an excellent series of through Africa films. The first and most important deals with the great railway now in course of construction from south to north. Thousands of natives—largely savages—are employed in the gigantic undertaking, although the discipline and systematic methods by which they labor ought to remove from them the old stigma of "savages." Under the direction of European engineers these natives are used entirely for the construction of this enormous road now about two thousand five hundred miles in length. Judging from the intelligence displayed by them in their work, they show both a knowledge and keen interest unsurpassed by those in more enlightened lands. All this is put to the test by a special effort—no doubt put forth for the purpose of this film, but which at the same time reflects great credit upon them.

### Laying One Mile of Railroad Track in Sixty Minutes.

At first this seems an utter impossibility, but when one sees the thousands of natives stretching over miles of road and the marvelously well organized companies handling the steel sleepers and then the rails, dropping them in place in such rapid succession as is depicted upon the film, one cannot for a moment doubt that even if only for one mile under special pressure the thing was at least once surely accomplished.

Natives Laying Rails in Cape to Cairo Line (Variety).

This serves to evidence the fact that this great railroad undertaking is being thoroughly accomplished alone by native labor, and it will stand as a credit to their industrious traits of character.

### Bridge Building.

The many great engineering problems met with in so extensive a work as the Cape to Cairo railroad are promptly overcome. Bridge building seems to be accomplished in Central Africa precisely in the same manner as in the center of the United States, native labor seeming equal to the emergency there as here. Great piers are built at equal distances in the water, the iron bridge is put together in sections, mounted upon floats and floated to its place upon the piers with ease and precision.

These laborious incidents named are but characteristic of the whole film which is a wonderful portrayal and record of as great a railroad engineering feat as was ever undertaken in any part of the world and gives great light upon what has always been looked upon as "Darkest Africa."

This opening up to great civilizing undertakings is having a tremendous effect for good upon the teeming thousands of the dusky inhabitants.

Other most interesting films dealing with the inner life of those people full of educational matter will be reviewed in our next issue.

### Central Africa.

Continuing the review of these valuable films released by the Variety Films Corporation, those illustrating the industrial customs of the natives are very interesting. Primitive industrialism is without doubt the greatest revealer of the ideas of man when absolutely without any technical training or mechanical aid. Educationally these films may be looked upon as possessing additional value in their becoming everlasting records of ages which to those in lands of old civilization seem to have existed only many centuries ago. That there are today such primitive people with their manners, customs and industries, seems to have been forgotten, these films are not only a reminder, but they become of additional historical value therefor.

Films Co., G. m. b. H.
Freiburg i. B. (Deutschland)

Pottery Making by Central African Natives (Variety).

Copyright:
Films Co., G. m. b. H.
(Deutschland)

Natives Making Weapons or Tools (Variety).

Pottery making has perhaps never before been portrayed without the earliest "potter wheel," but in Central Africa even that seems unknown, the making of circular articles requiring a deftness which brings out all the cunning and ingenuity of the worker. Weapons either for warfare, hunting or domestic use while of great variety are all made under precisely similar conditions; that they vary at all bespeaks the ability of the maker. Tools for agricultural purposes are also made under the same conditions In many instances it would appear that the average native is capable of working at a variety of trades in that he may be both the maker and user of the tools or weapons he is going to use; often too the women seem as important as the men in these industrial pursuits. Basket making of the Bazi Zulus is one of the oldest of primitive industries, in all ages it has seemed natural to weave reeds into a shape for either shelter or articles of domestic use. In nothing is the dexterity of the fingers more displayed than in basket making by primitive people everywhere. The Zulus are not one whit behind in this natural art. The making of clothes displays the pride of these people which grows with the wider range of their experience. The film depicts the actual preparations of a "trousseau" for a native princess. The signing of a treaty of peace requires no great council, even pen, ink and paper are not necessary; a series of beating the palm of the hands, even as children play in parlor games, is sufficient to adjust the inter-tribe grievances of this interesting race of people.

### Scenic and Natural History Pictures.

But for the absence of those beauties only to be found in more temperate climes, Africa has its picturesque parts. A tour from Zambesi to Central Africa not only opens up a new route of travel, but one with its own peculiar beauty of landscape. The Victoria Falls are indicative of greatness and grandeur second only to Niagara, and will convey, in part at least, some idea of the country. Animal life in Central Africa is probably more abundant than in any other part of the world, and nowhere can better subjects or better pictures be made. Beyond the limits of a one-man series of subjects, the greatness of the country provides abundant opportunities for picturing in their native haunts lions, tigers, leopards, gnus, zebras, etc., as are filmed here.

Victoria Falls, Northern Rhodesia (Variety).

For special detail this company have filmed a hippopotamus hunt in German Southwest Africa. Here these huge animals are abundant; it is no task to find them, and hunting is really a matter of selection with choice of a good shot. For this purpose long, narrow, canoe-like boats are used and when the right monster is selected and a good range found close to shore, the true marksman finds the right spot with his bullet, and the hippopotamus is conquered.

Of exceeding value now dead, the natives proceed to prove in every detail the worth of the carcass. With astonishing dexterity the thick, heavy hide is removed from the two-ton body of the giant of the waters, his body quartered like an ox and the parts carried to camp; while every part of the hippopotamus is of some especial value, the natives give preference to the use of the fat, which is regarded as one of the greatest delicacies.

### Climbing the Alps.

Pictures taken at a height of 15,000 feet above the sea level are as surprising as they are interesting. Beautiful in the extreme is the journey through an ice encrusted tunnel of the Gornagreat Railway, emerging to behold an Alpine panorama of entrancing beauty.

Details of the Alpine range have been most thoroughly pictured as the following list declares: Matterhorn, 14,765 feet high; Dent Blanche, 14,320 feet high; Obergabelhorn, 13,850 feet high, and finally the summit of Monte Rosa, 15,180 feet high. Here we are given an exhibition of rapid travelling on skis. The art of Alpine climbing is shown with that detail which causes wonderment as to how the films could possibly have been secured. An exhibition in itself and full of interest is the art of the Alpine climber, making his way at the dizzy heights up a steep wall of rock, or climbing upwards through a "crack" in the rock wall.

The dangerous task of crossing a precipitous rock on a rock-ribbon causes many auxious moments. These real thrills certainly reduce to nothingness the so-called thrills in many sensational and cheap dramas.

Thousands of feet in the air, with nothing but their own ability and dexterity in handling their irons and ropes, these Alpine climbers teach many lessons of a kind of stability that many who see these pictures can make of educational value.

### In the Realm of Diamonds.

The diamond fields and mines of South Africa are a revelation. Few people can be aware of the extensive nature of this search for the little bits of white stone which are changed from no value to that of inestimable value. More extensive than clay mining, nearly as extensive as coal mining, these great mines give employment to large numbers of people and use most extensive machinery and miniature railways.

Digging, dynamite blasting, trucking, sifting, washing of the material is one continuous industry. Colored natives are relegated to examine the commoner grades of earth, while the better grades are carefully examined by white people until the profitable stones accumulate for the machinist and the market.

By this film a new industry is added to the list of industrial subjects. The whole of this great series from the Variety Films Corporation is at once one of the largest and best additions ever made to the educational branch of kinematography at one time. Great praise is due to all who participated in the production and release of these films, and we bespeak for them a most thorough appreciation from the interested as well as the educational user of films of this high class character.

### "Analysis of Motion" (Pathe).

Pathe will release during the weeks of November 1 to December 13 some very remarkable pictures showing the analysis of motion. These films are the second and third of the kind ever released by any of the film manufacturers. The first of the type, called "The Analysis of Motion," was released by Pathe about two years ago, and at that time secured some very remarkable publicity.

Ordinary motion pictures, it will be remembered, are taken with a camera making sixteen pictures per second, and are projected upon the screen at the same rate. With the "ultra-rapid" method, patented by Pathe, a motor is attached to the camera and 1,200 pictures are taken in a second. These pictures are projected at the ordinary rate, with the consequence that every animate object in the film moves so slowly that the naked eye easily has time to detect the contortions and muscular action of every object. For instance, the hurdler running at a record pace is seen crawling along at almost the pace of a snail, so that he seems to almost float in the air as he goes over the jumps.

For pure interest and educational value combined it would be hard to beat these pictures.

Anna Pavlowa and Her Ballet Master, M. Christine, on the Lawn of Her Hollywood Bungalow.

# The Motion Picture Exhibitor

## OHIO EXHIBITORS' CONVENTION.

### Special Meeting of Ohio State League Condemns Present Censorship Methods—Resolutions Adopted.

THE Ohio Branch of the Motion Picture Exhibitors' League of America assembled in convention at Columbus, Ohio, October 19, for a special session at the call of Max Stearn, president of the Ohio Branch No. 1, who received numerous telegrams requesting that the convention be called for the purpose of protesting against the action of the Ohio Board of Censors in rejecting "Hypocrites" and "The Birth of a Nation." Lem S. Miller, of Cincinnati, was made temporary chairman of the morning session, which opened at 10 o'clock. He introduced Geo. J. Karb, Mayor of Columbus, who welcomed the exhibitors and said among other things that he favored a national board of censorship rather than a state board or municipal board.

Max Stearn, president of the league, was next introduced. He gave a resume of the work, which had been done by the league, citing the number of obnoxious bills that were introduced in the last legislature and which had been killed through the efforts of the officers of the Motion Picture Exhibitors' League. He said that he was of the opinion that the exhibitors of Ohio were ready to give up censorship when a proper substitute that would be satisfactory to the public was presented. He said also that he hoped that the exchange man and the manufacturer would help to solve this difficult problem.

At the afternoon session Charles Williams, chairman of the Ohio Board of Censors; Maud Murray Miller and W. R. Wilson, other members of the board, made addresses. Many of the exhibitors present had seen the picture, "Hypocrites," and were of the opinion that it should be passed by the board. Those who had seen "The Birth of a Nation" felt that it should also pass. In the evening a banquet and cabaret entertainment was given. John H. Arnold, Lieutenant-Governor of Ohio, was the guest of honor. In his speech he also made the statement made by Mayor Karb to the effect that he was against state and municipal censorship, but rather favored a national board.

Out of respect to the memory of the late M. A. Neff the following resolution was adopted:

WHEREAS, It has been the will of Providence that our beloved Brother, M. A. Neff, has been taken from us, and we mourn the loss of one who has sacrificed so much of his life for the exhibitor; the one who has made our organization possible, now therefore be it

RESOLVED, That a committee of three be appointed to draft suitable resolutions, so far as it is possible expressing his good works and our heartfelt bereavement in his loss. That the resolutions be engrossed and spread upon the minutes of this League.

In this connection a resolution was adopted thanking the management of the Moving Picture World, President Max Stearn and W. R. Wilson, for their efforts in behalf of the late Mr. Neff during his last days.

Resolutions were adopted pledging the support of the Ohio Branch of the Motion Picture Exhibitors' League of America to Max Stearn, its president and to its other officers and condemning the action of President Herrington in calling a meeting at Cleveland.

An attendance of fifty-five exhibitors was recorded.

## REORGANIZE LEAGUE AT CLEVELAND.

### Big Meeting of Ohio Exhibitors in Two Days' Session Elects Officers—Censorship Condemned.

AT A BIG gathering of Ohio motion picture exhibitors held in Cleveland, Tuesday and Wednesday, October 19 and 20, National President F. J. Herrington reorganized the Ohio branch of the league. These officers were elected:

President, Lemotte Smith, Alliance; vice-president, Frank Beverstock, Mansfield; secretary, W. H. Horsey, Cleveland; treasurer, Louis Becht, Cleveland; National vice-president for Ohio, Frank Kenney.

Our correspondent reports that 300 exhibitors attended the sessions. Among those present were Peter J. Jeup, of Detroit; W. J. Sweeney, of Chicago; L. W. Brophy, of Muskogee, Okla., and M. A. Miller, a New York lawyer.

Resolutions were adopted condemning censorship and favoring a rule to bind exhibitors not to admit children at night unless accompanied by parents or guardians, also favoring an auxiliary organization to embrace the representatives of allied industries.

The meeting was closed by a banquet on Wednesday night at which Hon. Newton D. Baker, mayor of Cleveland, and other city officials spoke.

## IN MEMORY OF M. A. NEFF.

The following resolutions of respect have been adopted by the Illinois branch of the Motion Picture Exhibitors League of America upon the death of former National President M. A. Neff:

WHEREAS, Our Almighty Father in his infinite wisdom has called to the Great Beyond, our beloved Brother and co-worker, M. A. Neff; and

WHEREAS, The motion picture industry has lost an honest, upright and conscientious worker for the amelioration of the new art; therefore, be it

RESOLVED, That our association extend its heartfelt sympathy to his near and dear ones in this, their sad hour of bereavement, and express our most profound regrets on the passing of one so sincerely interested in the industry; and be it further

RESOLVED, That these resolutions be spread upon the minutes of this association and that a copy be sent to all the trade journals.

(Signed) MOTION PICTURE EXHIBITORS' LEAGUE OF ILLINOIS.
SIDNEY SMITH, Secretary.

## BOOMING THE MASSACHUSETTS BALL.

### Every Indication Points to Record Breaking Attendance at Third Annual Function of Bay State Exhibitors.

PROMINENT members of the Motion Picture Exhibitors' League of Massachusetts are more than occasional visitors to New York City these days. Among those in town during the week were Samuel Grant of Boston, chairman of the executive committee of the third annual ball to be held in the Boston Arena in that city Wednesday, December 1; R. W. Drown, of Lynn, vice-chairman; Glover Ware, of the Larcom theater, Beverly, and Mr. Toomey, of Toomey & Demara, who own three houses in Lawrence.

Mr. Grant in New York is dividing his time between preparations for exploiting his "Marvelous Maciste," the six-part Itala subject featuring the strong man of "Cabiria" and for which he holds the United States rights, and in visiting film manufacturers in regard to the attendance of screen stars at the ball. The success of last year's function was so pronounced that the manufacturers are promising Mr. Grant every aid in their power. It is the intention of the chairman to refrain from announcing the attendance of players until he has assurance of their presence. He does not wish to disappoint the New Englanders.

Already the opening guns in the publicity fight have been fired. To determine the personnel of the double sextet that will lead the grand march the Boston American will conduct a voting contest for the selection of the five men and six women players who will, with Governor Walsh of Massachusetts, be out in front. The American has been devoting from two to four columns daily in announcing the terms of the contest, which opened on October 10 and will continue for four weeks. The newspaper has arranged for 121 awards to voters—eleven will have a special reserved box and be guests at the banquet. Eleven others will receive two reserved seats and ninety-nine will receive an invitation.

It is the aim of the committee to secure as free an expression of preference as possible—and it will do everything in its power to get a genuine test of the respective popularity of the players. The exhibitors are aiding the committee by the use of slides—already 225 theaters are advertising the ball, and Mr. Grant estimates that before he is through over 600 houses will be using them. Boosting the contest are the

2,600 agents of the American. The committee has doubled last year's price of admission to the ball—this year tickets are $1 for each person, reserved seats are 50 cents extra, and boxes containing four seats are $10. Additional boxes have been installed, so that the total now is 250. Already checks are coming in; the New England public still remembers that 5,000 were turned from the doors last year and that the record for a paid indoor gathering in New England is still held by the Massachusetts exhibitors.

### CINEMA EXHIBITORS' BALL.

The annual entertainment and ball of the Cinema Exhibitors' Association of the Bronx will be held at Hunt's Point Palace, Southern Boulevard and 163d street, on Monday evening, November 1. The entertainment commences at 8.30 o'clock, music will be provided by Clark's orchestra and a general good time is promised. The Bronx exhibitors are known for their hospitality and have always provided liberally for the entertainment of their guests in the past. No exception will be made on this occasion. The dancing floor is one of the best and the crowd will be a jolly one.

## Rita Sacchetto

A STAR of international fame and great distinction who appears exclusively in Great Northern productions is Miss Rita Sacchetto, the celebrated dancer and character actress.

Rita Sacchetto.

In her early girlhood she began her theatrical career specializing in dancing and pantomime, and winning the attention of leading critics with her power of mimicry. She has performed in all the famous theatres of the world, including the Metropolitan Opera House in New York, where she delighted many with her marvelous dancing, for Miss Sacchetto is a most versatile artist, combining histrionic with terpsichorean feats. The Dowager Czarina of Russia, after witnessing a performance in St. Petersburg, commanded the actress to appear at the royal box to receive the imperial lady's personal praise. She also received the distinction of appearing before the Infanta Isabella of Spain, and is the recipient of many more great honors.

Her acting is sincere and convincing; she emphasizes the note of womanliness, tenderness and sympathy, pathos and affection, and is particularly well adapted to interpret the roles assigned to her. This, combined with her charming appearance, are what have spelled success for her in the past, and they are factors that will insure that success lasting well into the future.

### MARSTON DIRECTING "THE PATRIOT."

Theodore Marston has begun work on the second series of episodes of the Vitagraph production of "The Patriot," in which the action is brought up to the present day. The first two parts depict scenes in the eighteenth century. The final scene in part two, in which the characters appear in the costumes of the period, dissolves into the first scene of part three which brings the action into the twentieth century. The way it was handled by Director Marston makes it appear as if a lapse of two centuries intervene. The cast selected by Mr. Marston for the modern characters include Charles Richman, Arline Pretty, Leo Delaney, Frank Currier, Robert Gaillard, Donald Hall, Lillian Burns and Audrey Berry.

### KLEINE HAS ENOUGH SCRIPT.

The scenario department of George Kleine reports a superabundance of splendid stories as the result of its recent advertising campaign for comedy and dramatic subjects. As enough material is now in hand, scenario writers are asked to send no more manuscript for the present.

## William H. Tippert

THE Universal Film Manufacturing Company has appointed William H. Tippert editor of the eastern scenario department to fill the vacancy left by Raymond L. Shrock, who has been advanced to the post of director. In reorganizing the department Mr. Tippert, who is a literary man, with knowledge of scenario editing, revising, adapting and writing, was selected as the best qualified to fill the post.

William H. Tippert.

Mr. Tippert is a Philadelphian. In 1894 he won one of the city's four scholarships in the University of Pennsylvania, being graduated in 1899 with honors and the degree of Master of Arts. He worked on the New York Sun and later joined the McClure forces on the Philadelphia Times.

It was not long before he was made city editor of the Philadelphia Press, which paper he left to join the Philadelphia North American as dramatic critic and associate literary editor.

After ten years of newspaper work he joined the Klaw and Erlanger forces. Then he became secretary to Sigmund Lubin and began his career as a photoplaywright with the Lubin Company. Later he did important work for the Fox Company and for Selig.

Since joining the Universal Mr. Tippert has written "Blood Heritage," a forthcoming release, produced by Brinsley Shaw, and has also written for King Baggot a three-reel drama entitled "The Turning Point," which has just been completed by Henry McRae Webster. His best effort thus far has been the adaptation of Meredith Nicholson's novel, "The Lords of High Decision," which is now being filmed under the direction of John Harvey.

## Albert Tuchman

THE Universal Film Manufacturing Company has appointed Albert Tuchman to the secretaryship of President Laemmle, vice George Kann, who was promoted to business manager of Universal City a few weeks ago. Mr. Tuchman is ably equipped to fill the vacancy and has thorough knowledge of the film industry. He has been President Laemmle's financial secretary for the past year, and during that time has convinced the officials of the company that he is thoroughly capable of filling his new position.

Albert Tuchman.

The active head of the Universal is in his office most of the time when he is in the city and there are a thousand little details which he thrusts upon his secretary. In other words, his secretary is kept busy through the day and often into the night handling correspondence.

It has been said the private secretary of President Laemmle is one of the big men in the film industry, and those who had occasion to transact business with George Kann when he held this post will not hesitate to verify this.

## "Nedra" a Big Production

### Jose's Gold Rooster Play Staged in Bahamas—Thousands of "Extras" Used.

EDWARD JOSE, the Pathe producer, has just returned from his trip to the Bahamas with his "Nedra" company, and a batch of interesting stories. With him were Margaret Greene, George Probert, Fania Marinoff, Craufurd Kent and a swarm of "extras." Judging from Mr. Jose's stories and the "stills" he brought with him his Gold Rooster play is a colossal production.

Scene from "Nedra" (Pathe).

Readers of the book "Nedra," which is by George Barr McCutcheon, will remember that the hero and heroine are wrecked on an island where they are made king and queen by the natives who never before have seen a white man. There is also a stirring battle between the friendly natives and hostile tribe in which the good generalship of the white man decides the victory. Mr. Jose employed in these battle scenes some 2,000 of the native Bahaman blacks and found to his surprise that they did their parts well. One scene, which is particularly effective, shows the defeated savages jumping from a lofty cliff into the ocean, but the colored actors plunged from it as though it were their own doorstep.

Only once did the dusky supers show fear. There is only one real forest on the island on which they were working and while going through it the company ran across a large snake. The supers fled in all directions, and refused to go into the woods again until the snake was captured. A white man was the only man who dared to go near the reptile and he soon killed it. Work then went on.

As the huge mob of colored people went from place to place to the different locations they formed into military ranks and sang "Tipperary." The rousing chorus from so many throats attracted great attention, it is needless to say, and every one in the islands soon knew Jose's players.

A British warship was lying in the harbor of Nassau and the officers of it extended many courtesies to the players in the way of permitting them to take pictures on shipboard and entertaining them.

### HITCHCOCK IN A "FORD FLIVVER" PICTURE.

However funny Raymond Hitchcock may have been in the speaking stage with his individual, copy-proof drawl, and the omnipresent flowing blond lock over the left temple, and however laughable he may have been in his previous film appearances, you may chalk them all off and begin over again with your "laughter ledger" when he makes his bow in the new Lubin feature, "The Wonderful Wager," which is now under course of making under the direction of Rene Plaisetty at the Lubin Betzwood plant.

George V. Hobart is sponsor for the story, and he has done himself full proud, with substance for five thousand feet of riproaring laughter, guaranteed, and whipping the story into scenario form there have been Mark Swan and Daniel Ellis, of the Lubin staff of writers. For this general theme in the play Mr. Hobart has picked on the broad-shouldered "Ford Flivver," and the way he has picked on said Flivver is a caution—the joke books have been backed to darkness.

## King Baggot

KING BAGGOT is the veteran of the screen forces of the Universal Company, having joined the Imp in 1909 and been with it continuously. That's a long record for a screen player, for a leading screen player. Mr. Baggot early had leanings to the stage when those leanings were not toward the diamond. As to the latter he did get as far as semi-professional rank. At one time he played with a Burlington club. Also he was with his father in a real estate office and later with an insurance company.

His first stage experience was a season with Koerner's Garden stock company. After a season in one of James H. Wallick's productions he was engaged by Charles E. Blaney for the lead in "More to Be Pitied Than Scorned." In the summer months with the Koerner company he played in support of such stars as Wilton Lackaye, Virginia Harned, Amelia Bingham, Cecilia Loftus, Kelsey and Shannon and Marguerite Clark. Four years with the Lieblers followed, one of his roles being Mr. Bob in the original production of "Mrs. Wiggs of the Cabbage Patch." His last season on the boards was opposite Marguerite Clark in "The Wishing Ring."

King Baggot.

Mr. Baggot is prominent among his fellow players for his activities during the past three years in the Screen Club, of which he is known as the founder. For the first two years of the existence of this big organization he was president and is now one of the board of governors. It has been said of him that he takes to politics like a duck to water. He makes fast friends, and for them he will "go the limit." He is strong in controversy, but when the smoke has cleared away his hand is ready for the re-establishment of the entente cordiale. Mr. Baggot is also a member of the Lambs.

For the fourth annual ball of the Screen Club, which will be held at the Astor on the evening of Saturday, November 20, Mr. Baggot is chairman of the committee of arrangements.

### LUBIN BACK FROM COAST.

"Lubinville," at Indiana avenue, Philadelphia; the Glenwood avenue studio, at 16th street, and Betzwood all took on an aspect of "Old Home Week" on Saturday when Siegmund Lubin, president of the Lubin Manufacturing Company, returned from his three months' tour of the west. Once more is the familiar "my man" and "my boy" to be heard about the plants and once more is the smile on the faces of Lubin employees, for where is the one who does not look upon Siegmund Lubin not as a "boss" but rather as a paternal friend.

During this western trip Mr. Lubin has enjoyed many celebrations in honor of the "Father of the Industry"; he has been feted at every turn; accorded a day in his honor at the Exposition; been guest of honor of the U. S. Army and Navy officials at the coast, and made the opening address at the new Lubin plant at Coronado, Cal.

### ATLANTA MUTUAL OFFICE BURNED.

A fire said to have originated in the inspector's room of the Mutual film exchange at Atlanta at 2.30 in the afternoon spread to the other parts of the two-story building, causing the deaths of three girls employed there. Some of the employees state that the fire was caused by the blowing out of a fuse in the electrical motor attached to the renovator.

The young women who were killed were trapped in a supply room on the second story into which they had fled in order to escape, but were overcome before they could reach a window. Many others were seriously injured.

Manager Charles E. Kessnich has opened an office at 68 Forsythe street and now has an ample supply of films and accessories.

# Must Have Permits

### Picture Players on Street in Costumes Liable to Arrest Says Magistrate.

MAGISTRATE KROTEL, in the Jefferson Market Court last Thursday made an announcement of more than ordinary import to motion picture players and their employers. In effect it was that he would sustain charges and punish actors who in costume tried to do "film stunts" in public thoroughfares without an especial permit or license. This declaration he made to counsel for George Kleine. The lawyer was trying to explain why Traffic Officer Wm. D. Knealy should not have arrested George Bickel, Dan Crimmons and Max Moree when, on Monday morning he saw them, garbed as regulation pirates with big moustaches, clanging cutlasses, long-barreled revolvers and Sixteenth Century boots, alight from an auto and make their way toward a vacant lot in the vicinity of Fourth avenue and Thirteenth street, where it was afterward explained it was intended to make a bit of film history.

Knealy, evidently thinking he had caught red-handed the band of thieves who had been operating in Manhattan in the guise of motion picture actors, grew considerably excited and blew his whistle loud enough to attract a small army of policemen who, surrounding the luckless thespians, escorted them to the Mercer Street Station, where bail was quickly supplied.

In court, however, Knealy charged the alleged offenders with disorderly conduct in appearing on a public thoroughfare in masquerade. Magistrate Krotel sustained his charge, found the actors guilty, but suspended sentence.

Bickel is of the team of Bickel and Watson, noted comedians; Crimmons is of the team of Crimmons and Gore, also comedians, and Moree is noted in legitimate drama and vaudeville.

Magistrate Krotel's decision will likely prove vexsome to the many troupes of motion picture actors obliged to pass through the city's streets in stage costume in order to save time, or who must get local color to scenes supposed to be enacted in Greater New York.

An arrangement may be made by which special, yearly permits will be issued to Mr. Kleine and other moving picture firms, enabling their employees to perform their necessary duties while in costume without molestation.

### SOUTHERN GIRLS IN KALEM'S "MONEY GULF."

Although cynics have never been able to speak harshly enough of blase, bored New York, five little southern girls who have just finished spending the happiest days of their lives here vow it a wonderful, enchanted city where everybody, from the Mayor down, wears a smile of welcome and does all he or she can to greet the strangers within their gates.

Kalem's Dixie Girls

The girls are the Misses Marie Bain, Gladys Thornton, Jessie Ruth Snow, Mary Lee House and Irene Miller. Their presence in this city is due to the fact that they won a popularity contest, conducted by the "Metropolis," a Jacksonville, Fla., daily. In addition to being given a trip to New York, the winners were to take part in a three-part drama, "The Money Gulf," produced by the Kalem Company.

Although a trip to the big city was in itself sufficient to make every girl in Jacksonville determined to prove herself one of the five most popular misses residing in that city, the opportunity to take part in a photoplay was the stronger attraction. The contest was strenuously contested from the outset and thousands of votes were polled.

The young ladies who appear in the accompanying illustration proved the victors. Before leaving New York, they were cast for their respective roles in "The Money Gulf," by Harry Millarde, who is producing this feature at the Kalem studios in Jacksonville. Then, after completing their work, the young ladies started on their tour.

## Roy Applegate

ROY APPLEGATE, the Equitable Motion Picture Company's regular "heavy," has had experience in almost every phase of the motion picture field. He has directed, some. He was the dramatic producer of the Mirrorgraph's recent feature "All for a Girl," in which Renee Kelly, the pretty actress who is en tour this season with Henry Miller in "Daddy Long Legs," played the lead. Then he appeared with Lionel Barrymore last spring in a number of pictures.

Roy Applegate.

Mr. Applegate, however, has just signed a contract to appear as a "heavy" for some time. He is tall and very dark, and of the type of features which is especially adapted to that sort of work. His first work for the Equitable was in "Life's Crucible," in which he appears opposite Clara Whipple. He has since played in "The Bludgeon," and is now engaged with the rest of the company in "The Fisher Girl," in which he again plays opposite Miss Whipple.

Sometime in Mr. Applegate's past is a short history of his connection with a newspaper. Whether as editor or reporter, he will not say, but at any rate, along with most men who have done journalistic work, Mr. Applegate cherishes a secret longing to some day possess a newspaper in a town, in which he can write and publish everything he wants to.

A curious incident happened one day when the Equitable company was at Block Island, R. I., last week, producing the picture of "The Fisher Girl."

The popular heavy had been told that he would not be wanted one day, but at noon Mr. Seay, the director, changed his mind, and sent his assistant in search of Mr. Applegate. The actor could not be found. At about four o'clock he was finally located. He was in the back room of the village's newspaper, setting up type, and writing "scare heads" for all the village's "juicy bits."

The editor tried to sell the paper to him, but the actor determined to remain true to his profession and returned to Flushing still a "heavy."

### FAMOUS BASEBALL PLAYER JOINS KLEINE FORCES.

Charles Nichols, the famous ex-baseball pitcher of the Boston National baseball team, is now a member of the George Kleine selling forces, traveling out of the Kansas City office. Mr. Nichols was the hurling end of the Boston National's celebrated battery of Nichols and Bennett from 1890 to 1900. His baseball career began with Omaha in 1888. He has managed the Kansas City team of the American Association and has been identified with sports of various kinds in the Missouri metropolis for a number of years. Nichols is remembered by Joe Vila, sporting editor of the New York Evening Sun, as "the best pitcher Boston ever had."

# Equitable Directors Afield

### Prosecute a Wide Search for New and Interesting Settings for Their Productions.

THAT the Equitable Motion Pictures Corporation is intent upon technically perfect productions, as much as that quantity is possible in film plays, is best attested by the activities of the seven men who control the productional destiny of that concern's releases.

Webster Cullison is at Martinique, where, on the edges of Mont Pelee, he is seeking the proper background for the production of "Idols," in which Katharine Kaelred is the star. The scenario of "Idols" calls for rugged coast lines, abysmal chasms, primeval caves and big water movements which are all possible in the French West Indies. Before deciding on Martinique and the surrounding islands Cullison and his camera man visited Isle of Pines, Jamaica, Saba Rock, St. Kitts, St. Thomas and Port of Spain, Trinidad. It was after three weeks of travel that the director selected the rim of the famous volcano for his camping grounds. Miss Kaelred and her supporting players leave New York this week on the Booth Line Steamer, Madeirense, for Barbadoes, where they will catch a channel steamer for Mont Pelee.

Joseph A. Golden, of Triumph Films, an Equitable producing company, is at Washington, where, with Charles J. Ross and his supporting players, many scenes in "The Senator" are being made, with the Capitol, Congressional Library, Treasury and Senate Hall as settings for the various scenes.

John Ince, for his production of "Greater Love," in which William Courtenay, Arthur Ashley and Mary Charleson will play the principal roles, has engaged a train of nine cars from the Erie Railroad and will, while traveling from New York City to Jamestown, N. Y., make the necessary scenes to constitute the first two reels of the picture. In addition to an engine and eight cars, the train will contain a fully provisioned diner and a crew of waiters, chefs, etc.

Marshall Farnum, now busily engaged on "Creeping Tides," in which Alexandra Carlisle is playing the star role, left Saturday of last week for Cienfuegos, Cuba, where it is claimed by those who know, that the tides rise and fall fifty-two feet. Mr. Farnum and his cast will work on the sandy stretches of Cienfuegos for two weeks, with the tremendous tidal actions and subsequent surf as a background.

E. Mason Hopper, who is staging "The Labyrinth" for Equitable, and which will be seen on the World Film program early in December, is completing arrangements for the absolute wrecking of two giant mogul engines, which, by arrangement with the New York Central railroad, will be staged near enough to New York for the local trade press to witness the event. Two antiquated engines, both powerful enough to be impressive and both brought up to date with paint and polish, will be sent head on into collision. Mr. Hopper and General Manager Felix F. Feist are now consummating the final arrangements for the big scene. Gail Kane and a strong cast will handle the principal roles in "The Labyrinth."

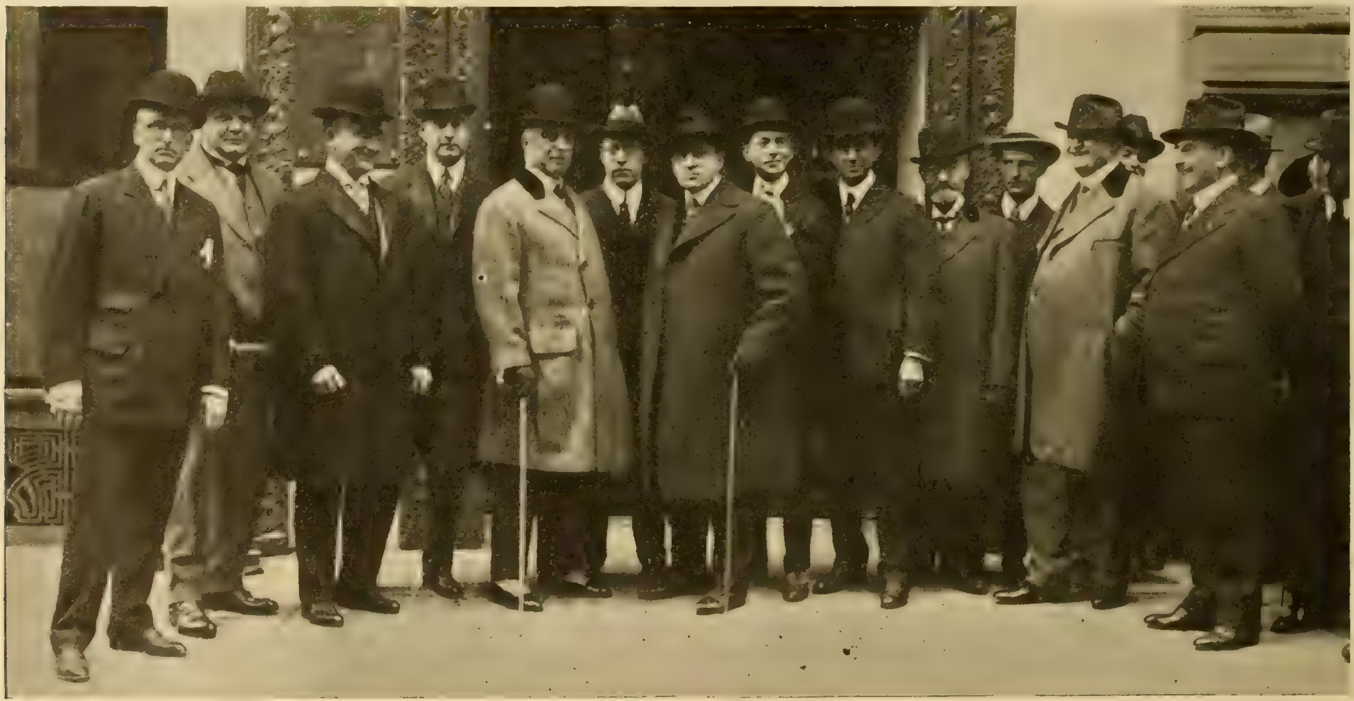
Harry Pollard, who is directing Margarita Fischer in "The Dragon," leaves with Miss Fischer and her company for Jacksonville, Fla., this week, where the requisite scenes for the picture in which no little allegorical and symbolical incident will play important parts, and which incidents can be better staged in the Southern city than elsewhere.

Charles Seay returned last Friday from Block Island, where many of the most powerful situations and scenes in "The Fisher Girl," in which Muriel Ostriche is starring, were made.

Mr. Seay spent two weeks at Block Island before the company arrived and was successful in securing the cooperation and services of the large fishing colony on the island. A yacht was blown up, a storm was braved by the volunteer life saving crew and many other typical marine climaxes that go to make "The Fisher Girl" a big, technically perfect picture were made.

## DE FLESH DECORATING PICTURE HOUSES.

Charles De Flesh, scenic artist, who has a record of thirty-five years' accomplishments in theatrical decoration, is now giving much attention to motion picture houses. He is specializing in day, sunset and night light effects, as may be seen at the Dyckman and Crescent theaters in New York. The Duffield theater, Brooklyn, exemplifies Mr. De Flesh's ideas in imitation stage effects.



**Men Who Head the Motion Picture Board of Trade.**

The group above shown includes some of the biggest of these men—not in stature perhaps, but in point of achievement. They constitute the officers and directors of the Motion Picture Board of Trade of America, Inc. They are assembling for the first regular meeting of the Board of Directors. From left to right they are:

Wm. M. Seabury, general counsel; W. Stephen Bush, vice-president of the Moving Picture World; Walter W. Irwin, chairman executive committee, general manager V-L-S-E, Inc.; Joseph W. Engel, treasurer, treasurer Metro Pictures Corp'n.; J. E. Brulatour, director, distributor Eastman Kodak Co.; E. A. MacManus, secretary, general manager International Film Service; S. L. Rothapfel, director, manager Rialto theater; Wm. A. Johnston, director, editor Motion Picture News; Max Stearn, director, manager Majestic theater, Columbus, O.; Nicholas Power, vice-president, president Nicholas Power Co.; R. H. Cochrane, director, vice-president Universal Film Mfg. Co.; John R. Freuler, vice-president, president Mutual Film Corp.; J. W. Binder, executive secretary.

Commodore J. Stuart Blackton of the Vitagraph Company, president of the Board of Trade, is not included in the group, being ill at the time the picture was made. Just prior to making the picture here shown, the magnates were filmed as they drove up in their motors by the news weeklies. These pictures will be shown all over the country in the current releases of the Hearst-Selig, Mutual and Universal weeklies.

## Samuel F. Wheeler Back in Law

### Brother's Election to the Bench Compels Him to Suspend His Motion Picture Work.

ONE of Pennsylvania's foremost exhibitors, Samuel F. Wheeler, the founder of two of the most prosperous motion picture theaters in West Philadelphia, has decided to re-enter the practice of the law, in which he had been engaged for upward of twelve years before entering the exhibiting business. Mr. Wheeler's brother, William T. Wheeler, one of the leading attorneys of the Quaker City, has recently been elected to the bench. Great interests were in the keeping of the new judge and he has arranged with his brother, Samuel, to attend to these interests.

Samuel F. Wheeler.

Samuel F. Wheeler, who for many years has played a considerable part in the political and social life of Philadelphia will, therefore, once more return to his old profession, with offices on the twelfth floor of the Finance Building, South Penn Square. Mr. Wheeler has been one of the most relentless of the foes of the censors and censorship and his many battles with the Chief Inquisitor are well remembered. He will be glad to help all exhibitors who may need legal advice. With his knowledge of the law and his practical experience of the exhibiting business he will be in a position to render valuable services to his old colleagues.

"My theaters," said Mr. Wheeler, "have been leased to the Paragon Theaters Corporation, but I still take a lively interest in their welfare. I have taken charge of my brother's clientele, but it is possible that I may in time go back into this wonderful industry with the indescribable fascination. The industry is still in its boom state. The man who can think two years ahead will make a fortune in motion pictures."

### TOURNEUR HEADS PARAGON COMPANY.

With "quality, not quantity" as its motto, a new film manufacturing concern, the Paragon Film, Inc., will open a great studio, now nearing completion, and a factory at Fort Lee, N. J., about Dec. 1. At the head of the organization, which is backed by ample capital, is M. Maurice Tourneur, the eminent French producer of motion pictures, who came to this country from Paris a year ago and who in that time has staged some of the most artistic screen productions seen in this country. His office in the New Jersey corporation is the dual one of vice-president and general manager. The Paragon will release its output through the World Film Corporation, with which Mr. Tourneur has been associated.

"The new company," said Mr. Tourneur, "will enable me to present photodramas of five or more reels each, along special lines, which I have long felt would be very profitable. We will not attempt to turn out a million feet a week, nor even from thirty to forty reels, as nothing really artistic can be assured to such an output. Our intention is to produce about twenty-four big, five-reel features a year and perhaps three or four larger ones, which will mean from 10,000 to 15,000 feet of film a month. We are certain of the best market for such an output and we expect to produce better pictures than have yet been made. This will make the exhibitors our friends."

### STRAND'S MUSIC FOR "CARMEN" COMPLETE.

B. A. Rolfe and Carl Edouards have completed the incidental music which is to be played to the "Carmen" picture in which Geraldine Farrar will be seen at the Strand theater the week commencing October 31. This music is made up principally from Bizet's opera, and is said to be strikingly appropriate in every respect to the scenes shown on the screen. Miss Farrar will be seen in person at one of the performances. The date of her appearance will be announced later.

## Francine Larrimore

FRANCINE LARRIMORE, ingenue lead of "Some Baby" at the Fulton theater, has been engaged by the Gaumont Company to appear in the next Rialto Star three-reel feature on the Mutual Program, produced by William Haddock. The title of this photoplay, in which one of Broadway's current stars will be seen, is "The Devil's Darling." Miss Larrimore will play the role of an innocent girl who comes under the influence of a wicked adventuress who tries all her wiles to force the younger girl to sell her soul, to no avail.

Francine Larrimore.

Miss Larrimore is an American girl, although she was born in Rouen, France. She toured the country four years ago in the A. H. Woods production of "Over Night." She became known to Broadway when she played with the Princess Players in "Any Night." She has been the favorite of many other productions.

Miss Larrimore makes her bow to the screen in the "Devil's Darling." Although she has been urged to enter the pictures, she has heretofore declined.

## H. Cooper Cliffe

H. COOPER CLIFFE, the eminent English dramatic actor, who has been featured in several Metro feature productions, has just completed work in the new five-part picture, "Tables Turned," produced by the Rolfe Photo Plays, Inc., in which Emmy Wehlen is starred. Mr. Cliffe is also featured in "The Final Judgment," another Rolfe-Metro production now being released, in which Ethel Barrymore appears in the stellar role.

H. Cooper Cliffe.

As a dramatic leading man Mr. Cliffe occupies an enviable position, distinctly his own, on both the speaking stage and the screen. He is a direct descendant of the celebrated family of Kembles, and as a young man possessed a wonderful baritone voice. He made his professional debut in grand opera, but after one year at the Covent Garden Sir Henry Irving induced him to take up the dramatic stage. For three years he appeared with Sir Henry at the Lyceum theater, playing juvenile roles. Following his engagement there he became Ellen Terry's leading man. Then he went to the old Drury Lane, where he was featured in prominent roles for two years.

Mr. Cliffe became a full fledged star playing Shylock, Richard the III, Cardinal Wolsey, Benedick, Dante and other big roles in London and in the provinces. He first came to this country with Mr. and Mrs. Kendall, playing in New York and on tour. Then he joined E. S. Willard and later appeared with William Faversham in "The Squaw Man." He added to his laurels in "Everywoman" by his artistic creation of the mystic role of "Nobody." Mr. Cliffe's first appearance in motion pictures was with Robert Warrick in "The Face in the Moonlight." Then he joined the Rolfe-Metro forces, and was soon in an important role in support of Hamilton Revelle in "An Enemy to Society."

## School for Theater Managers

### Milwaukee Chinaman Teaches Countrymen How to Run Picture Houses on American Plan.

MILWAUKEE, Wis., is the home of one of the most unique experiments in the moving picture world—not as might be supposed, some new stunt in displaying pictures, but the establishing of what might be called a school for the education of theatrical managers of picture playhouses.

But this is not the most unique phase of the experiment, for the school is to teach Chinese young men how to run moving picture theaters, so that they can go back to their native land and open playhouses on American lines, with the most up-to-date methods of America's great picture industry at their command.

There are six Chinese young men now in Milwaukee studying this problem, and their teacher is himself a Chinaman, who has developed from a chop suey retailer to a theater owner and promoter.

Charlie Toy, who twenty years ago was an up-state laundryman, at Oshkosh, and who later came to Milwaukee and opened the first chop suey restaurant in this city, is the picture magnate who is trying this experiment. Toy is now probably one of the wealthiest Chinamen in America. From a restaurant owner he has developed a huge importing business and is today the largest importer of Chinese foodstuffs in America. His consignments of mushrooms alone, for instance, come in two-ton lots, and he pays Uncle Sam nearly $100,000 a year in customs duties on these imports.

Not content with this, however, he developed a moving picture theater, with a typical American play on his own name. Three years ago Toy invested $100,000 in a downtown six-story building, devoted chiefly to his restaurant and wholesale business, but built in the style of old China. The defaulting in rent of one of his tenants gave him a new idea, and he used a portion of his ground floor for the development of what he calls the Toy theater. His theater is Chinese in style, interior and exterior, but plays to an exclusive patronage, the prices being double those of any of the other standard houses in Milwaukee, and the attractions being entirely four to six-reel high-priced features.

With this as his combination school and theater, Charlie Toy has started out to make picture theater experts of Chinese boys with money who want to learn the business and then go back to China and start in business for themselves.

The first of his students will leave in a month, Moy Wah and Moy Hop being the two who will make the first plunge into the Chinese field as American-trained managers. Both have studied at the University of Wisconsin, and are thoroughly Americanized. Charlie's two sons Moy and Charlie, are at present handling the local interests of their father, but are about to contract for a location for a Toy theater in Chicago, where their father is already the real, though not nominal, owner of one of the biggest Chinese restaurants. Lester Lee and Loo Wau are others of the group who are being trained in the picture business, and they also are former state university students.

### REORGANIZES PATHE ADVERTISING DEPARTMENT.

General Manager L. J. Gasnier, of Pathe, has reorganized his general publicity department to take care of the increase in business since he has assumed active direction of the Pathe American interests.

W. A. S. Douglas, who recently returned from the Paris office, has been appointed general publicity director with entire control of all branches of advertising and also of the publicity departments of the Paris and London offices so far as Pathe American pictures are concerned.

Under the new regime, George A. Smith becomes serial syndicate director.

P. A. Parsons will remain, as before, trade advertising and publicity manager.

A. R. Caughey remains in charge of posters.

B. Millhauser becomes editor of Pathe, weekly house publication.

H. J. Walsh assumes the duties of assistant syndicate manager.

Pathe will continue to run two series at the same time. The stories of one will appear in the Sunday papers throughout the country and those of the other in the dailies. The general direction of the Sunday serial will be in the hands of Assistant Managing Director M. Ramirez Torres; that of the daily will be taken care of by Mr. Douglas. Mr. Smith will have charge of the syndicating organization of both Pathe series.

## Sends $100 to Hospital Fund

### George Loane Tucker, with London Film Company, Contributes to Aid of Unfortunate Fellow-Players.

TWO years' absence from home surroundings have not lessened the keen interest of George Loane Tucker in the doings of his old associates. Since leaving New York Mr. Tucker has been producing pictures for the London Film Company, Limited, the studio of which is at St. Margaret's, near Twickenham, Middlesex, England.

A letter from Mr. Tucker under date of September 25 incloses a draft for $100 for the Motion Picture Hospital Fund, in the sending of which he says he takes a great deal of pleasure. The draft has been turned over to Adolph Zukor, treasurer of the fund. It is the largest single contribution so far received.

Mr. Tucker has just finished work on Hall Caine's "The Christian," which will make 8,000 feet; "The Shulamite," a 5,000-foot adaptation from the celebrated play, "Jelfs," a story of English banking, and "The Game of Liberty," one of Oppenheim's recent novels. Mr. Tucker is now getting ready for the production of "Arsene Lupin," following the completion of which he will take up an adaptation of Hornung's famous "Raffles."

A meeting of the subscribers to the hospital fund will be called for Saturday, October 30, at 5 p. m., probably in the offices of the Famous Players, 507 Fifth avenue.

## James T. Hennegan

JAMES T. HENNEGAN, whose portrait appears below, is one of the young old-timers in the film industry. His experience in the field includes that of exchange owner and manager, theater owner and manager and film manufacturing both in the advertising and dramatic fields.

James T. Hennegan.

Mr. Hennegan, who recently resigned as secretary of the Smallwood Film Corporation, where he also served in the capacity of technical director, entered the film business as manager of the Lubin theater early in nineteen hundred and seven after having had considerable experience in other branches of the show business through his association with Hennegan & Co., the Cincinnati show printers. After two years as manager of the Lubin, Hennegan went to Chicago, where as one of the owners of the Western Feature Film Company he entered the manufacturing branch and released one of the earliest state rights successes, "Old Wyoming Days."

This experience was followed by him as a state rights seller and later as manager of the Magnetic Film Service of Cincinnati. He was also manager of the Cincinnati Music Hall, when it was opened about three years ago as the first large picture house in the middle west catering to a twenty-five-cent patronage. For the past two years Mr. Hennegan has been associated with the Smallwood Film Corporation. He says he will take a short vacation before making any plans for the future.

### ROOSEVELT IN THANHOUSER SUBJECT.

In the Thanhouser (Mutual) release of October 19, entitled "The Spirit of Audubon," Theodore Roosevelt plays second to the spirit of the dead Audubon, two kiddies and some 75,000 birds who made their homes on the half a hundred islands which when he was in office it was within his power to give over to them for their own special use.

On a photographing and inspection trip to the island homes of the birds in the Gulf of Mexico, Mr. Roosevelt accompanied Mr. Job, the photographer, and incidentally came in for a bit of posing along with the birds. He is displayed on the moving film watching gulls, herons, wild ducks and other specie of wild fowls which circle and wheel about him.

## Spoor Adds Orchestra

### Soothes the Players' Troubled Spirits and Facilitates Work with Music.

IN THE filming of "The Raven," a melange of George C. Hazelton's biographical novel of the poet, and the poet's poem of that name, arranged and produced by Charles J. Brabin, the Essanay company resorted to music to raise Henry B. Walthall, Warda Howard and other members of the cast up to the required emotional pitch.

George K. Spoor, president of the company, conceived the idea as he stood on the studio floor and watched Brabin and the others working on the intense scenes of the photoplay. There was difficulty in reaching and keeping the pitch required because this play gives an actor little time to get balance. After two or three of the heaviest scenes had been rehearsed and retaken many times without success, Mr. Spoor left the floor and got busy at the telephone.

That afternoon when the members of the cast returned from lunch, tehy found the "seats" for the play surrounded by wooden screens. When they were called to the floor and prepared to resume their work, they were startled by the music of a full orchestra, playing some of Greig's Pere Gynt Music.

The play was finished in record time for a production of its kind. It was easy to portray the emotions of Poe, his wife, and other characters because of the music. Mr. Spoor, after a consultation with his directing staff, announced that music would be used at the Essanay studio in all future productions. This is the first time in film history that music has been used in the production of photoplays. Its tremendous success has established it as one of the first aids in the production of emotional plays.

## Flickers

Louis J. Selznick, that big little fellow, has jumped a rattler for a few days in the middle west.

* * *

Ben Schulberg, please write. Even though you are using Fifth avenue for your address, you can at least say, Hello.

* * *

Did you ever feel like a burglar? No? Well, slip in quietly with a lot of noise on Nat Rothstein some day when he is "making up" on his serial book without giving the Universal high sign, then tell me about it.

* * *

Are you voting for or against suffrage? If your mind is not made up there is doubt as to whether woman is inferior to man in the commercial world, go in and say how-do to Mrs. J. Johnson, or better yet, sneak in and watch her dispose of a man's job, that of editing The Paramount Magazine, and pushing out publicity.

* * *

Friends of Jay Cairns, broncho buster, are wondering as to his whereabouts; he is long overdue in New York.

* * *

If C. A. Carpen reads this he may want to tell me what was chasing him up Broadway with the scowl spread over his face.

* * *

We are shortly to hear again from H. B. Coles, who after a long absence from the Motion Picture spot light, has taken the front of the stage again.

* * *

Isador Bernstein, director general of the Equitable Film Company, was showing his grey scenery on Broadway this week. Every part of his wearing apparel that could be seen, excepting his shoes, was a delicate grey.

* * *

Old man Stein, whom the film boys carry for dignity, is still much on the job, and can be observed listening to their wonderful press yarns every day over the Astor lunch tables.

MAC.

## GAUMONT COMPANIES TO GO TO JACKSONVILLE.

An ambitious autumn and winter all-American program has just been announced by the Gaumont Company. At the first indication of continuous inclement weather, three companies will be sent by boat to Jacksonville, Fla. Making their headquarters at the recently leased studios known as the Dixieland theater property, the entire Florida peninsula will be used by the directors in producing Rialto Star and Casino Star Features. During the winter, extensive reconstruction work will result in the practical rebuilding of the Flushing studios. Several comedy companies will remain here, however, throughout the winter.

## Edwin Carewe

EDWIN CAREWE, who has just signed what is probably the biggest contract ever given to a director of his age with the Rolfe-Metro Company is only thirty-two years old. In "Destiny" or "The Soul of a Woman," by Anthony P. Kelley, however, he has produced what is conceded to be one of the greatest of all regular program pictures, for which a cash profit of $50,000 was offered to its owners three hours after its private-view presentation. He has recently finished "The Final Judgment," with Ethel Barrymore as the star, supported by H. Cooper Cliffe, Percy Standing, Walter Hitchcock and Mahlin Hamilton, and Frank Dazey's "The House of Tears," in which Martha Hedman is the star. He will produce another photoplay with Emily Stevens, his star in "Destiny," and then will undertake a huge feature for the Rolfe-Metro along entirely new lines.

Edwin Carewe.

Mr. Carewe is one-fourth Chickasaw Indian, his maternal grandmother having been a full-blooded member of that tribe. His father is F. M. Fox, an Englishman by birth, but now a practicing lawyer in Corpus Christi, Texas. After being expelled from four schools in less than a year for his pranks, he ran away from home, punched cows and generally roughed it until he was seventeen, when he made his stage debut with a repertoire show playing one-night stands in Missouri.

After playing in stock from one end of the country to the other, Mr. Carewe became leading man for Laurette Taylor and afterward played with Otis Skinner, Nat Goodwin, Chauncey Olcott, Mattie Keene, Hal Davis and Augustine McHugh and Kitty Gordon. The last engagement, which was in "Alma," introduced him to Joe Weber, for whom he put on two "Alma" road companies. This was his introduction to direction. Three and a half years ago he had his first motion picture experience, which was with Lubin, under the direction of George Nicholls. He was featured afterward with the Tampa Feature Films and then assisted in the organization of the Progressive Motion Picture Company, of which he became principal director.

Mr. Carewe's first work for B. A. Rolfe was a year ago when he played the lead in "The Three of Us," with Mabel Taliaferro as the star.

## VIGNOLA HAS ENOUGH CHORUS GIRLS.

Robert Vignola is ordinarily the most cheerful of individuals. Of late, however, the smile seems to have faded from his face. His shoulders are perceptibly bowed, while at times a furtive, hunted look appears in his eyes.

The trouble dates back to the issue of this publication in which it was announced that motion picture chorus girls were being used by Kalem in its forthcoming four-act production of the famous extravaganza, "The Black Crook." Since that day, chorus girls by the score have been waylaying Mr. Vignola at every opportunity, and at all hours of the day, beseeching him for positions in the Kalem chorus.

"Please! please announce in your publication that Kalem is not in need of any more chorus girls!" exclaimed Mr. Vignola the other day. "Ever since the first announcement was published, practically every chorus girl in New York and vicinity—or so it seems—has pestered the life out of everybody connected with the Cliffside studio in an effort to land an engagement in 'The Black Crook.'

"In the first place," the producer explained, "the chorus people were engaged long ago. In the second, they finish up in a day or two and then their engagements end. Consequently, any person who tries to see me, or any of the Cliffside attaches in reference to getting into the Kalem chorus, is simply wasting valuable time."

# Another Censorship Angle

### Too Many Exhibitors Help to Confirm the Uninformed in Their Belief in the Justice of Censorship.

By Epes Winthrop Sargent.

NO PERSON who has given the matter thought will admit that there is real need for censorship—other than public opinion—for a generality of produced photoplays; indeed, it is safe to say that 90 per cent. of the rulings of the various censors are childish and without a foundation in reason. But while decrying the censorship we must look also upon the other side, and it must be realized that much harm is done the business by the hasty and ill-considered action of some exhibitors and the deliberate action of others.

Censorship would not be permitted to endure for a day if public opinion were fully against it. This has been shown time and again in other matters. The trouble is that only lately has the motion picture become the recreation of the affluent as well as the diversion of the poor. The legislator can get free tickets to the theater or can afford to pay admission. To him the immense business of displaying motion pictures is largely a theory and an opinion—the opinion of others, and those who talk the loudest and most forcefully and are the best organized win their point.

Two classes of persons seek to establish censorships. Those who will directly profit and those who take pleasure in interfering with the legitimate pleasures of others. To these active partisans of the censorship idea must be added those who are passively in favor of it because they believe that it must be a good thing. These are the ones who form the bulk of the support of the censorship idea, and these are they who are influenced by letters like this received the other day:

> I am a traveling man and find lots of enjoyment in the pictures, but when I see an exhibitor advertising like the enclosed ad, I consider it an insult to decent thinking people and high time that we encourage a board of censors instead of discouraging them.
>
> I haven't seen the picture, and it is not likely that I would encourage my wife and daughter to go and see it if it is anything like the ad represents.
>
> Honestly, what do you think of such trash?

The advertisement accompanying the letter (which was fully signed and very different from the usual anonymous type) showed a four and a half inch single column cut of a woman almost entirely nude. Above was the attracter line:

**SOLD FOR $5,000.**
**Her Pride Only—Not Her Honor.**

It was the Paramount picture "Sold," which is in no way sallacious, but the catchline went out of its way to suggest that it was and in large type opposite the cut was:

Pauline
Frederick
as
The Model
in
SOLD.

The exhibitor seems to have deliberately sought to convey the idea that Miss Frederick would be seen in the nude in the pose depicted. He probably drew to the theater some morbid curiosity seekers, but he also made an enemy of a picture lover and created in the minds of many beside this correspondent a belief that the picture was unfit for public exhibition.

A California exhibitor goes still further. He recently announced a comedy. Not only did he print the subjoined announcement, but he enclosed the matter in a "box" that its importance might be made still more apparent:

> **The police stopped this film in Los Angeles and several scenes were cut out, but this copy is absolutely original, with**
> **NOTHING CUT OUT.**

The inference is obvious, though in point of fact the film was not particularly crude even in its uncensored condition, but the idea was the same as that of the management of an exceedingly poor musical farce that some years ago paid the police officials of a small town to stop the performance just prior to the presentation of the inanity in New York, and it actually ran the better part of the season in New York for no better a reason than that it has been suppressed by the police.

So long as these things are done, just so long will the opinion obtain among the uninformed that pictures are vile and debasing.

It is only a few weeks since the authorities of a Kentucky town raised a tremendous row over "Hypocrites." In the same state another exhibitor, George H. Bleich, of the Empress theater, Owensboro, wanted to run this striking subject. His method of meeting possible objection is explained in his own words:

> Recently I booked "Hypocrites," and, as the dubious character of the production had previously reached town, I gave out to the press that previous to the showing of same publicly that a committee would be invited to view it privately. I invited, and it was made plain that I, with a capital I, was doing the inviting, representatives of the newspapers, the Mayor, members of the Woman's Club, and three pastors of different denominations.
>
> I preceded the running off of the films at this private exhibition with a statement to this body that if, in their estimation, the picture was objectionable, it would not be shown to the public and that my theater would remain closed alhough "Hypocrites" was heavily advertised, and the loss to me would be quite a large sum.
>
> The finding of the committee was that "Hypocrites" was a beautiful picture and no objection was found. The ladies in particular were loud in their praise of what they declared an artistic treatment of a great theme. The result: A monster patronage at advanced prices, a turn away of hundreds, necessitating the playing of a return engagement.
>
> But—suppose my committee should have declared against this picture? I'll tell you: Could you imagine a more valuable piece of advertising than my letting the house stay dark for the day and assigning as the reason that the picture was unfit as declared by the people gathered at your own solicitation? Study the effect when it is considered no objection had been raised and none would be raised by the authorities.
>
> It must not be taken for granted that I picked just those who were friendly. Not so, I selected representative people.
>
> It is certain that I gained in the estimation of the public by the steps taken. Unfriendly criticisms on the picture were laid and the feelings exist that I am ready to sacrifice (and I am) rather than impose bad pictures on the community.
>
> Had my Lexington brethren not waited for the authorities to come forward in a "grand stand" play against "Hypocrites," but had themselves chosen a committee as I did, the chances are great that all the noise over the showing of the films there would not have resulted, with the connecting agitation of a local board of censors.

One exhibitor thought of the effect of the film on his general business. Instead of seeking to run counter to public opinion, he left that public to be the judge. He appealed to reason and not to sensation, and his appeal was heard. "Hypocrites" was shown in Owensboro without excitement. It was regarded as a play and not as an exhibition. In another part of the state an opposition to a self-constituted board of morals merely made them more intolerant and more determined than ever in their opposition.

The small profits to be made through the showing of sensational films such as the Frank case, the Becker case and similar "reproductions" of criminal events, the additional money to be gained through the pretense that something is wicked when it is not, is in no way equivalent to the sums lost through the hampering restrictions of the censorship. One of the causes of a loss of interest in the films is the fact that in many states the censorship is so rigid that an uncensored film is the exception and a curiosity and films are never shown in their completeness but sometimes with essential explanations removed bodily because the scene is laid in a bar room or because a murdered man is shot in the scene and not just outside the range of the camera. There has been at least one instance of a murder trial in which the audience did not know who had been killed, because the eliminated scene had not been replaced by a leader, and it is not possible to hold interest to his emasculated and mutilated stuff. It should be possible to act directly against offending exhibitors and not make the whole decent body suffer for the widely advertised sins of the few.

## FILM PRODUCER WRITES A PLAY.

Ashley Miller, who produces all of the Arnold Daly photoplays, has completed a drama for the speaking stage. It is in three acts and deals with the child-labor problem. As "Damaged Goods" was given the backing of the medical fraternity, so the Miller play will be presented under the patronage of the National Child-Labor Committee. Miss Ethel Browning, the tiny American actress, whose portrayal of the child, "Nuri," in the Harrison Grey Fiske production of "Marta of the Lowlands" will not be forgotten, will play the principal role.

## EQUITY PURCHASES GUNBY STUDIO.

The Equity Motion Picture Company, of New York, has bought the studio located at Ridgefield Park, N. J., formerly operated by J. W. Gunby. The studio is described as being of the latest construction. The Equity has also bought a large developing and printing plant at Lake Sunapee, N. H.

# Director and Actor

## Why My Latest Picture Proves My Contentions for Harmony Between Them.

By Muriel Ostriche.

HOW many times I have sat in a darkened theater while around me sat friends and strangers, commenting on my lack of dramatic ability, my apparent ignoring of certain stage tricks employed by other artists and my seeming indifference in big dramatic moments, I will not attempt to enumerate.

**Chas. Seay Instructing Muriel Ostriche in the Art of Crying**

I have sat within earshot of dear friends, unaware of my presence and heard them "roast" my work to a frazzle. They were dear friends, for they prefaced their remarks with apologetic statements of how much they thought of me, personally, but how little they liked me on the screen.

"She is a lovely girl," they would say, "but my, how little she is fitted to that role."

Oh, how I would have liked to go up on the stage and enlighten them. How I would have sacrificed everything if only I could have told them how, while the big scene was being taken, Mr. Blank, the director, was frothing at some trivial incident. How I would have loved to tell them how, that very afternoon, the director had flung his coat upon the floor and in primeval anger wiped his shoes on the coat. But this was impossible. This, the unseen side of film acting, was not for the public, Not for the ears of my friends. Not meant to dispel the magic illusion screen work builds up in the spectator. All must be rosy in the minds of the motion picture audience, else the hallucination is gone.

True, all directors have not been unsatisfactory. There have been moments in my work when I imagined myself in paradise. When the end of my day's work found me tired unto being ill, yet wanting to continue. But this type of director seems to lack virility. The courteous, smiling producing genius, whatever else may be his virtues, fails to bring forth what lies latent in his subject.

My latest effort, and my first for the Equitable Motion Pictures Corporation, proves every contention I have made. The contentions are:

1. Absolute harmony must exist between director and actor.
2. Courtesy and a bond of good fellowship must characterize the two important elements, director and cast.
3. Equal intelligence of actor and director.
4. Favoritism in the studio must disappear.
5. Absolute knowledge of the theme and subject by both director and cast.

When the actor and director meet on a plane of absolute equality, aggressiveness and hostility disappear and the bonds of co-operation and friendship seal the work with harmony, then will the every picture result in fifty per cent. better acting and one hundred per cent. greater effectiveness.

In "A Daughter of the Seas," in which I was placed under the direction of Charles Seay and for the first time I found four of my contentions personified—the fifth developing.

We had a hard story to visualize. It is a sea story and required many technical touches, which were they to be screened in any manner at all in keeping with sea tradition, would need the touch of a seasoned mariner.

I was introduced to Mr. Seay by General Manager Feist of the Equitable. Russell Edgar Smith, author of the story, read the script to us in Mr. Feist's office. We all liked the story and it was decided that my personality would fit the principal role.

To take the picture, then, with maritime atmosphere, and yet retain the effete contrast, called for by the author, was of prime importance.

Several days later, Mr. Seay called me on the phone. "I am going to Block Island for a few days," he said. "Do you think you would like to go along?"

We went to Block Island, to New London and thence to Cape Cod and there, for nine days, this able man studied fisher folk and their ways and I studied the female life. Result, I consider my work in that picture one hundred per cent. better than anything I have ever done.

At Block Island we engaged forty fishermen and their families to play small parts. It was a most satisfying sight to see the way Mr. Seay handled these crude, childish people. He deftly measured every word, he blended his theatrical knowledge and the local atmosphere and before the week had passed there was not a fisherman, or any one of his family who would not have gone out into the worst kind of a storm if Mr. Seay had requested it of them.

"Thank you, Miss Ostriche," he would say if something went well. "That's not exactly right, what do you say to trying it over again?" was his strongest epithet when he was not pleased with a bit of business. And the humblest supernumerary received the same courteous treatment.

Miss Ethel Langtry, playing a very small part, was taken ill with ptomaine poisoning during the taking of the last scenes at Block Island. Miss Langtry worked the last three days in perfect misery and a much weakened condition.

"Do you think for an instant," she said upon returning to New York, "that I would inconvenience Mr. Seay. I'd rather have died than delay his work for a minute." Thus spoke an ordinary extra woman Imagine then, how far we, who are considered of more importance, would go for the proper director, who is ever proper.

Harmony, co-operation, courtesy, consideration, all work to a successful picture, as much as oodles and oodles of money. One without the other is not sufficient.

A director must build the illusions for his actor. He must make our imaginations leap out through the invisibility to the realization of things that are to happen—beyond—in the distant future of the story in hand.

He must be our constant inspiration, our companion, our cause, for we are a common cause indeed.

## PATHE HAS NOT YET SELECTED PRODUCER OF "WHO IS GUILTY?"

We are in receipt of the following from the Pathe Exchange, Inc.:

"In view of the recent published statements with reference to the coming Pathe series, 'Who Is Guilty?' which statements have been at variance with those sent out from this office, we desire to emphasize the fact that 'Who Is Guilty?' is the property of Pathe; that the producer has not yet been decided upon; that before long we will publicly announce as the author of the stories one of the most famous women writers of the time; and that George B. Seitz, the Pathe scenario editor, will write the scenarios and has already finished several."

## EVA MARIUS PAIGNE WITH ASSOCIATED.

Miss Eva Marius Paigne, the talented and beautiful young leading lady, can boast a long line of theatrical ancestors. Her father, Alexander Marius Paigne, was for many years leading man with the great Bernhardt, and her mother, Margaret Henry, was Drury Lane's leading woman in the palmy days of Sir Augustus Harris. Miss Paigne's first appearance was with Nance O'Neill and McKee Rankin in the Australian production of Queen Elizabeth, an independent starring tour under the management of J. C. Williamson, who took the young star throughout Australia and New Zealand. Then followed a tour with Andrew Mack and an engagement on the Orpheum turn with a sketch by Will Cressy. The lure of the pictures overtook her when she reached the home of the industry, Los Angeles. Her screen work with the Universal led to her present engagement, which promises to give her ample opportunity for the display of her beauty and talents. She is appearing in a series of new and original two-reel features written and produced by Director Phil Walsh, for the Associated program.

# Reviews of Current Productions

## "The Man Who Could Not Beat God"

### A Vitagraph Blue Ribbon Feature in Which Maurice Costello Takes the Leading Part.

Reviewed by W. Stephen Bush.

THE guilty conscience is the theme of this story. The dramatic thread is as thin as gossamer and at times it disappears entirely. Maurice Costello, who signalizes his first big part in a blue ribbon feature, has a most difficult part. He is called upon to portray the emotion of remorse on a large number of occasions.

According to the story, a young English farm laborer arouses the ire of a lord. The latter, on horseback, meets the laborer in the woods and apparently without any provocation hits him with his whip. The laborer resents this treatment, loses his temper and deals the lord a blow which results in death. Nobody suspects the guilty man. It is supposed that the lord fell from his horse and broke his neck. The guilty man then leaves England for America. He "works his passage" as a stoker and upon his arrival in New York secures employment as a "sandhog" in the subway. The first thing he does is to rescue the perishing victim of a cave-in. While gazing at the rescued man the murderer sees the form of the slain lord.

He advances rapidly in his career, becoming the partner of his employer and marrying the latter's daughter. At the wedding every thing passes off well only at one point in the ceremony our young man sees the parson assume the form of the dead lord. A most embarrassing moment follows, but the marriage is duly consummated and the young husband enters politics. He is nominated for governor and goes through a series of most thrilling and somewhat improbable adventures. One night he is scheduled to speak on the evils of bossism. The tools of the boss kidnap him and carry him to the twentieth story of a building. He succeeds in breaking his bonds and descending through the iron frame work of nineteen stories he gets to the political meeting. He is late, but he succeeds in confounding his enemies. He is elected, but both during and after his campaign the vision of the dead lord haunts him with fearful persistency. At one time he sees himself beside the gallows getting ready for the black cap. At another time he sees himself in a convict's garb, and another vision shows him the judge in the court pronouncing the fatal sentence. The reader will now be ready to believe that Mr. Costello's part was a most trying one. In the midst of all his honors and all his prosperity the murderer is finally seized with a desire to go back to England. His nerves give way and he must take to bed. His wife and father-in-law are with him and he has the best of care. Overpowered by a strange impulse he flees from the sick room and hastens to the spot where the killing took place and there he dies in horror.

Scene from "The Man Who Could Not Beat God" (Vitagraph).

There are good points in every Vitagraph and there are good points in this feature. Photography and acting are good, most of the settings are splendid. The rescue of the laborer in the bowels of the earth is a marvelous piece of realism and a marvelous piece of photography. The types are all good, but the mobs are poorly handled. There are crudities and inconsistencies scattered throughout the play, the result probably of hurry. Altogether this feature does not measure up to the best standards of Vitagraph blue ribbons.

---

## "His Wife"

### Five-Reel Thanhouser Story of Jealousy in Married Life, with a Dramatic Adjustment.

Reviewed by Louis Reeves Harrison.

SAID one of the impressionist critics present at the private showing of "His Wife": "It is just like a good, old-fashioned novel. It is in fact a very careful adaptation of a novel. The care shown in atmosphere and scenery can not be too highly commended—one scene in a jaunting cart looked as though it might have been taken in Ireland. 'His Wife' is one of those stories dearly beloved by the matinee girl, one of those in which a poor girl of 'no chance' wins a wealthy young lordling. He takes her to his home, and, of course, the question rises as to how far she shall be left to develop her own individuality. The indulgent husband finds an easy way by turning his crude young wife over to the mercies of a former flame, a young lady secretly married to his erring brother."

Scene from "His Wife" (Thanhouser).

The only material crudity that crops out is a violent and not altogether unreasonable jealousy on the part of the intense young wife. Its violence is primitive, but she is scarcely to be blamed when she discovers the other lady resting her head on the husband's bosom and encircling his neck with her arms, all to tell him that his erring brother has come home. That might very well have been done in the ordinary fashion of real life, but old-fashioned novels, especially by authoresses, force situations instead of making them logical, or at least plausible. The young wife finally sees enough to outrage her pride and she attempts suicide. From that moment the story runs wild through some hastily edited melodrama to an exceedingly inartistic conclusion, though one well-intended. For a widower of five years' standing to be found prostrate before a stone erected to the memory of a wife supposedly drowned at the very moment she strolls, for no visible reason, from a railway station into the graveyard, is one of those strains on human credulity no longer tolerated, even in old-fashioned novels. There was a big dramatic situation possible at the meeting of wife and husband under the circumstances, but it was not only compromised, it was totally lost.

---

### Harry Hadfield With Lasky.

Harry Hadfield, the well known dramatic director, has arrived at the Lasky studio, and is now studying camera direction under the supervision of Cecil B. DeMille. He will be several weeks before starting his first production. Mr. Hadfield recently produced "My Lady's Garter" in New York and has been considered one of the best stage directors in the country.

---

### Minnette Barrett, a Lasky Star.

Minnette Barrett has been engaged by Cecil B. DeMille as a member of the all-star Lasky-Paramount company.

## "The Corsican"

### The Second Rise and Fall of Napoleon Is Pictured in Excellent Production Handled by Sun Photoplay Co.

Reviewed by Lynde Denig.

IN "The Corsican," or "The Last One Hundred Days of Napoleon," the Sun Photoplay Company has acquired the rights to a valuable historical five-part picture produced in France and first shown in this country at the New York theater under the management of Al. Woods. Considered either as a popular attraction, presenting battle scenes on a generous scale and giving a fair idea of the lavishness of Napoleon's court, or taken as a faithful depiction of events in France one hundred years ago, "The Corsican" more than measures up to requirements. It is a picture that may properly be called educational without sacrificing the dramatic possibilities of the happenings following Napoleon's return from Elba in 1815. It probably offers one of the truest characterizations of the great French leader ever shown on the screen.

Scene from "The Corsican" (Sun).

Hector Mazanni in every respect fulfills the popular conception of the Corsican. In appearance and bearing he is truly Napoleonic, and he acts with a forceful authority that gives an abundance of life to his interpretation. Napoleon is introduced as he stands on the shore of Elba, dreaming of past glories. A few swift scenes present some of the important events of his career and then we are carried into the tragic drama consequent upon his return to France. His army of 615 men rapidly grows into thousands, his generals of earlier campaigns rally to his support and step by step, with nothing essential omitted, we follow his victorious advance to the field of Waterloo.

Even if audiences have become somewhat accustomed to realistic battle scenes they may be expected to respond to this French treatment of a famous conflict. Hundreds of men were used to good purpose; their movements were skilfully directed and well photographed. The picture closes with Napoleon's pathetic death on the island of St. Helena. Historical accuracy, convincing characterizations and elaborate settings all contribute to a production of exceptional interest.

## "Her Painted Hero"

### An Amusing Two-Reel Triangle-Keystone Supposed to Feature Hale Hamilton.

Reviewed by Louis Reeves Harrison.

IN ACCORDANCE with the idea of getting the billboard value out of the reputation of certain theatrical stars, "Her Painted Hero" is manufactured on the usual Sennett lines, and that means that it is amusing during the roughhouse scenes, but the play is wholly unsuited to a comedian of Hale Hamilton's generally recognized ability. It is true that his genial and winning personality is not wholly lost—he pictures well—but he is given a minor role of no particular importance and no visible characterization, simply a chance to show himself now and then when the other players are not engaged in throwing missiles which hit the wrong persons, kicking one another, falling down and gamboling about like circus clowns.

The story is obviously one of those written on a cuff, probably the joint work of the director and the star between courses, more is the pity. Given a really fine role, Hale Hamilton has few superiors as a high comedian. There is a delightful spontaneity about his stage performance, that lack of straining for effect which is sometimes an exquisite art, but more often a matter of temperament. Hamilton has the temperament and the art, and in such successful combination that he should be cast for a suitable role in real comedy. As "Her Painted Hero," he is not featured—he is merely injected.

## "The Dream Seekers"

### The Last Picture of a Fine Actor—William Herman West Died the Night After Completing This Particularly Worthy Offering (Kalem Two-Reels).

Reviewed by Hanford C. Judson.

HAPPY WILLIAM WEST. His calling was to interpret human souls; his own soul shines beautifully through the last work he did for us ere he slipped away. It is his picture; he is the center of interest all through it. He has played many parts with marked sincerity and insight; but this last role of his, an old musician, is surpassing in the courage and tenderness with which the character's weakness and strength are faced and blended into one convincing human personality. That was William West's way. They tell us that his own soul was noble. We know that the characters that he drew, whether good or bad, were true and that he was most effective when he was picturing the redeeming traits of human kind. Notice his work in this last picture. It was a picture worthy of him and his acting in it of the best. When it was done he went home with no though of sickness and in sleep heard the call that closes a life well done.

There is nothing particularly great in the story, "The Dream Seekers," a Kalem two-reel offering; but the way in which it is put before us (the acting by William West and others and the direction by James Horne) gives it a thoroughly delightful distinction. People will love its central character and we believe it will be recalled often. It is one of those unusual pictures so completely well done and natural that almost all of it is convincing. Most of it is good, but William West's drawing of the way the old musician bore the lack of his violin is so particularly good that it is hard to get down to the other parts, such as Marin Sais's playing of his daughter, and the work of Frank Johnasson as his musician friend, and that of Thomas Lingham as the unscrupulous opium house Chink; yet all these are excellent. So too are Director Horne's sets and backgrounds and his management of the action. And the photography is good.

Scene from "The Dream Seekers" (Kalem).

The old musician's weakness is opium, and what happens after he is compelled to leave his violin with the Chinaman gives the picture its big human value.

## "The Laurel of Tears"

### A Story of Strong Human Appeal Is Given Forceful Presentation in Three-Reel Biograph Production.

Reviewed by Lynde Denig.

A more suggestive title might have been selected for this three-part Biograph production, a title that would to some degree indicate a story of modern commercial and artistic life in a large city. "The Laurel of Tears" is one of the most sincere and altogether interesting of the pictures issued by Biograph in many months. In the first place it offers a human, reasonable story, deftly handled; then the acting is entirely natural and it would be difficult, indeed, to pick flaws in the production.

For the first two reels the picture depends upon normal situations that are never overdone for melodramatic effect. Esther is a young woman with literary ambitions who conducts a public stenographer's office in a commercial building. Among her friends is a critic who tells her that she must have lived and suffered before she can hope to interpret life. The story goes to show how Esther gains the needed experience, how she comes to meet and love a mining engineer and how her heart is wounded when a girl that she has befriended quite innocently steals the man's affection. There is nothing trite about the plot as it is developed through a series of seemingly natural circumstances. The two girls are like a hundred others that might be met in New York any day; the engineer is just the type in whom they would find a natural companion and the dishonest promoter surely has his place in the scheme of American business. That these people should meet and affect each other's lives is made to appear probable.

In the third reel the picture grows melodramatic, but not objectionably so; for here, too, the situation comes as a reasonable climax to the preceding incidents. All through the story the promoter has held to his determination to win Esther, regardless of the means used, and the plan that is so nearly successful is in keeping with his character. The girls are saved, one of them to marry the young engineer, the other to write a successful novel, for she has lived and suffered. Director J. Farrell Macdonald is to be congratulated on this picture, acted with sincerity and charm by Vera Sisson, Jose Ruben, Madge Kirby, Raymond Nye and Charles Mailes.

Scene from "The Laurel of Tears" (Biograph).

## "Blackbirds"

### A Lasky Feature in Which Laura Hope Crews Appears in Her Old Broadway Success.

Reviewed by W. Stephen Bush.

THIS is a tale of adventure with the scene shifting from the Orient to New York and from high society to the underworld. The plot is well developed, there is a strong and even thrilling climax and the ending is like that of any regular Lasky picture—thoroughly happy and satisfactory to the audience. There is a lot of fine photographic work in the feature. The settings too are almost without exception of the good Lasky type.

Scene from "Blackbirds" (Lasky).

Laura Hope Crews, while no longer in the first flush of youth, has the same magnetic personality and the same force that characterized her in the heyday of her success. She plays the part of an adventuress, who has become the tool and confederate of a gang of smugglers and criminals. She has visitations of conscience in spite of her crooked work. Love finally redeems her. It is the love of a man who is himself a criminal and who has also felt the stings of conscience. Neither knows the true character of the other. The revelation of the truth comes in a manner which is quite sensational and not without its tinge of humor. The part of the reforming criminal was taken by Thomas Meighan, who as usual gave a fine and convincing impersonation. The entire support was good.

## "The Disciple"

### A Powerful Five-Reel Triangle-Kay-Bee Giving William S. Hart the Role of His Life.

Reviewed by Louis Reeves Harrison.

A POWERFUL story, admirably constructed, perfectly typed, of humanizing theme and skilfully handled, "The Disciple" sets a standard for subsequent Triangle Features, topping any of them recently shown in depth of feeling, consistency and pure artistry. One forgets the craftsmanship in nearly all the scenes, held by a straight line of profound interest, the exceptions being an occasional tendency to protract the psychology of closeups, sometimes a fault in the editing. Author McCormick and Director Ince deserve high praise for the splendid example of motion picture story they have created, their harmony of purpose resulting in a drama purely that of the screen, of emotional depth and of fine characterization.

So much for the invisible factors of success. To William S. Hart, of manly physique and face peculiarly suited to that highly expressive suppression of emotion so effective in screen portrayals, will be given spontaneous praise, most of which he fully deserves. He has worked earnestly in many plays chiefly remarkable for their scant opportunity and has held consistently to a style that is coming more and more into vogue, but he is talented enough to vary his style a little from the motionless and intense, and it might not be an error to take fewer closeups of his face expressing in successive pictures exactly the same mental state. He is fine, however, in sudden conversions, and has enough ability to seize his opportunities without having them thrown at him like so many bouquets.

Scene from "The Disciple" (Triangle-Kay-Bee).

The story is one of tremendous soul struggle in a strong man who has set up a partnership with his maker, working under an unwritten agreement to do God's will and bring the most heedless of mankind into recognition of Divine goodness. He is put to a heartbreaking test and his humanity bursts forth in violent reproach, amounting almost to enmity, of his God, the God for whom he has sacrificed so much. He renounces the silent understanding, declares his confidence in Divine Wisdom to have been a mistake and prepares to be the author of his own destiny. Yet he is humbled and softened in the end, a noble conception, one well worth the care bestowed upon its development.

### Helen Gibson's Startling Stunt.

In "The Girl and the Special," a forthcoming episode of Kalem's "Hazards of Helen Railroad Series," Miss Helen Gibson lowers herself from the roof of a speeding Pullman and crawls inside the car via one of the windows.

### Valli Valli's Big Set.

One of the most elaborate sets ever constructed for screen purposes in a studio in Manhattan was used at the Rolfe-Metro studios in West Sixty-first street in "The Woman Pays," in which Valli Valli is starred. The set was a ball room and every inch of the large studio floor space was utilized.

### Edna Payne with Universal.

After nineteen months with the Eclair Company, Edna Payne has joined the Universal Company under the direction of Murdock MacQuarrie, in the "Big U" brand, as leads.

## "Divorced"

### An Absorbing Five-Reel Triumph Production for Release on the Equitable Program, Featuring Hilda Spong.

Reviewed by Margaret I. MacDonald.

IT IS a pity that the weaker side of human nature should have had the center of the stage in a production as absorbing as the above named. And it might be safe to say that had players of less magnetism, and a director of smaller ability been entrusted with the play, the result would have been less pleasing. As it is, the dignity and sincerity with which even the weakest character has been portrayed on the screen, causes the spectator to be drawn with a grip of iron, as it were, into the troubled atmosphere of a production that dwells too strongly perhaps on the fact that "to err is human."

Scene from "Divorced" (Equitable).

For Hilda Spong, who plays the role of the divorced wife and erring mother, "Divorced" is a triumph in emotional acting. She drags us with her into her sorrows, and moves us almost to tears in the courtroom scene where she is on trial for the murder of the man with whom she erred, and with her son called to testify against her.

In the cast beside Hilda Spong are Fred Eric, who, as the divorced husband, passes out of the story early in the game; Charles Hutchison as the son of the woman's marriage, standing almost alone as a type of morally responsible manhood, and Lester Chambers, the second and worst type who crossed and then stood on the woman's path, the first only an obstacle to her happiness, and the second adding degradation to unhappiness. There are others in the production who are well worthy of mention, notably the mother of Madeline, sweetheart of the woman's son, and the son of the second man.

The production will be tabulated as a medodrama in which situations of extreme delicacy have been handled with tact. The opening of the picture suffers somewhat from padding. This continues even into the second reel. But whatever faultiness of construction might strike the observer in the first stages of the story, is forgotten in the tremendous realism that pervades it as it approaches its climax.

### Taft and Bailey With Gaumont.

To strengthen his Gaumont stock company for the winter season at Jacksonville, Fla., Director Richard Garrick has engaged Miss Lucille Taft and Fred Bailey.

## "Alone in London"

### Florence Turner Appears in Adaptation of English Melodrama—Released by Ideal Film Service.

Reviewed by Lynde Denig.

Practically all of the elements essential to a good melodrama of the old school are found in this five-part version of Robert Buchanan's "Alone in London," produced by Turner Films, Ltd., under the direction of Larry Trimble. There is the much abused woman to stir the sympathy of an audience, and to share the sympathy we find a poor boy who is made a cripple for life by the heartless leader of a band of criminals. Then there is the stalwart hero and by way of contrast the author introduces a thorough-going villain, without any redeeming qualities in his evil nature. With these characters and others that fit naturally into a story of the London slums, Director Trimble has produced an interesting melodrama, containing a number of exciting incidents more than ordinarily well acted.

In the role of Nan, Florence Turner gives a performance certain to please her many admirers in this country. We meet her as the trusting daughter of a lodge-keeper. Knowing little of the ways of the world and of men she is easy prey for the suave Redcliffe, who deserts her when it suits his fancy. Penniless and without friends, save the faithful cripple boy, Nan is forced to live in the most wretched of London dens and each time she attempts to escape Radcliffe and his associates devise some new form of torture. Her tribulations are many and varied before she is rescued by the faithful rustic sweetheart of her girlhood and returned to a peaceful life in the country.

Miss Turner's appealing personality and gifts for emotional expression are utilized to their full in this melodrama, and she is given excellent support by Edward Lindgard in the part of Redcliffe and by the actor playing the pathetic character of Chick. Another telling characterization is that of the player in the role of Redcliffe's chief confederate. The picture is artistically staged to carry the atmosphere of the London underworld. Night scenes at Trafalgar Square are notably well handled.

Scene from "Alone in London" (Ideal).

## "The Chorus Lady"

### The Well-Known Theatrical Success Filmed by Lasky with Cleo Ridgely in the Leading Part.

Reviewed by W. Stephen Bush.

THE Chorus Lady" comes near being a classic of the light American drama with a comedy vein. The success of the play was due in the main to two causes: the personality of Rose Stahl, who really embodies the Chorus Lady, and the witty dialogue often skirting along the edge of slang. The Chorus Lady is not a part that lies within easy reach of the average actress. The part calls for the portrayal of a woman with warm feelings and lively wit. It is a difficult part to convey by means of the camera and Miss Ridgely has made a very earnest and conscientious effort to rise to her responsibilities. She had very able support in Margery Daw, whose rendering of Nora must be set down as splendid. Miss Daw's work was well conceived, well directed and well finished. There are but very few girls on the screen who could have given as good an impersonation of the wayward, selfish younger sister easily dazzled by appearances and heedless of well meant advice. In the play if I remember rightly the character of Nora was made almost odious by her shame-

Scene from "The Chorus Lady" (Lasky).

less ingratitude; this part of Nora was not brought out in the film. We do not lose all sympathy for Nora. It is a good change.

In the early part the action lagged a little bit but after the preliminaries there is no cause for complaint. Photography and settings were fine throughout. The acting of Wallace Reid and of Richard Grey will not create any enthusiasm. Grey might have made something of his part but he is one of those screen artists who are moving picture actors first and last, showing a lamentable lack of force and variety.

## "Nell of the Dance Hall"

### A Three-Reel Romance of the Church and the Stage, Produced by the Western Lubin Company.

Reviewed by Edward Weitzel.

HALL CAINE was one of the first of the modern playwrights to realize the dramatic value of a union between a minister and an actress. John Storm and Glory Quayle, the lovers in "The Christian," have had many prototypes since, "Nell of the Dance Hall" and the Rev. Miles Justine being the latest film addition to these strongly contrasted characters. The scenes of the picture in question are laid out West. A dance hall is raided and the "among those present" are paraded to the lockup. Nell escapes, however, and takes refuge in the house of a minister who once saved her from the attentions of the dance hall proprietor. The Rev. Justine falls in love with Nell, but the girl's old employer confides her history to the trustee of the church. Nell starts working in a factory and, when the minister is taken ill with brain fever, goes back to the old life and earns money to send him to the mountains. The trustees have dismissed him and he is now penniless. The minister learns of Nell's fall from grace, and is heart broken, until the truth is revealed. A wedding follows.

While by no means an imitation, such a plot has many of the qualities that made "The Christian" so popular with both readers of the novel and spectators of the play. It does not seek to indicate character, at the expense of telling situations, and its emotional appeal is very near the surface. This condition guarantees a quick response from the greater portion of an audience, and explains the popularity of the Hall Caine school with the public and with writers for the screen.

Scene from "Nell of the Dance Hall" (Lubin)

The production of "Nell of the Dance Hall" reflects credit upon the producer and the members of the cast. Edythe Sterling, L. C. Shumway, George Routh, Melvin Mayo, Robert Gray and Adelaide Bronti have the important roles.

## "For the Honor of the Crew"

### A Broadway Star Feature Notable for Realism and Fine Characterization.

Reviewed by W. Stephen Bush.

THE great spectacular feature of this play is its main strength. The visualization of the boat races at Poughkeepsie is beyond all praise. It is correct down to the minutest detail. The spectacular splendor of the great sporting event has been transferred to the screen with most admirable skill. We not only see the races, but we feel that we are right at the spot with the spectators on the screen.

If this feature had no other merits it would class above the average. Happily it has other merits as well. James Morrison as Dick Morgan and Edward Elkas as Rosenberg, the gambler, give splendid renderings of their parts. Morrison had a most thankless role, but he made a good deal out of it. In spite of all villainies and weaknesses he never entirely forfeits the sympathy of the audience. The character work of Edward Elkas compares favorably with the best on the screen of today and his portryal of the gambler Rosenberg will surely impress itself on every man and woman who sees this picture. William B. Davidson gave a good impersonation of Robert Brent, the hero; Muriel Ostriche was not quite so convincing.

The scenes showing the activities within a college both in times of study and just on the eve of a great boat race were exceptionally fine. The work of preparation for the race was visualized with painstaking accuracy of detail. The trial spin which broke the record, the gayeties in the boat house, the gambling in Rosenberg's resort were all up to the best Vitagraph standard. The handling of the groups and masses added to the general excellent impression of this feature.

Scene from "For the Honor of the Crew" (Vitagraph)

## "The Soul of Broadway"

### Valeska Suratt Plays a Cruel Courtesan in Five-Part Fox Melodrama.

Reviewed by Lynde Denig.

VALESKA SURATT wears a great many gowns in this five-reel production and without exception they are startling. Some of them might serve for futurist or cubist models. Miss Suratt adapts herself to the gowns. She draws her hair back over her head in a style peculiar to herself, always moves with a studied sensuousness and never at any time so far forgets her mannerisms as to suggest a normal woman. In the last reel she is called upon to interpret a brainstorm, and for the first time disarranges her smooth hair. Not liking the reflection cast by a mirror, she hurls a chair through the glass, next descends with maniacal fury upon the occupants of her lover's gambling den and finally ends an unpleasant career by tumbling down a long flight of stairs.

Apart from the unconventional acting of Miss Suratt, "The Soul of Broadway" is a conventional melodrama, rather artificial in construction, but well handled by Director Herbert Brenon. The woman who typifies the soul of Broadway is in a fair way to ruin the life of a promising young man when he accidentally shoots her and is sentenced to jail for five years for attempted murder. He meets an eminently respectable girl, marries her and then is threatened with a resurrection of his unfortunate past. Under the circumstances it appears as if he might have explained the whole affair and let it drop, but for the purposes of the drama it was deemed necessary for him to respond to the notes of the woman, thereby paving the way for a number of unpleasant scenes in which his wife figures.

The effect of William E. Shay's portrayal of the husband is somewhat discounted by an unconvincing make-up. George Middleton, playing an old roué, is responsible for most of the comedy in the picture.

## "The Eleventh Hour"

### Three-part Melodrama with European Setting for Release on the Program of the Pathe Exchange, Inc.

Reviewed by Margaret I. MacDonald.

WITH the richness of setting and wealth of talent often employed in the film productions that come to us from across the water, "The Eleventh Hour," made by the Milano Film Company, lives up to what is expected of it. The story upon which the picture is based savors of high life in Europe, and deals principally with the love problem of a princess.

A matter of military honor is also involved, and a murder is committed in the dead of night, an incident which leads up to the climax in the third reel, providing ample opportunity for some very effective scenes, with plenty of suspense.

One of the things that is a most attractive point about the production is the wealth of beautiful exterior locations provided. Many of these give us mere glimpses of the sea shore, while again there are wonderful perspectives of the sea coast where a town dips down into the water's edge.

The story is also a fairly engrossing one, and the players are well equipped to handle the roles allotted to them.

## "The Rights of Man"

### Louis Reeves Harrison Presents the Principles of Democracy in Thoughtful Story Produced by Lubin.

Reviewed by Lynde Denig.

THE full title of this remarkable five-part picture, written by Louis Reeves Harrison, of the staff of The Moving Picture World, and produced by the Lubin Company under the direction of Jack Pratt, is "The Rights of Man; A Story of War's Red Blot." It probably is the deepest, the most significant and altogether the most impressive of photoplays inspired by the European war. Mr. Harrison is the first writer to look below the surface of spectacular horrors that he may find the cause and use it as the motif of a dramatic picture. He expresses the American viewpoint, the democratic viewpoint, as opposed to the autocratic and militaristic regimes primarily responsible for the present carnage in Europe. The photoplay is a living, contemporaneous illustration of the principles laid down in Thomas Paine's "Rights of Man," a work frequently quoted in Mr. Harrison's sub-titles.

Scene from "The Rights of Man" (Lubin).

Strong in scenes of subtle suggestion and free from obvious academic arguments, the picture drives home the splendid American contention that "absolute monarchies cannot stand in the light of growing intelligence because they continue the uncivilized principle of governments founded on conquest and the base idea of hereditary rulers holding property in man and governing him by divine right." The photoplay presupposes an intelligent audience, one with at least a superficial knowledge of governmental principles and capable of grasping the significance of the action on the screen. The story is personal, dealing with a sharply drawn group of individuals; but its meaning is general, as general as the mind of the spectator is capable of making it. Mr. Harrison seems to have written for two classes, those who think and those content to follow without question the progress of a romantic story. There is material for both in "The Rights of Man."

Scene from "The Rights of Man" (Lubin).

As an ominous indication of the events to follow, the first scene shows the muzzle of a cannon protruding through a clump of bushes; a scene that dissolves into a view of the room in which Princess Lorha is seated reading Paine's "Rights of Man" and marking the passages that appeal to her, for, despite royal influences, she has become a convert to socialism. Her father is Prince Sigismund, secretly in league with the militant socialists plotting to overthrow the weakling monarch who has plunged his people into a devastating war; her fiance is Dr. Carew, an American Red Cross surgeon.

The atmosphere of impending tragedy hangs over even the earlier passages. Suddenly we are plunged into a scene that carries the swift, unexpected horror of war. Princess Lorha and Carew have been married and are turning away from the altar when a shell from the enemy's guns crashes through the wall of the chapel. Sigismund is among those mortally wounded, and it devolves upon his daughter and the American to carry on the plan for the overthrow of the government that consistently ignores the rights of its citizens. How they find the treasure laid aside for the furtherance of the propaganda, how the Princess herself carries it to the headquarters of the socialists, how Carew eludes imprisonment and the Princess escapes worse than death at the hands of his Royal Highness, the picture shows in dramatic fashion. And every now and again there comes a cleverly arranged scene that is a legitimate part of the action and at the same time accentuates the deeper meaning of the story. Mr. Harrison's scenario is unusual in its strict adherence to the dramatic unities. All of the action transpires within twenty-four hours and in the same locality.

The Lubin Company has supplied an elaborate production in the matter of interiors and the glimpses of European battlefields are realistic enough to cause a shudder of horror. Equally creditable was the care exercised in the choice of players for the principal roles. Francis Joyner is an ideal choice for the degenerate monarch, Rosetta Brice appears exceedingly well as the Princess, Richard Buhler lends force and dignity to the character of Dr. Carew, and among others George Clarke and Charles Brandt deserve mention.

## "The Mystery of Room 13"

### An Edison Four-Reel Drama in Which the Suspense Is Maintained to the End.

Reviewed by Edward Weitzel.

THE disentangling of a mysterious crime is always the source of columns of "live" copy for the daily press; patrons of the stage and the screen find the unraveling of a pseudo murder or perplexing misdeed equally engrossing. Lee Arthur, in writing "The Mystery of Room 13," has fulfilled the most important requirement of photoplays of this class—skillful use of the element of suspense. No solution of the murder problem, in the case in question can be given with absolute certainty until the playwright is ready to reveal the answer. To supplement this, he has introduced a number of interesting and well contrasted characters and woven a series of incidents about them of great dramatic value, while keeping within the bounds of probability.

Scene from "The Mystery of Room 13" (Edison).

A young heiress contracts an unfortunate marriage with a foreign gentleman who can boast of a title but not of his morals. The Count is mysteriously murdered, and events are so arranged that the wife is accused of the crime. The audience knows that she is innocent, but three other persons are brought under suspicion, and the greater portion of the spectators will find it extremely baffling to place the crime where it belongs.

Director George Ridgwell has shown that he is particularly well equipped for producing such a scenario. It has been accorded every benefit to be derived from conscientious and intelligent directing, and the work of a thoroughly excellent cast. Lillian Herbert is capital as the young wife, and Marc MacDermott makes a commanding figure of Clay Foster. The role of Guido Colucci and T. Tamamoto stand out prominently, and Lina Davril and Mrs. Wallace Erskine assist materially in the success of the picture. George Wright contributes another of the character studies that have earned him his enviable reputation.

## "The Tables Turned"

### A Metro Picture of Merit, with Miss Emmy Wehlen in the Leading Part.

Reviewed by W. Stephen Bush.

A STRONG plot, plausible situations and many tense moments characterize this feature. The interest in the story is quickly created and well sustained. If one excepts one or two minor episodes which might have been handled to better advantage, little fault can be found with this picture as a desirable item on a good program.

The plot has the high merit of originality. To this fact are due two of the strongest dramatic situations. A worthless young man, Howard Sherbrook, abuses the affections of a trusting girl and to accomplish his end arranges to have a mock marriage performed. His friend, Dick, who himself feels great love for the girl, foils the villain's plan by getting a real minister, who performs a legal ceremony. The villain, however, is under the impression that the marriage was worthless and proceeds to marry another girl more worthy of his own social rank. He tells his supposed victim that she is not his wife and blames the presumed mock marriage on his friend. The girl writes a letter to the friend and as a result the truth comes out.

Scene from "Tables Turned" (Rolfe-Metro).

When the father of the second wife discovers the situation he threatens to send Howard to prison. Remorse and fear drive Howard to self-destruction. Dick now confesses his love for the girl, she forgives him for his share in Howard's plan and in the end she marries him.

Miss Emmy Wehlen took her part well, easily enlisting the sympathy of the audience. The value of this is of course apparent. To arouse interest and sympathy at the earliest possible moment is really the hardest problem of the playwright. Her support was all that could be desired with the possible exception of the "heavy man" who was, perhaps, a little bit too conventional.

The settings and the photography were splendid throughout, indeed, on the technical side of the play there is a distinct approach to perfection.

## Matters in the Courts

### Emil Erber Convicted of Fraud.

Emil Erber, originator of the Photoplay Coupon company, with offices in the Longacre building, has been convicted in the United States District Court of using the mails in a scheme to defraud. He was charged with conspiring with others in a scheme to buy goods on credit from persons and firms named, without intent to pay for them, the conspirators designing to procure the merchandise, sell it and divide the profits.

The men charged in the indictment on which the trial was had were, besides Erber, Morris Stvansky, Emil Zipper, Sam. Mandelbaum, Louis Wettstein, Nathan Nadelman and two others not arrested, but fugitives from justice. Stavsky and Zipper were acquitted by the jury; Mandelbaum, Wettstein and Nadelman pleaded guilty and were witnesses for the government. Erber was found guilty on three of the five charges; the maximum possible punishment may be two years in Atlanta on each count, or six years all told. He will take out an appeal.

The plan of operations, according to Assistant District Attorney Frank M. Roosa, who handled the case for the government, was a development of the photoplay coupon business, in itself a legitimate plan. This plan was to sell coupons which would entitle the holders to attend plays in designated "movie" houses. Tradesmen who purchased of Erber's concern, were to issue a coupon upon a certain value of purchase. The holder could go to the theater designated at his leisure and later Erber would redeem the coupons taken up by the various houses with which he had concluded arrangements. This is a legitimate business and Erber claimed to have made it quite profitable. In his defense, jealousy of another man who tried to set up a similar business and who was restrained in the state courts, caused the prosecution and arrest.

Erber and his co-defendants were charged with planning to make use of the Photoplay Coupon Company as a ready reference for the Manhattan Merchandise company, a newly organized concern and one so organized in furtherance of the scheme to defraud. Letters were to be sent out asking credit, referring to the various houses of the combination. Erber was to appear as the Manhattan Merchandise company. Letters were sent and delivered from Times Square station, as shown in evidence. The stories of the three squealers was so substantial in the minds of the jury as to bring about a conviction of Erber, but not sufficient with the other evidence to connect Stvansky and Zipper, who were discharged.

Erber is also under indictments in the Federal court on a charge of a similar nature under the direct name of the Photoplay Coupon Company. These are pending and will be set for trial at an early date. In addition to this, three indictments are pending in the State courts charging Erber with a scheme to swindle certain business houses by purchasing goods on credit without intent to pay therefor. In order to confer jurisdiction on the Federal courts the use of the mails must be set up and proved.

### Tossatti Fails.

Frank Tossatti, of 409 West Broadway and 34th street and Fifth avenue, importer of foreign films and photoplay accessories, has filed a voluntary petition in bankruptcy in the United States District Court. Tossatti gives his liabilities as $37.754 and assets of $25,237. Stock in the Salambo Film Company is listed as an asset of $25,000. The principal creditor is the Italian Union Importing Company, also a failed concern.

### Atsco Schedules Filed.

Schedules in the bankruptcy proceeding against the Atsco Film company, incorporated, 220 West 42nd street, have been filed in the Federal District court. The debts are largely for films rented, etc. The Mutual and Alco Film companies are principal creditors. The assets are estimated at $13,559; liabilities, $16,960.

## BEULAH POYNTER WRITES PLAY.

Miss Beulah Poynter, who plays opposite Arthur Donaldson in the Charles K. Harris feature picture, "School Bells," has written a play on heredity entitled "The Unborn," which is to be produced under the sponsorship of the Medical Review of Reviews in New York Nov. 5. The play is claimed to be still greater than the one of Eugene Brieux's "Damaged Goods," produced two years ago, and the names of some of New York's greatest scientists, doctors and social workers are attached to the list of sponsors. The play will be produced with a strong cast. It will also be published by the Review of Reviews.

Miss Poynter has been on the stage for about ten years, and has appeared in her own plays "Lena Rivers" and "The Little Girl that He Forgot." The scenes for both of these plays were laid in the south, from where Miss Poynter came, and she played the leading role in both of them for a number of years on the road. She is also a well-known stock actress.

"The Unborn" will establish the young writer as a playwright of exceptional ability. In "School Bells," which will be released through the World Film Corporation, Miss Poynter plays the role of "Mrs. Wagner."

## PICTURE PLAYER PINCHED.

Eddie James, who has been assisting Perry N. Vekroff with the production of the Charles K. Harris feature picture "For Sale, a Baby," which was completed Saturday, was arrested in Brooklyn last week for stopping traffic.

Exteriors were being taken outside a pawshop in Brooklyn, Mr. James had his New York permit to take pictures on the street, but the school children crowded around watching the photographing and caused such a disturbance that a policeman requested Mr. James to come to court the next morning. However, the case was dismissed.

"For Sale, a Baby," has some wonderful scenes from the ghetto section of New York. Arthur Donaldson and Miss Sonia Massell play the roles of an old Jewish couple. Gazelle Marche, the ingenue, as the adopted daughter of this old couple, who is a gentile, is clever in her part.

Florence Hackett, the well-known vampire actress, Camille Dalberg, Dora Adams, Jack Johnston and George Henry are other members of the cast.

"For Sale, a Baby," will be released through the World Film Corporation.

## COMEDIE FRANCAISE STAR HERE.

Paul Capellani, the former star of the Comedie Francaise, who is at present in New York, has been engaged by the World Film Corporation to play opposite Clara Kimball Young in the forthcoming great production of "A Modern Camille."

Mons. Capellani, who is an officer of the French Army, is in the United States on a special leave from the French Minister of War in connection with a special performance at the Metropolitan Opera House, in aid of the distressed French artists suffering from the effects of the European war.

# Manufacturers' Advance Notes

### "THEIR SINFUL INFLUENCE" (Selig).

"Their Sinful Influence" is a Selig Diamond Special in three reels, produced by Lloyd B. Carleton, from the scenario written by A. G. Isherwood and William H. Lippert. It will be released in regular service on Thursday, November 4. "Their Sinful Influence" carries a convincing lesson on certain evils connected with social frivolities, and features captivating Bessie Eyton supported by an unusual company of Selig players. The photography is clear, and the scenic investures worthy of more than ordinary mention.

Scene from "Their Sinful Influence" (Selig).

The Mesdames King and Croll are prominent among the Rev. Dr. Carr's wealthy congregation. Despite objections of the doctor, Mrs. Carr and Herb Bright, Rose's boyhood sweetheart, Rose Carr decides to accept a series of invitations for functions given by Mrs. King and Mrs. Croll. Earl Blayley, a wealthy society roue, eager to meet Rose, the minister's beautiful daughter, is also a guest at these social functions and they become very friendly.

At an indoor surf bathing tea given by Mrs. Croll, Blayley makes violent love to Rose. At that juncture Dr. Carr arrives at Mrs. Croll's home. He hears Rose's cries for assistance, and saves his daughter from the sinful influence under which she has been living. The following Sunday, the Rev. Dr. Carr, in a bitter sermon, denounces the women for their part in having attempted to pollute the mind of his innocent daughter.

### BLANCHE SWEET IN "THE SECRET SIN" (Lasky).

Blanche Sweet, now appearing exclusively in Paramount productions of the Lasky Feature Play Company, will be seen in a role entirely different from anything she heretofore had done. In the "Secret Sin," a five part photodrama, written expressly for Miss Sweet by Margaret Turnbull, the star assumes the difficulties of a dual role. In this photoplay she appears as twin sisters and during long stages of the action on the screen, Miss Sweet is seen by the audience as two entirely different persons.

"The Secret Sin" gets its title from the theme of the story which probably is the most severe arraignment against the drug habit ever presented in film. In one of her characters Miss Sweet is addicted to the drug habit, having contracted a desire through ignorance and temptation. She eventually overcomes the desire, a struggle in which her sister assists her. In that the introduction of considerable heart interest is the basis of Miss Turnbull's photodrama.

The terrifying experiences of the two girls, trapped in a Chinatown opium den which is raided by the police, how one is taken to jail and the other robbed and left for dead in the street are but a few of the many thrilling incidents in this gripping story.

Weeks were spent, by the Lasky company, in making this photodrama. The scenes in Chinatown opium dens populated by drug fiends from all stations of life, the inner workings of the high class dealers in forbidden drugs and the schemes resorted to by the victims to secure the opiates are all graphically shown.

The Lasky company has surrounded Miss Sweet with a splendid cast for this wonderful play. Thomas Meighan, remembered for his splendid performance in "Kindling," "Out of Darkness," "Blackbirds," and other productions, plays opposite Miss Sweet, Sessue Hayakawa, the noted Japanese actor, is also a member of the cast as is Hal Clements, Alice Knowland, and other members of the Lasky all-star stock company.

### MUSIC IN "THE COWARD."

Arranging music for a great five part film drama such as "The Coward," the Civil War play produced by Thomas H. Ince for the Triangle, is a most difficult task. William Furst, general director of the Triangle music, believes it has been accomplished with a great deal of skill and in fact marks a revolution in the accompaniment of screen drama.

The scenes of the play are laid in the South, the source of many beautiful melodies that have found a permanent place in the heart of a nation. Many of these melodies, however, are time worn and if not appropriately introduced would detract from the dramatic value of the story. Mr. Ince therefore instructed J. E. Nurnberger, the Inceville musical expert, to arrange the score that would carry the theme of the story and still retain the rare values to be found in the southern songs.

Mr. Nurnberger then adopted the plan of thematic music for the several hundred scenes of the piece, exactly as librettos are themed for operatic music. He spent more than two weeks in the projecting room and worked out the themes carefully. As a result "The Coward" music fits the varying emotions of the character and when effectively played adds one hundred per cent. to the power of the story.

### "WHO'S WHO" (Cub Comedy).

On November 5 David Horsley will release on the Mutual program a Cub comedy, featuring George Ovey, under the title of "Who's Who?" The action is founded on the "mistaken-identity" idea. While many comedies have been based on this foundation, the idea has been so differently treated in "Who's Who?" that it takes on a new aspect and provides one of the funniest pictures ever turned out at the Cub studios.

The plot centers around girl twins so perfectly alike in physique and features that, being even for one second out of one's sight, it is impossible to tell one from another when they reappear. This lack of identification possibilities is strongest in the lovers of the two, and it serves to cause a series of humorous as well as serious complications, with the fun dominant throughout.

Scene from "Who's Who" (Cub).

George Ovey, as Jerry, is prominent throughout the play, and is supported by Louis Fitzroy, as the father; Janet Sully, as the mother; George George, as Jack; and the Newton Twins (Mabel and Maude)—twins in real life, too, as May and June. "Who's Who" is promised as the brightest and funniest comedy ever released under the Cub trademark.

## EDNA GOODRICH'S FIRST LASKY PRODUCTION.

Famed for her beauty and recently the center of considerable attention by reason of her experiences in Europe as a red cross nurse, Miss Edna Goodrich will appear before the American public as a Paramount star for the first time in the Lasky Feature Play company's production, "Armstrong's Wife," which will be released November 18.

The action of the photoplay covers a wide range. Miss Goodrich is first seen as a young woman of society of the present day. She marries unhappily a professional gambler and by reason of her connection, innocently, with her husband's schemes she has a series of exciting experiences. A former suitor comes to her in her hour of trouble and takes her away from the city into the Canadian wilds. She discovers that the man who she thought her husband was married to another. This leaves her free to marry her old time sweetheart, which, however, she refuses to do, although she accepts his name for protection.

Scene from "Armstrong's Wife" (Lasky).

Out of this situation the dramatist has contrived some novel scenes, including a chase after the gambler fugitive, his rescue by the very woman he has wronged and his subsequent capture. Through all of this Miss Goodrich appears in the central role. Among those who appear with her are James Cruze, Thomas Meighan, Hal Clements, Ernest Joy, Raymond Hatton, Horace B. Carpenter and Mrs. Laurance McCord.

## "A DAUGHTER OF THE SEA" (Equitable).

A new note has been struck by the Equitable Motion Pictures Corporation in "A Daughter of the Sea," in which dainty Muriel Ostriche takes the part of a wild, ragged, uneducated fisher girl, who, through saving the life of a wealthy woman who has been wrecked in a motor boat, becomes acquainted with her family, and finally wins her son, their honeymoon being spent in her father's cabin on the shore of the island where his mother was saved. In her transition from the costume and deportment of the fisher girl, to the dress and surroundings appropriate to the wife of a rich young man, Miss Ostriche displays a many sided effectiveness and a thorough appreciation of the possibilities of the character she is portraying which make her work a revelation of ability which will be greatly gratifying to her many friends.

Scene from "A Daughter of the Sea" (Equitable).

The snobbishness displayed by the sister of the man who has fallen in love with her forms a perfect foil to the girlish naturalness of the fisher girl, and her heroism in taking the blame for the death of the sister's lover in order to save that misguided girl from the results of her mistaken actions, strikes a note which carries the character to unexpected heights. Miss Ostriche has in this piece of work alone won an enduring place among screen favorites, and while the others in the cast have done excellent work, Clara Whipple and William H. Tooker being especially noteworthy, her place at the head is unquestioned.

Charls W. Seay, who directed the work, has brought out all the beauties of the plot and the locations, and has made the Equitable name a houshold word among the people of Block Island, where most of the seashore scenes were located. In addition to this he won the hearts of his people completely, which is a feat not always accomplished by directors.

## "A WOMAN'S HONOR" (Great Northern).

The next release of the Great Northern Film company entitled "A Woman's Honor" is a modern society drama in four parts. With absorbing interest it tells the story of the marriage to Captain Ross of Hilda Thurmer, whose father, estimated to be immensely wealthy, is bankrupt. Believing his daughter to be well taken care of Thurmer ends his life. The suicide soon reveals the true state of the deceased's finances and scandalous circumstances are exposed. The captain is enraged and, at the advice of Prince Albert, abandons his wife. Hilda is quickly turned from an innocent, trusting girl into a bitter, vindictive woman, whose life henceforth is to be devoted to getting revenge upon the man who has abandoned her in the hour of her trouble. She obtains an engagement to appear upon the vaudeville stage and at the premier performance the Prince occupies a prominent box. Fascinated by Hilda's beauty he seeks to renew the acquaintance and Hilda is quick to grasp the opportunity thus presented. She ensnares the sensuous Prince, who purchases her former home and presents her with it.

Scene from "A Woman's Honor" (Great Northern).

At an evening reception given by the Prince at Hilda's home among the guests bidden is her former husband. It is on this occasion that Hilda obtains the revenge she has been seeking. After that she breaks her relations with the Prince.

To gain surcease from her wretchedness she takes to drugs. But out of the depths of vice a glorious love comes to her in the devotion of Paul Davis, an artist, who brings her consolation for the sufferings and disappointments of her early life. The character of Hilda is admirably portrayed by Miss Rita Sacchetto, the famous Great Northern star.

## GAUMONT TO MAKE NOVEL COMEDIES.

The Gaumont Company is going to introduce an innovation in the way of comedy. In the near future the Gaumont Comedy Company, releasing the Casino Star Comedies on the regular Mutual Program, will produce a series of original burlesques. These burlesques, instead of parodying well known plays and books, will be amusing and overdrawn take-offs on the serious dramas which the Gaumont Company has already released. Edward Middleton is at the head of the Casino comedies, and will be responsible for the burlesquing of the dramas. There is one story—not a Gaumont drama—which Mr. Middleton wants to burlesque. That is the time-worn and honored story of "Red Riding Hood." This will probably be done in the near future.

## "HEIGHTS OF HAZARD" (Blue Ribbon Vitagraph).

Much that is exciting happens in the five-part Vitagraph Blue Ribbon Feature, "Heights of Hazard," picturized from Cyrus Townsend Brady's story of the same name by Eugene Mullin. Tangled threads that reach as far back as the Seventeenth Century and extend from New York to Colorado converge to form the climax of the story that pictures a situation so pregnant with dramatic force as to touch the top note of sensational denouement. The scenes and situations working up to this climax embody a story that for cleverness of conception ranks it as one of the most vital and absorbingly interesting of Dr. Brady's stories that have yet been adapted for the screen. "Heights of Hazard" was enacted by a super-excellent cast of Vitagraphers, among the most distinguished of whom are Charles Richman, Eleanor Woodruff and Charles Kent.

Scene from "Heights of Hazard" (Vitagraph).

## "THE WHIRL OF LIFE."

In "The Whirl of Life," the six-part subject featuring Mr. and Mrs. Vernon Castle, produced by the Cort Film Corporation and released by the Authors' Film Company, the interest depends upon the personality of the two famous dancers rather than upon any dramatic merit. It is difficult, in fact, determining in just what branch "The Whirl of Life" falls—whether it be drama, melodrama, comedy or burlesque. There would seem to be an attempt to make it more or less biographical; and in so far as it is successful in this respect there is the accompanying feeling that we are looking in on two sure-enough lovers—sort of compelled to look in the window, as it were.

There are one or two approaches to real dramatic moments. One of these is where the couple, in Paris following their marriage, decide to spend the few remaining dollars at a cafe. Incidentally they dance, and the hit they make will not be confined to the spectators on the screen. One of the factors that will make for interest is the frankness of the titles. These admit that the Castles had their gray days as well as bright ones. The titles, however, betray unskillfulness. At times they are flippant, and when the situation would otherwise seem to be serious they convert melodrama into farce; at others they are couched in what some one chooses to consider rhyme, but really are most amateurish.

The picture is not well acted, considered even from the standpoint of amateur dramatics. It probably will have considerable vogue, on account of the fame of the principals as leaders of dancing and also on account of the large element of the population interested in the pastime of which the Castles are exponents.

## HARMO ORGAN IN 77TH STREET THEATER.

One of the Harmo pipe organs has recently been installed in the new 77th Street theater on Broadway. This location is a desirable one for the convenience of exhibitors who contemplate the purchase of an organ, being quite convenient for a practical demonstration of the instrument. The management of the 77th Street theater speak in high praise of the Harmo pipe organ, and declare themselves extremely satisfied and pleased at the favorable comments passed upon the beauty of the tone and quality of the organ, by their many patrons.

## MISS MINTER GETS OVATION.

An unusual tribute was paid a screen artist when Mary Miles Minter, the dainty Metro star, dropped in with a party of friends to see her latest picture, "Emmy of Stork's Nest," run off at the Eighty-first Street Theater in New York. The manager of the theater observed Miss Minter and her party as they entered, and soon the word was passed around that the charming little actress was in the audience. Immediately after the first reel of the picture was run off there were cries of "Miss Minter" all over the theater. The operator found her with a spotlight and she arose and bowed in appreciation. After the picture was completed there was a rousing ovation for Miss Minter and she was obliged to appear on the stage. Niles Welch, who played lead opposite Miss Minter was in her party, and she drew him along with her as the applause continued.

## "DESPAIR" (Essanay).

Essanay has produced an unusual story with an unusual plot in "Despair," in three acts, written and directed by J. Charles Haydon. Edna Mayo and Bryant Washburn play the leading parts, and the popular Essanay actress wins the sympathy of every spectator by the pitiful picture she presents when disappointed in love. "Despair" is the story of a pretty girl who, brought up among crooks, quite naturally joins in their criminal exploits. One night the gang plans to rob the house of Robert Spurier, a newspaper editor. The girl is caught in the act, but Spurier, attracted by her beauty, gives her a position in his office. She falls in love with him and strives valiantly to live honestly, and succeeds until one day she sees Spurier come out of a church with his bride. Heartbroken, she goes out to end her life, but is prevented by her former crook admirer, who induces her to go back to the old life. Spurier's home again is picked for a robber, and once more the girl is caught. This time, however, she is shot as a burglar and dies in Spurier's arms, just as he kisses her, to his bride's dismay. "Despair" is full of intense moments, and it reveals that one—be that one man or woman—can live honestly despite a shady past. It shows, also, what havoc disappointment in love can cause.

## WIDE INTEREST IN ARGUS ANNOUNCEMENT.

Since the announcement by H. D. Ashton of the formation of Argus Films for the production of high class Travel Scientific and Industrial motion pictures he has received letters from several exhibitors in different parts of the country commending the plan and asking through what exchanges they can obtain the Argus product. One exhibitor writes:

"I have often wondered why some of the big film companies didn't seriously go into the making of real educationals—industrials which really show how things are done, scientific films which are explained to the audience and travel pictures which show by maps or explanation, in what part of the world they are taken. The public want this sort of pictures and will pay for them. * * *."

Two colleges have expressed interest in the plans of the company and have offered to co-operate in the making of scientific subjects.

Mr. Ashton said that the first two releases have been well received and that the company is at work on three more subjects which will be released before Nov. 1st. One subject now under way required the complete remodeling of the camera and the building of a special stand with lights, condensers, etc.

## "THE WASP" (American).

"The Wasp" is an altogether pleasing two-reel "Flying A" drama, in which Vivian Rich and Walter Spencer play the leading roles. It is the story of a young girl steeped in crime who is led to reformation and a life of usefulness by the kindly advice of a man of affairs who eventually falls in love with her. There are a number of remarkable scenes in "The Wasp" which afford Miss Rich excellent opportunity for use of her exceptional dramatic powers.

Scene from "The Wasp" (American).

In the supporting cast Walter Spencer and Roy Stewart are extremely likable, both filling the roles assigned them with complete satisfaction. The story is entirely logical and it is ably directed by Reeves Eason.

"The Wasp" will be released November 1, on the regular Mutual program.

### "MINE OWN PEOPLE" (North American).

Excitement runs at white heat in the closing chapters of "The Diamond From the Sky," the continued photoplay, consisting in all of thirty chapters. Chapter 27, subtitled "Mine Own People," is marked by excellent dramatic action on the part of Luke Lovell, played by George Periolat, and Quabba, played by William J. Tedmarsh. These two take the parts of Italians, and their Latin comedy, pathos and straight dramatic portrayals, have added much to the success of the picture.

Scene from "Mine Own People" (American)

Chapter 27 is the beginning of the end. It is the denouement of the story. It is a chapter which, aside from the twenty-six chapters which have gone before, makes in itself an excellent two-reel release.

### MARGUERITE CLARK AT BEST IN "STILL WATERS."

Marguerite Clark will make her next screen appearance in "Still Waters," a story of circus and canal boat life, written especially for the little Famous Players star by Edith Barnard Delano, the well-known novelist who recently wrote "Rags" for Mary Pickford, in which she scored a triumph.

As Nesta in "Still Waters," Miss Clark has been called upon to do the most dramatic work of her motion picture career. Beginning as a quaint comedy with a very delightful little romance, the story gradually develops into a thrililng drama which reaches a big climax in the rescue of Nesta from a burly ring master who has trapped her in a deserted canal-boat cabin whither she has fled to escape his importunate attentions.

Scene from "Still Waters" (Famous Players)

In order to obtain the proper atmosphere for the production, Miss Clark and a company of players, under the direction of J. Searle Dawley, were sent to Easton, Pa., for several weeks. The beautiful Pocono Hills, the Delaware River and the famous Water Gap were used as the background for the action which gives Miss Clark the best opportunity which she has had to display her versatility as a comedienne and as a dramatic actress.

Harry La Pearl, one of the New York Hippodrome's most celebrated clowns, was especially engaged for the circus scenes which play such an important part in the story. His comic antics form a delightful contrast to the dramatic scenes in which little Nesta plays such an unwilling part.

In addition to Miss Clark and Harry La Pearl, the cast includes such well-known stage favorites as Robert Broderick, Robert Vaughn and Arthur Evers.

"Still Waters" will be the Paramount Picture for November 4th.

### "KIDDING THE GOATS" (MinA).

Harry (one goat) is in love with Rena, but she won't let him butt in, though Pa and Ma favor the match. She is partial to Russ (another goat).

A reward is out for the capture of a certain notorious rascal and Harry decides to make use of the fact. He bribes a village loafer to assume the garb of a desperado and hold up Russ and Rena while they are out buggy riding. He then comes along, saves the girl and puts Russ' cowardice to shame.

Later Russ learns that he was the goat and decides to turn the tables. The village has heard of Harry's trick on Russ and scare Russ by holding him up, posing as a bunch of masked bandits. Then when Harry is sufficiently frightened, Russ makes goats of the whole bunch by coming on the scene disguised and waving a revolver. All think he is the real highwayman and run for all they're worth. But he whispers a word to Rena who remains behind—and all ends in a happy lover's kiss.

### "MY OLD DUTCH" (Universal).

The Universal Film Manufacturing Company, so impressed was it on viewing "My Old Dutch," the photoplay version of Albert Chevalier's world-renowned song of the same name, that it bought outright this great ideal exclusive Turner film, and will soon release it on the Broadway Universal Features program. It is in five parts, and the leading roles are enacted by Mr. Chevalier as Joe Spudd, while Florence Turner, the international motion picture star, is Sal, "My Old Dutch." It is a great pathetic and intensely interesting drama, which should become as famous as Mr. Chevalier's coster song. It was written by Arthur Shirley and Mr. Chevalier and produced by Larry Trimble.

Scene from "My Old Dutch" (Universal)

### MARIE EMPRESS WRITES OWN PART.

Marie Empress, the versatile Continental actress, who was featured with Edward Brennan in "The Woman Pays," a five-part drama produced by Rolfe-Metro and starring Valli Valli, has written the scenario for a feature picture in which she hopes to be starred. Miss Empress has written a role for herself that calls for the delineation of six distinct characters. In each part she has been starred in previous stage productions on the other side of the Atlantis. While Miss Empress is, perhaps, best known in this country for her marvelous portrayal of vampire types, she is equally as good in boy parts and appears to advantage as a male in evening clothes.

### EDISON TO BURN SIX-STORY BUILDING.

One of the most spectacular fire scenes designed for motion pictures has been staged to occur at Fort Schuyler next week, when a six-story brick building constructed especially for the purpose will be given over to the flames. This big scene will be used in the Edison Feature "Children of Eve," scheduled for release through the Kleine-Edison Feature Service November 10th.

## EUGENIE FORDE'S REMARKABLE CHARACTERIZATION.

Hagar Harding, the Gypsy in "The Diamond from the Sky," to which Miss Eugenie Forde offers such a remarkable characterization, has returned to her own. The current chapters of the big North American photonovel show her completely restored in mind and body and determined to gain for Esther (Lottie Pickford) the place in Richmond society to which she is entitled by right of birth.

The great bond of sympathy and love uniting these two characters has grown stronger through mutual sorrow. Esther's search for Arthur—her one and only love—has been futile and her life is empty. Hagar's loss of her boy-child almost before she had warmed his face with her own — the crowning sorrow of motherhood—made these two hearts a common one united through common affliction.

Hagar now has one aim in life—to establish Esther as mistress of Stanley Hall, but she realizes that society will never accept the girl if her sponsor be Gypsy, so she decides to return to her wandering tribe and carefree life of the open. The scenes between these two characters are unusually strong for the girl whose path of life has been beset by constant peril and lined with disappointments is reluctant to give up the only mother she has ever known, even though it be to permit her entrance to society's exclusive circles.

**Eugenie Forde and Lottie Pickford.**

The return to the cast of Hagar and the tear trimmed heroism she displays in her love for Esther is a splendid dramatic offering and is only equaled by the deft touch Miss Pickford puts into the girl role, enabling a two-character climax wondrously convincing and with a heart interest all compelling.

## THANHOUSER WILL FEATURE AUDREY MUNSON.

From the quiet lanes of New Rochelle comes the news that an art sensation is due in moving pictures. Edwin Thanhouser has engaged Andrey Munson, who is known in the world of the palette brush and claypile as "The Venus of Washington Square," also as "The Panama-Pacific Girl" and "The Exposition Girl." Miss Munson has done some startling work among painters and sculptors, and Edwin Thanhouser considers her the logical subject for a new kind of film production which he has long had in mind. Not content with causing stage celebrities to migrate "Forty-five Minutes from Broadway," he has now saddened the hearts of the Washington Square soft collar and flowing tie contingent by snatching from their midst "Divine Audrey," and he promises that in "Inspiration," which is the title of her first release, he will give the pro-and-con-ers of motion picture something to talk about. But the supports of things filmic need have no fear—for the Thanhouser ideal is a lofty one, and he can be trusted to the most delicate task carte blanche.

**Audrey Munson in "Inspiration."**

## "THE FEUD" (Reliance).

"The Feud," Reliance feature, is a dramatic story of life in the northern Kentucky mountains. The effective story is well acted by a strong Reliance cast which includes Marguerite Marsh, sister of Mae Marsh, William Hinckley, Raymond Wells, Porter Strong and Kate Toncray.

The feud lies between Bill Cass and Jim Janey and develops after Cass wins the favor of Joan Sawyer, a southern Kentucky girl who has gone to the mountains for her health. Janey is disappointed in his aim to marry the girl and Cass becomes her husband. Janey carries on the feud after Cass' marriage. Four years after that event he comes to Cass' home in the mountains. In the darkness he seriously wounds Cass. Cass staggers into his cabin, falls unconscious, and is hidden by his wife in the closet at the approach of Janey. The latter searches ineffectively for Cass. Then he proposes to Joan that they cut the cards. If she wins, he promises to go away. She wins, but Janey disregards his oath.

**Scene from "The Feud" (Reliance).**

Cass, however, revives and hears Janey insult Joan. Cass crawls to his rifle with difficulty and shoots Janey. Then he and Joan leave the section for a new life far from feuds.

The scenes in "The Feud" are unusually effective. Director F. I. Butler found it necessary to build several villages of rude structures. The scenic beauties of the San Bernardino Mountains furnish the settings for the wilder parts of the story.

## "THE MORNING AFTER" (Knickerbocker).

With "The Morning After," the Knickerbocker Star Features releases a three-reel comedy, which is a rare style of photoplay. The story is a clean-cut, interesting tale with not a bit of slap-stick. It depends upon its funny situations, its capable cast and its skillful directing to put it over.

Heading the funmakers is Smiling Bill Parsons as Mr. Henry Pike, who, in pursuing a man who owes him a long standing debt, gets into heaps of trouble and complications with Mrs. Lane (Rena Rogers), a pretty grass widow, and Pike has some job squaring the affair with his own wife the morning after.

**Scene from "The Morning After" (Knickerbocker).**

Others in the cast are Constance Johnson, who plays the part of Mrs. Pike; Harry Fisher, as a French massageur; Russ Powell as Mr. Lane. This feature will be released on Oct. 27.

## "THE REFORMER" (Casino Star).

In line with its policy of presenting a different American star in each of its releases, the Gaumont Company announce Miss Alice Dovey in "The Reformer," a one-reel Casino Star Comedy released on the Mutual Program Oct. 24. Miss Dovey should prove an excellent drawing card, since she is well and favorably known throughout America as a light opera and musical comedy ingenue.

As developed by Director Edwin Middleton, the story has an unusually comic twist through the efforts of a bride to conceal the fact that she is on her honeymoon. Her faithful negro maid plunges her into trouble by the stories she relates in her efforts to keep secret that the attractively gowned young woman and her gallant companion have been newly married.

Scene from "The Reformer" (Casino Star).

Miss Dovey appears as the bride. Her enthusiasm over the part may be judged from the fact that she resigned her important part in the big musical revue, "Hands Up," to spend some time at Flushing, N. Y., in filming the comedy. Miss Dovey is supported in her congenial role by "Budd" Ross, James Levering, Jules Cluzetti, Mildred Warren and Marcia Harris as the all-important reformer.

## KULEE FEATURE SHOWS BIG STARS.

Take twelve big Broadway stars, two guinea pigs, several swans, a dope fiend dip, and no end of plot and personality, and there you have the recipe for the newest, latest motion picture piece de resistance, "How Molly Made Good." Burns Mantle, dramatic critic on the New York Evening Mail, found the proper ingredients and mixed them all together. Then the Kulee Feature Film Corporation cooked up the idea, and for all its novelty it isn't in the least bit "half baked." What's more, although there is a gratifying dash of pepper in the plot, for once the public doesn't have to take its footlight favorites with a grain of salt.

"How Molly Made Good" carries the onlooker straight into the homes and privacies of Leo Ditrichstein, Henrietta Crosman, Julian Eltinge, Lulu Glaser, Robert Edeson, Julia Dean, Charles Ross, Mabel Fenton, Cyril Scott, Henry Kolker, May Robson and Mme. Fjorde, each in turn. And before the six reels of film land Molly back in success and safety at the newspaper office from which she started, she and the movie fans have had a chance to get a pretty good glimpse of these twelve star favorites right at home and sitting under the shadow of their own family trees.

The first public showing of "How Molly Made Good" was given Tuesday morning, October 19, at the Broadway Theater, by the Kulee Features, Inc.

## LAMBART GOES WEST FOR MIRROR.

Captain Harry Lambart, of the Mirror Films, Inc., accompanied by Jack Cunningham, publicity representative of the same organization, left this week for Chicago, where, it is said, he is to take care of some important business which has to do with the future activities of the corporation.

There was a report that Captain Lambart might go through to the coast before he returned to New York, but he would not confirm the rumor. It is known in the trade, however, that the Mirror Films, Inc., is reaching out after certain talent and there is speculation as to whether the Captain's trip west may not have something to do with the signing of contracts which cannot be closed by mail.

The corporation is also said to have its eye on certain properties in the west which are necessary to the future plans which have been made, and important announcements are promised when the director-general of the organization returns.

## EDISON'S "VANITY FAIR" SHOWS AT 50c PRICES.

The Miles Theatre, Pittsburgh's big, new playhouse, opened a nine-day engagement with "Vanity Fair," starring Mrs. Fiske, October 6th. The prices were 25c., 35c. and 50c., and the presentation of the great Edison drama was accompanied by a splendid orchestra and pipe organ. The production was widely advertised in the smoky city and played to record houses.

"Vanity Fair," released through the Kleine-Edison Feature Service on October 6, is playing to capacity business and in many cities at increased admission prices. The Harper Theater, one of the largest and newest houses in Chicago, broke its own flattering records at 25c. admission prices last week, booking a return engagement.

## "THE SINS OF SOCIETY" (World).

In World Film's forthcoming photodrama, "The Sins of Society," in which Robert Warwick plays the part of a manly young soldier who heroically suffers many hardships for the sake of the girl he loves, there is a striking series of exciting scenes to punctuate the action of the story.

These include a military review, racing scenes, river scenes and a houseboat, drilling on a troopship, a troopship torpedoed, the sinking of the troopship with men on board, a ladies' pet dog's luncheon party and church scenes, and a wedding—probably a greater diversity of striking situations than in any other photoplay now being released.

## "SILVER THREADS AMONG THE GOLD" RIGHTS.

James Hicks, manager of the Tri-State Film Exhibiting Company of Ashland, Kentucky, has secured the booking rights for the state of Kentucky on "Silver Threads Among the Gold," from the K. & R. Film Company.

E. T. Peter of Dallas has also secured the booking rights on "Silver Threads Among the Gold" for Texas and Oklahoma."

## Notes of the Trade.

VITAGRAPH Director Harry Davenport smashed a seven-passenger touring car to smithereens in a scene in "One Night," in which Robert Edeson is playing the leading character. Harry Morey and Eulalie Jensen were in the car just a few minutes previous to the staged accident, a head-on collision that demolished the car. The players jumped to a place of safety when the approaching automobile was only fifty feet away.

* * *

Lionel Barrymore, brother of Ethel Barrymore, most recently seen on the screen as Marcus DelMar, the foreign spy, in the "Elaine" series, will be starred in "The Parson of Gopher Hole," a coming Metro feature. It will be produced by William Nigh from an original scenario which he himself wrote.

* * *

Among the many pretty young women who have joined the forces of the Universal Film Manufacturing Company at Universal City recently is Miss Constance Johnson, late of the Lasky Company.

* * *

With the promotion of Hamilton Smith, John E. Mackin has succeeded the latter as the producing director of "The Ventures of Marguerite." Mr. Mackin was detached from Harry Millarde's Jacksonville company to assume his new duties. The new director has done some notable work in "heavy" roles for Kalem.

* * *

Baby Gene Frazer, aged three years, appears in all the glory of screen credit in the forthcoming Selig Red Seal Play, "Sweet Alyssum," to be released through V-L-S-E on November 15. Baby Gene enters into the spirit of the play with complete abandon.

* * *

Lynn Reynolds is staging a two-reel Universal drama by F. McGrew Willis entitled "His First Case." Sydney Ayres, Doris Pawn, Val Paul and Olive Adair appear in the leading roles.

* * *

Kate Price and John T. Kelly will be reminded of the time when they were headliners in the "two-a-day," in the Vitagraph production of "Oh, For the Good Old Days," a typical old-time Irish sketch. The two comedians will be seen as prototypes of the characters that made them popular fifteen or twenty years ago.

* * *

Joseph Byron Totten, Essanay actor-director, who has been heading a company of Essanay players "down East," has returned to the Chicago Studio with his troupe, headed by Darwin Karr, leading man recently engaged by Essanay. Mr. Totten directed the production of several feature photoplays on and near his estate in Connecticut, among them being "The Call of the Sea," "The Village Homestead" and "The Lighthouse by the Sea."

* * *

Joseph Byron Tottenetaoin shrdlu mfwyp bgkqj P: taoin ui
"The One Woman," a three-reel drama by Thomas Delmar, is being staged at Universal City under the direction of Henry Otto. Edna Maison, Douglas Gerrard, Eagle Wing, Thomas Delmar and Orrin Jackson play the leading roles.

Three hundred children, ranging in ages from five to ten years, became motion picture actors when they appeared in a scene in "The Writing on the Wall," a feature picture being produced by Tefft Johnson for the Vitagraph Company.

* * *

Murdock McQuarrie is directing the projection of and playing the leading role in a two reel Universal story by Ben Cohn entitled "The Wager." Supporting MacQuarrie in this are M. F. Aldis, Edna Payne and Arthur Moon.

* * *

Raymond House, engaged by President Boeseke of the Santa Barbara Motion Picture Company, as the juvenile lead of the dramatic company, makes his initial bow to the Associated Program in "The Crimson Circle."

* * *

A story of circus life by Wm. Anthony McGuire, entitled "Why Love is Blind," is now in course of production at the Selig Jungle Zoo. Jack Pickford plays the role of a youth who falls in love with the blind daughter of a circus proprietor. George O. Nicholls is the producer and the cast includes Guy Oliver, William Scott, Frank Clark, and Lillian Hayward.

* * *

Norval McGregor has started production on another three reel animal picture entitled "The Lion's Ward," with Paul Bourgeois, Madame Bourgeois, F. L. Wilson, Betty Schade and Lulu Warrenton in the leading roles and a strong cast of Universal wild animals in the subordinate ones.

* * *

James R. Quirk, publisher of Photoplay Magazine, arrived in New York early this week on his monthly sojourn from Chicago. There are great big plans for the future development of Photoplay Magazine, and Mr. Quirk's association with the motion picture business has been one of marked success.

* * *

Charles Richman has been selected by the Vitagraph Company to portray the lead, Lieut.-Commander H. A. Colton, U. S. N., in a new feature picture with the United States Navy as a background, entitled "Colton, U. S. N." It was picturized from Cyrus Townsend Brady's story and is being produced under the direction of Paul Scardon.

## Picture Theaters Projected.

DADSVILLE, ALA.—Gordon Hicks will shortly open a new moving picture theater in the Herren building. It will be known as the Princess.

WEST BLOCTON, ALA.—J. W. Stewart is making extensive alterations to the opera house here.

ALAMEDA, CAL.—The Bay Station theater has been renovated throughout and several new features added.

LONG BEACH, CAL.—H. A. Anderson, Moody building, is preparing plans for a three-story brick moving picture theater, to cost $30,000, for a local syndicate.

LOS ANGELES, CAL.—Rueben Brothers, who recently purchased the Brooklyn theater, at 2285 Brooklyn avenue, have had the house thoroughly renovated.

WASHINGTON, D. C.—Fayette T. Moore, 2039 New Hampshire avenue, proprietor of the Garden theater, has purchased the property at 418-20 Eighth street, N. W., and may remodel as an addition to his theater.

BOISE, IDAHO.—The Idaho Amusement Company has secured control of the Boz theater and renamed it the Strand.

ENGLEWOOD, ILL.—The Marlowe Hippodrome has been completely remodeled and rebuilt. A $6,000 pipe organ has been installed.

VIRGINIA, ILL.—A new moving picture theater, 30 by 100 feet, with seating capacity for about 300 persons, has been opened by W. B. Finn.

WHITE HALL, ILL.—The White Hall Theater Company has opened a new modern fireproof moving picture theater here. It has been named the Princess.

EVANSVILLE, IND.—The new Grand theater has passed into the control of the Grand Realty Co.

HAMMOND, IND.—Extensive alterations are being made to the Gem theater.

NEWBURG, IND.—H. Shoemaker will remodel his moving picture theater and build a one-story addition, 30 by 93 feet. A balcony will be included in the improvements.

SUMMITVILLE, IND.—E. R. Fuller has disposed of his interest in a moving picture theater here to J. O. Mallen.

TOPEKA, IND.—A new moving picture theater is under construction here. It will have seating capacity for about 300 persons.

VINCENNES, IND.—Extensive improvements have been made to the Colonial theater. A balcony has been added with seating capacity for 200 persons.

WEST LAFAYETTE, IND.—The new Strand theater, erected by Charles C. Rhodes, has been opened to the public.

LOST NATION, IA.—The opera house here has been remodeled and redecorated.

MANKATO, KANS.—Ira Tron, Union National Bank, building, Manhattan, Kans., is preparing plans for a two-story moving picture theater and office building, 30 by 60 feet, to cost $6,000.

WICHITA, KANS.—The Southwestern Amusement Company has erected a new fireproof moving picture theater here.

LEXINGTON, KY.—The Berryman Realty Company will remodel the old opera house on North Broadway.

FREEPORT, ME.—The Mortimer Amusement Company has erected a new moving picture theater, 75 by 50 feet, with seating capacity for 500 persons.

BALTIMORE, MD.—The Alladin Moving Picture Company has awarded the contract to Turner Bros., 706 Union Trust building, to erect a one-story addition, 49 by 40 feet, and other alterations to the moving picture theater at 930 East Baltimore street.

BATTLE CREEK, MICH.—The Strand is the name of a new three-story moving picture theater erected on East Main street by C. E. Kolb.

ISHPEMING, MICH.—E. J. Butler is planning to erect a commodious fireproof moving picture theater on Main street, 35 by 105 feet, with seating capacity for 800 persons.

ST. JOSEPH, MICH.—The interior of the Lyric theater has been redecorated and other improvements made.

MINNEAPOLIS, MINN.—C. E. Marr, 2632 Garfield avenue, will shortly erect a one-story moving picture theater, 75 by 130 feet. Edward Thulin and A. L. Moore are the lessees.

ST. PAUL, MINN.—H. J. Breilein, 507 North St. Albans street, is having plans prepared for a one-story moving picture theater, 40 by 122 feet, to cost $15,000.

KANSAS CITY, MO.—The building at 1119 Grand avenue has been leased by the Oklahoma City Amusement Company. The old structure will be converted into a modern moving picture theater.

ST. LOUIS, MO.—The Lorelei Amusement Co., 4525 Olive street, will convert a local swimming pool into a modern moving picture theater. The alterations will cost about $15,000.

ST. LOUIS, MO.—The new Pageant theater has been opened at 5851 Delmar avenue.

ST. LOUIS, MO.—Extensive improvements have been made to the Criterion theater, at 2644 Franklin avenue, including a new concrete floor.

HASTINGS, NEB.—William Brach, 753 North Lincoln avenue, will construct a four-story theater and office building, 44 by 120 feet, to cost $70,000.

OMAHA, NEB.—McCoffray Bros., 120 South 17th street, will build a one-story moving picture theater, 42 by 100 feet.

ASBURY PARK, N. J.—Walter Rosenberg, Kinmouth building, is having plans prepared for a commodious moving picture theater and office building, 90 by 100 feet.

BROOKLYN, N. Y.—Alexander McDonald, 735 East Third street, is planning to erect a two-story moving picture theater and store building, 27 by 120 feet, to cost $25,000.

PELHAM, N. Y.—A. J. Fealey, Hazleton, Pa., has let the contract for the erection of a three-story moving picture theater, store and office building, to cost $80,000.

IRONTON, O.—Additional improvements have been made to the Scenic theater.

NEWCOMERSTOWN, O.—Revelis Brothers have opened a new moving picture theater and named it "The Reel theater."

WINFIELD, OKLA.—Finch & Smith have taken over the moving picture theater formerly conducted by Garrity & Bevis. A new addition will be built to the house.

GALVESTON, TEX.—The Dixie No. 1 theater has been redecorated and a pipe organ installed.

LYNCHBURG, VA.—The management of the Belvedere theater is planning to build an addition to the house in order to increase the seating capacity. The interior is also to be redecorated.

NORFOLK, VA.—Neff & Thompson have prepared plans and opened bids for improvements to the Forbes-Jones store on Grandby street for a moving picture theater. About $3,500 will be spent for the alterations.

**Niagara Gem Slides.** Sample, Marguerite Courtot, in the "Ventures of Marguerite," this advertisement and 10c. "Thank You. Call Again" Slides, 25c. Absolutely the prettiest slides on the market today.
NIAGARA SLIDE COMPANY LOCKPORT, N. Y.

To Film Producers!
New York Publisher with unlimited copyrighted film subjects of every description, invites your investigation.
Address: **Opportunity, Box 21, Moving Picture World.**

COOL & VENTILATE BY TYPHOONS
Send for Catalogue "W"
TYPHOONS COOL YOUR SHOW
Tel. 8134 Bryant.
TYPHOON FAN CO.
1544 Broadway, N.Y.

# Trade News of the Week

Gathered by Our Own Correspondents

## Exhibitors' Ball Coming

### Massachusetts Exhibitors' Third Annual Ball to Be Held December 1—Many Celebrities Will Be Invited to Be Guests—Film Favorites Will Attend—League Working Hard to Make It Surpassing Event.

By Edwin H. McCloskey, Boston Correspondent of Moving Picture World.

THE work for the third annual ball of the Massachusetts Motion Picture Exhibitors' League, which will be held in the Boston Arena on Wednesday night, December 1, has been started. The ball of last year was the greatest social event witnessed in New England. Over 8,500 persons attended the ball and over 5,000 others were turned away, because the police prohibited the management from selling tickets after 9 o'clock.

A large number of film favorites and manufacturing executives will be invited as guests of honor. It is planned to have them leave New York on the day of the ball, on the Knickerbocker Limited on the day of the ball, arriving in Boston at 6 o'clock at night. They will be met at the South Station by automobiles and driven to the headquarters at the Copley Plaza Hotel.

It is up to every member of the league to work untiringly for the success of this affair. The large amount of free publicity that is to be obtained through the American contest will aid each and every one. Order your tickets from Sam Grant as early as possible.

### MURPHY EXTENDS TERRITORY.

Fred B. Murphy, proprietor of the United Film of New England, has now opened branch offices at Buffalo, Syracuse and Albany, N. Y. This makes six offices altogether. In addition to the three new branches, Mr. Murphy, whose headquarters are in Boston, has offices in Springfield and Bangor, Maine.

The opening of these three new exchanges makes Mr. Murphy the biggest independent film exchange man in the country. He first branched out for himself less than a year ago, when he purchased the New England franchise to the output of the United Film Service. He is supplying a special service to exhibitors and in addition has a special feature department.

The managers of the branch exchanges are Samuel Moscow, Boston; William, F. O'Brien, Springfield, Mass.; H. A. Palmer, Buffalo; John J. Courtney, Syracuse; Charles H. Barolet, Albany, and Earle B. Tinker, who was formerly connected with the General Film, Pathe and World exchanges, will succeed Mr. Barolet as manager of the Bangor office.

On a recent visit to New York, Mr. Murphy purchased the many feature picturizations of the works of Charles Dickens. These were made by the Hepworth company of England and are meeting with the approval of the New England picture patrons.

### HIPPODROME OPENED BY KEITH.

The Boston Hippodrome on Tremont street, Boston, formerly the National, will be opened on Monday, October 18, by the Keith interests, after having been closed for over a year. This house has a larger seating capacity than any house in the city and was opened only four years ago. Feature picture programs will be used, in conjunction with Creatore and his famous band. The success of the Boston theater was brought about by the use of the Fadettes orchestra and feature pictures. This policy ought to prove successful at the Tremont street playhouse.

### MIRACLE THEATER OPENS.

The new Miracle theater at North Easton, Mass., which was recently built by Frank Young, was opened during the past week. The house is modern and up to date in every detail and has a seating capacity of 250 persons. A new Powers' 6A machine has been installed and shows will be run four nights a week. Mr. Young will manage the house and has contracted for the use of United Film service.

### GOLDSTEIN BROTHERS PLAN TO REBUILD BURNED THEATER.

The Strand, owned by the Goldstein Brothers Amusement company, proprietors of the Broadway theater in Springfield, Mass., was destroyed in the fire which swept Hampton Beach, N. H., recently. Nathan E. Goldstein, president of the company, will rebuild at once a larger and more modern theater. The theater was estimated to be worth $30,000.

### New England Exhibitors—New Openings and Change—Among the Exchange Men.

A. L. Wood, of the Globe theater, Pawtuckets, R. I., was a Boston visitor during the past week. He reports business as booming in his house and states that he plans to erect a new playhouse in the near future. Negotiations are under way for the purchase of a location upon which the house, which will seat 2,500 persons, will be constructed.

The Hippodrome at Providence, R. I., which seats 3,000 persons and has been reopened by the Allen Amusement company. This house is one of the largest picture theaters in the state.

Walter Cooper of the Cooper Brothers Amusement company has closed the Park theater at Attleboro, which has been under his management for the past few months.

The Mirror theater at Springfield, which for some time ran noon-day shows for the employes of the Indian Motorcycle company, has been forced to discontinue these performances on account of labor troubles at the factory. At these shows the employes would eat their lunches while they saw the picture program.

Frank West, formerly of Roberts and West, proprietors of the Three Star theater, Holyoke, Mass., has purchased the Lyric at Springfield.

Joseph L. Brockhouse, who has been the pianist at the Nickel theater, Providence, R. I., for the past year, now has returned to the Globe, Pawtucket, R. I. Mr. Brockhouse, who has been pronounced one of the best pianists in the state, was with the Globe for five years prior to his connection with the Nickel.

John Farrell has disposed of his interests in the Subway theater at Springfield to J. M. Ryan.

Two new roadmen have been added to the sales department of the United Film Service of New England. They are Walter Nelson, who was formerly connected with the Mutual exchange, and R. W. Cobe, formerly of the Picture Playhouse company.

The five reel German war picture, which was made under the direction of the New York Staats Zeitung, is being handled in the New England territory by Fred B. Murphy of the United Film Service of New England. This picture bears the stamp of approval of the police president of Berlin and contains many interesting war scenes.

Charles Williams, who was formerly connected with the Salem theater at Salem, Mass., has been appointed manager of the Plaza in that city.

The Academy of Music, the stock playhouse of Northampton, Mass., is now running the Hearst-Selig weekly between the acts. B. Harrison is manager of the house.

Mr. and Mrs. W. S. Martin of the World in Motion, Burlington, Vermont, were visitors to Manager Edward J. Farrell of the New England office of the General Film.

Hurst's theater on Broadway, Somerville, Mass., will be opened on November 1. This is a new playhouse and will seat 1,200 persons.

S. J. Brodie, who has recently been the Boston manager of the Gustave Frohman exchange, has resigned and accepted a road position with the World Film corporation. He is well known to all exhibitors.

L. H. Raymond of the New England office of the World Film corporation has returned from a very successful trip through Maine. He reports business conditions among the Pine Tree State exhibitors as booming. During his trip he signed many of the exhibitors on yearly contracts for World and Equitable features.

A. Kessel of the Triangle Film corporation and Harry Palmer, manager of the Buffalo office of the United Film service, were the guests of Fred B. Murphy, proprietor of the New England United Film service, at the two Boston games of the world's series.

The New Yorker Staats Zeitung war pictures, which are being booked by Fred B. Murphy of the United Film service, played the Empire theater, Lewiston, Maine, on October 20 and 21. The state grange was in convention during the engagement.

Chandos St. J. Bernon, who has been connected with the New England office of the Fox Film corporation, has gone to Montreal to open the first Fox office in Canadian territory.

Many improvements have been made in the shipping and poster departments of the Boston office of the World Film corporation. These departments are now considered among the most complete and most systematic in the city.

The old Universalist Church on Cross street, Somerville, Mass., has been sold for a picture theater. The license has been granted to George T. Horan.

Manager Stanley W. Hand of the Boston office of the World Film is anticipating a visit of Assistant General Manager Harry C. Drum and Eastern Division Manager George J. Schaefer. Manager Hand has sent Hyman Fine, a salesman, on a trip through New Hampshire and Vermont.

Picture programs now are the center of attraction at the Blivens opera house at Westerly, R. I. This house formerly played road attractions.

The new Woburn theater, at Woburn, Mass., which was recently completed, has been opened. This house is one of the most beautiful of the smaller city houses in the state, and seats 1,000 persons. The theater is under the management of John T. Watt. The program consists of Fox features and two serials, "Who Pays?" and "Neal of the Navy."

Traveling Auditor Viebrock of the Pathe company is visiting Manager Bernfield of the New England branch of the company.

## HONE'S TROUBLES HELPED ALL MAINE EXHIBITORS.

By J. P. Flanagan, Maine Correspondent of Moving Picture World.

EXHIBITOR JOHN J. HONE, of Presque Isle, Maine, whose fight against censorship which threatened to drive him out of business in his home town, has not only helped himself but other exhibitors in the state, is a man to whom every moving picture exhibitor in the state of Maine owes gratitude.

Mr. Hone built several moving picture theaters in Presque Isle and kept prospering in spite of the fact that fire was a persistent enemy, burning down two or three of his houses. His latest is a $50,000 brick opera house, the finest of any small town in the state. Then Presque Isle ministers and a few well intentioned ladies started out to tell Mr. Hone how to run his moving picture shows and succeeded in getting a town censorship act passed which would exclude almost all pictures except those strictly educational and also provided that no children should be admitted under sixteen years of age except once a week. Mr. Hone was so hampered by these restrictions that he nearly went out of business, but he is a man with a square jaw. The reform people had it on him because they were able to persuade the town authorities from reissuing a license to Mr. Hone unless he complied with their requirements.

Exhibitor Hone.

Mr. Hone went to the root of things and took the train for Augusta, where the legislature was in session. There, although without political influence he had a law passed which not only rid the moving picture exhibitors of Maine of the bugbear of censorship but also reduced their license fees in all parts of the state from $90 to $40. Briefly, the provisions of the law that brought about these two reforms are summarized in these paragraphs:

"If the municipal officers of any town after written applications to them for a license UNREASONABLY REFUSE OR NEGLECT to grant it the applicant by giving them ten days' notice and a bond to pay all cost arising thereafter, may appeal to the county commissioners, who after a hearing of the parties may grant the license or not, as they judge reasonable. A fee for such license not exceeding Ten Dollars shall be fixed by the municipal officers."

In plain English, town officers may not withhold licenses from exhibitors merely because they feel that they are the censors of what should be shown at the local moving picture house. Furthermore, the license fee for motion picture houses, which has in the past varied from $25 to $100 in different parts of the state, now cannot be more than $10 a year. And the thanks of the motion picture men of Maine are due to John J. Hone of Presque Isle for this!

Rev. Clifford Snowden, of Portland, Me., acting under the impression that the motion pictures of the Frank case exhibited at the Jefferson theater at Portland contained features that should be expunged, called upon the mayor of Portland and the county attorney to make protest. It was found by the gentleman that the picture had been endorsed by duly recognized censors and the local authorities informed him that there was nothing in the incidents pictured that could be matters of objection.

## NEW DOWNTOWN HOUSE IN PITTSBURGH.

Special to Moving Picture World from Pittsburgh News Service.

IT has been announced that a company of eastern business men, backed by a big capital, are negotiating for a site on which to build a large moving picture theater in the downtown section of Pittsburgh. It has been rumored that a site has already been selected, but the location has not been divulged by the promoters. It is also rumored that the consummation of the proposition is contingent upon the securing of the Paramount service.

## HALL-DAVIS.

J. E. Davis, manager of the Pittsburgh branch of the Metro Pictures service, joined the ranks of the benedicts Wednesday, October 6. He married Miss Olivette Hall, a popular young society girl of Beaver, Pa. Miss Hall was formerly a stenographer in the offices of the General Film Company, of Pittsburgh, Pa. Immediately after the ceremony the bride and groom left for a honeymoon trip which will take in Philadelphia, New York and Washington. During Mr. Davis's absence, General Manager Skirboll will have charge of the Metro office in this city.

## MAX STERN AN EXHIBITOR.

Max Stern, formerly connected with a number of film exchanges in Pittsburgh, is now manager of the Diamond theater in East Liverpool, Ohio, owned by the Diamond Amusement Company, which is negotiating for the purchase of theaters in Beaver Falls, Pa., Steubenville, O., and Morgantown, W. Va., which will also be manager by Mr. Stern.

## THE BEECHVIEW SOLD.

At Beechview, near Pittsburgh, Pa., property at 1541 Beechview avenue, near Seventh avenue, has been sold to John Kohler. The lot has a one-story brick moving picture theater, known as the Beechview. The property is said to be worth about $12,000. Mr. Kohler owns and operates the Olympic theater at 1532 Beechview avenue, and has a monopoly of the business in that district. For the present, at least, he will operate both theaters.

## BELLE GOLD RECOVERING.

Mrs. Al. W. Cross, wife of the manager of the Hudson Feature Film Company, of Pittsburgh, Pa., who recently underwent an operation for appendicitis in New York, is now convalescent. Mrs. Cross will be remembered as Belle Gold who played with Eddie Foy as Ophelia in "Mr. Hamlet of Broadway," and with McIntyre and Heath as Desdemona in "The Ham Tree." Klaw & Erlanger are now holding an important part for her and it is likely that she will appear before the public this winter.

## PITTSBURGH ITEMS.

### Houses Change Hands—Business Notes —Improvements—Personals.

A new $7,000 instrument, a pipe organ and concert orchestra combined, was installed at the Thomas theater in Sharon, Pa., last week.

The Kathlyn theater in Sharpsburgh, Pa., has been repainted and redecorated and presents an improved appearance.

James & H. Wallace, owners of the Arcade theater, in Connellsville, Pa., purchased a Wurlitzer theater orchestra last week and immediately had it installed. The Wallace brothers' mother, who plays in one of the Connellsville churches and who is a well-known organist, will play the organ at the theater.

W. A. Kay, formerly booker at the Mutual exchange in Pittsburgh, is now on the road for the General Film Company of this city.

Dr. Stybr's new theater in Perrysville avenue, Northside, Pittsburgh, Pa., has been named The Atlas. It is expected that this house will be opened in a few weeks.

An elaborate and handsome electrical sign has been ordered for the latest addition to the Rowland & Clark theaters, which is The Strand, now in the course of construction in the Oakland district of Pittsburgh.

The Luna in Brackenridge, Pa., has been closed for a short time in order to make repairs. It will be reopened by the new manager, T. P. Westboy, of Oakland, Pittsburgh, who recently purchased it from Ralph Lardin.

The Palace in Homestead, near Pittsburgh, has been repainted and redecorated and presents an otherwise improved appearance. Ralph Meyers is now manager of this theater, which is owned by Henry Polk.

James Steele, general manager of the Famous Players Film of Pittsburgh, was in New York last week attending the regular monthly meeting of the Paramount Pictures Corporation.

The Colonial in Swissvale, Pa., has contracted for the entire series of seven Griffith subjects booked by the Liberty Film Renting Company of Pittsburgh.

The Peerless in Sharpsburg, Pa., has been sold by H. M. Kopp to Feldstein Brothers, the new owners having taken charge last week.

The Vitagraph theater in Fifth avenue, Pittsburgh, recently put in a new silver screen, made by Mr. Zerbe, which is giving excellent satisfaction.

W. F. Rogers, manager of the Pittsburgh Triangle office, announces that his company's first release will be made on October 24. This company is located at 414 Penn avenue and these rooms are being remodeled.

David Thomas, owner of the Beaver theater in Beaver, Pa., recently had a Wurlitzer orchestra piano, Style CX, installed in his theater.

G. E. Warden, of Wheeler & Duseberry, a wholesale lumber concern, is opening a moving picture theater at Endeavor, Pa., a small town of about 500 inhabitants in the lumber region, just north of Oil City.

The Universal Movie Ticket offices, which have been located in the Lyceum building, Sixth street, Pittsburgh, has been moved to the Jenkins Arcade, rooms 5144 and 5145. Preparations are being made by the new manager, David Simon, to wage a vigorous advertising campaign.

# Analyzes Local Business

### Virginia, Maryland and North Carolina Conditions in Interesting Analysis Made by Manager Lieut. Jim P. Anderson, of Fox Washington Branch—Small Towns and Big—Prices Asked—What Crandall Says.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

BRANCH Manager Lieut. Jim P. Anderson of the Fox Film Washington branch has just completed a census of Maryland, Virginia and North Carolina. In September he sent out postal cards to postmasters of the different towns in those states wherein he stated that "We are informed that it is permissible for you to fill in and return the attached card with information desired relative to your town. The Post Office Department states that you are at liberty to supply the data which we desire to complete a list of moving picture theaters in your state. We will greatly appreciate your filling in and returning the attached reply card by return mail. Thanking you in advance, we are, yours truly, * * *"

On the return card blank spaces were left for the name of the town, its population, number of moving picture theaters located there, the names of the owners, the admission charged, the number of days operated per week, whether the audiences are white or colored, and whether the town has electric light.

In explaining this action to the representative of the MOVING PICTURE WORLD, Mr. Anderson stated, "As we are desirous of having our pictures exhibited in every town of 1,000 or more people in the States of Maryland, Virginia and North Carolina, and finding that the trade lists do not contain all of the towns, we conceived the plan of sending out these postal cards to the postmasters of all such towns. Out of 189 cards so sent, we have had returned more than 150, each containing the desired information.

### Towns That Ought to Have Shows.

"Upon tabulating this information we were indeed surprised to find that there were quite a number of towns averaging from 1,500 to 2,000 in population, supplied with electric light, that had no motion picture theaters. Another surprising point was the fact that of the cards returned to us there was shown to be fully ninety per cent of the houses operated as straight ten-cent propositions, and a good twenty-five per cent of these charged as high as twenty cents. These are motion picture theater prices only, as no information was asked for or given on vaudeville or road show houses.

### Prices Asked in Larger Cities.

"It must be remembered that the foregoing information applies to towns of 5,000 population or less," continued Mr. Anderson. "I have just returned from a personal visit to the larger cities where I found that the ordinary programs were bringing ten and fifteen cents, while the exhibitors are demanding fifteen, twenty and twenty-five cents for the feature productions. This is true even where there are two and three houses in close competition with each other. It shows that the exhibitors are awakening to the need for higher admission prices and the fact that their demands are being met with good grace on the part of the public has led them to book higher grade productions. It would be suicidal for a man to charge first class prices for third or fourth rate exhibitions. The difference between the price of films with respect to grade is not nearly so great as results from a charge of say ten cents instead of five cents and there naturally results a greatly increased percentage of profit to the exhibitor.

### Analysis of the Situation.

"Analyzing cards from Virginia, Maryland and North Carolina, it is seen that 159 houses have been reported on. Of the forty-one theaters reported on in Virginia, four charge five cents, while two charge fifteen cents and the rest are ten-cent propositions. In addition, five postmasters stated that there were no motion picture theaters in their towns, while two others refused to comply with our request and failed to furnish any information.

"In Maryland, of the 34 houses reported upon, there were four houses charging five cents, one other house has prices scaling from ten to twenty cents, with all of the rest charging ten cents. Two towns have no theaters and one postmaster refused to supply the desired information.

"In North Carolina, 84 houses were reported upon. Of all of these there is but one that charges five cents. Two houses get ten and twenty cents, while three others charge fifteen cents. Ten of the towns reported upon have no motion picture theaters within their borders."

### Admission Prices in the Capital.

Referring to the situation with respect to admission charges in Washington, Harry M. Crandall, who operates Crandall's theater, the president of the Motion Picture Exhibitors' League of the District of Columbia, said, "There is a very noticeable tendency on the part of the exhibitors in this city to demand ten cents as admission to their houses. It was not so long ago that the exhibitors in many instances declared that if they attempted to charge ten cents except when they were running something 'big' it would drive them out of business. However, there have been so many things come up in the last year or two that have increased the operating or overhead charges of the exhibitors that they have been forced to raise prices if they wanted to keep in the game. I can count fully twenty houses that have gone from five to ten cents.

### A Higher Price Experiment.

"Just as the houses in the residential sections tried ten cents on feature nights before adopting that as the regular admission, I am trying fifteen cents on a few first-class productions that I have booked for exhibition during the coming few weeks. If I find that my attendance does not fall off by reason of this increase, I will gradually add to my fifteen-cent days until before the first of the year that sum will be the regular admission and I will be getting twenty and perhaps twenty-five cents for such films as will bring the price.

### A Long Tedious Matter.

"Educating the public to paying higher prices for the amusement offered by the motion picture exhibitors is a long tedious matter. They have been given the best there is for so long at five and ten cents that they have become accustomed to paying those amounts and naturally do not care to pay more, but the Savoy theater on Fourteenth street, the Penn Gardens and one or two others, including my own theater, have gotten twenty-five cents for certain features and had a line of people waiting to get into the houses, and now the Columbia theater is getting as high as twenty-five cents daily, so I believe I am safe in saying that it will not be long before the Washington theaters will be getting as good prices as any city in the country."

## COSMOS ANNUAL MEETING.

The annual meeting of the stockholders of the Cosmos theater, of which A. Wolf is the president, was held in the office of the company, at 307 Ninth street, Northwest, this week.

## PHANTOSCOPE COMPANY ADDS TO ITS CAPITAL.

The stockholders of the Phantoscope Company, at a special meeting held last week at the Raleigh Hotel, voted to increase the capitalization of that company from $100,000 to $250,000 and to change the name thereof to the Graphoscope Company.

The meeting was presided over by C. Francis Jenkins, the inventor of the projection machine which the company is marketing. He explained the special business for which the meeting was called, and this was quickly disposed of under the supervision of Judge Charles S. Bundy and Fleming Newbold.

The new machine is in constant operation at the Circle theater. Its use was explained by Dr. William P. Herbst, president of the Circle Theater Company, and ex-president of the Motion Picture Exhibitors' League of the District of Columbia. Other speakers who participated in the meeting were L. W. Estes, Wellstood White and J. Roger White. A buffet luncheon was served at the conclusion of the meeting.

## WILLARD-JOHNSON FIGHT FILMS.

The Supreme Court of the United States has been asked to advance for early argument the case involving the power of the United States customs officials to exclude from this country the motion picture films of the Willard-Johnson prize fight at Havana, Cuba. As previously noted in the MOVING PICTURE WORLD, this case arose in the State of New Jersey, where the owners of the film obtained an injunction from the Federal district court to compel customs officials to admit the films and to hold the law of 1912 unconstitutional. Similar cases have also arisen in the states of New York and Maine.

## LEO GARNER ON THE ROAD FOR UNITED.

Leo Garner, who for the past two years has been booker at the Washington branch of the United Film Service, is now on the road. The business of this concern, located at 903 E street, Northwest, was recently taken over by Sidney B. Lust. Upon assuming control of the business Mr. Lust decided to give Mr. Garner a real opportunity in Virginia and North Carolina. He is making good according to all reports and will be permanently assigned to that territory. Mr. Lust will personally cover nearby points in addition to the Washington trade.

## CRANDALL REDECORATING.

Crandall's theater, at Ninth and E streets, Northwest, is being redecorated in anticipation of a good fall and winter business. That is the way Mr. Optimist Crandall puts it. However, something of a record has been set in this case for the entire interior was redecorated without any inconvenience to the management or its patrons. At the conclusion of the day's business on Wednesday last fourteen men were put to work with quick-drying paint and were it not for the added appearance of the auditorium and a very slight odor of turpentine upon entering the theater for the first morning performance on the following day, one would not have known that a most disagreeable job had been accomplished.

## SENATE THEATER REOPENED.

William Oriana, who for the past two years has been employed as operator at the Leader theater, on Ninth street, Northwest, and Frank Newman, employed by the same house and for the same length of time as an usher, have opened the Senate theater, on Pennsylvania avenue, Northwest. This house has been dark for some weeks.

## WHAT IS "AD VALOREM" OF FILMS?

The new duty imposed by Great Britain on cinema films, according to the London Times, is cordially approved by British film producers. Experts in the business, however, are puzzled to know how the revenue authorities will interpret "ad valorem." "The value of a film, one expert pointed out," says the newspaper, "does not lie in the negative itself—most films are imported as negatives—but in the money the owners can get for the copies made here from that negative. Will the revenue authorities accept the intrinsic value—say 1½d. (3 cents) per foot—or the real value? 'Some negatives of 3,000 feet,' the expert said, 'might be reasonably valued at £200 ($975). On the other hand, there is the film 'The Eternal City,' produced by an American company. At least £20,000 ($97,500) will be made out of the hire of this negative. As a valuer I should say that the value of that negative is £10,000 ($48,665), and therefore the duty on it should be £3,333 ($16,220).' "

## EARL REESE AND GEO. SMILEY VISIT PHILADELPHIA.

Earl E. Reese and George W. Smiley visited Philadelphia last week on business connected with the Exhibitors' Co-Operative Booking Agency of which they are officers.

## VIRGINIA LETTER.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

### Lynchburg's National Starts Voting Contest.

A POPULAR voting contest has been inaugurated by Manager W. L. Holt, of the National theater, Lynchburg. Votes are to be given with each admission ticket to the theater for a period of thirty days, at the end of which time the three persons receiving the highest number of votes will be awarded the prizes. In an advertisement in the local papers, telling of the contest, a nomination blank good for one hundred votes was printed.

The National, located on Main street, is one of the newest and handsomest houses in this territory. It is built "backside-to" as compared with other theaters as the 650 seats contained therein face the street or front exits. The exterior of the house is very attractive, being made of large marble slabs inlaid with blocks of green and brown. Above the roof on either side, the building is finished with a dome electrically illuminated at night and surmounted by flag poles.

Both the lobby and the auditorium are elaborately decorated. The former has a wainscoting of marble above which are poster display cases with mahogany frames. It is well lighted by an ingenious arrangement of globes. Inside the theater it is possible for one to read a newspaper with ease by a subdued light which in no way interferes with projection, but allows the patrons to move about minus the timidity that is occasioned by a poorly lighted auditorium.

The lower side walls of the auditorium are of brown and green material. Radiators and fans provide heat and cool air in the proper seasons. The seats are large and roomy with plenty of space between rows and between the aisles. Everything possible has been done to insure the comfort of patrons. There are six ceiling lights in ornamental globes.

On either side of the proscenium arch are mechanical musical instruments, a large pipe organ on the one, a pianola on the other. The operator's booth is equipped with two Power's 6-A machines, motor driven.

### C. A. Goebel Buys Stocks in Gaiety at Roanoke.

F. O. Webber, of Roanoke, Va., who, with H. L. Rockhill, has been operating the Gaiety theater, in Lynchburg, has disposed of his interests in that house to C. A. Goebel. Mr. Goebel was formerly located in Briston, where he operated the Eagle and Fairyland theaters, which houses he recently disposed of to L. Morse, giving the latter full control of all the houses in that place. Mr. Goebel has had long experience in the motion picture business and will probably do much toward adding to the success of the Gaiety.

### T. A. Brannon to Cover District for Universal.

Thomas A. Brannon, who was formerly employed as traveling representative of the Washington, D. C., branch of the General Film, has secured a similar position with the Universal Film & Supply, of Charlotte, N. C., and will cover North Carolina and Virginia, boosting Universal. As Mr. Brannon has been traveling through this part of the south for the past three years he is very well known among the exhibitors and he has gained many friends, all of whom wish him success in his new undertaking.

### Pryor Bros. Open New House in Danville.

Pryor Bros., who have been operating the Bijou and Majestic theaters in Danvilleville and the Bijou theater in Greensboro, N. C., have just opened a new house in Danville, which they have named the Strand. Modern in every particular and very attractively decorated, it has two Power's 6-B machines in use and a Gold Fiber screen.

Retiring rooms have been provided for both men and women patrons and everything possible done to insure the comfort of all. One of the main features of the new playhouse is the seven-piece orchestra. This is stationed on a low stage, specially constructed for that purpose, which is equipped with very beautiful settings.

Pryor Bros. are counted among the most successful business men in this section of the country. Not only are they enterprising, but far-seeing. They have discerned the trend of the times and in charging an admission fee of fifteen cents to all performances, are giving their patrons the highest grade pictures obtainable. Each exhibition consists of a multiple-reel feature, an educational reel and Pathe News.

### Harry Webber, of Roanoke, Weds.

Harry M. Webber, who has been associated with his father, F. O. Webber, of the Comet theater, Roanoke, last month went to Norfolk, accompanied by Miss Ida Clingenpeel, also of Roanoke. While in Norfolk they decided to give the folks a surprise so they slipped over to Elizabeth City, where a minister soon performed the ceremony which joined their beating hearts as one. Upon their return to the home town they were given a warm reception by their many friends. Young Mr. and Mrs. Webber left soon thereafter for Salem, where Mr. Webber is now to be found at all hours of the day in the office of the Grand theater, the management of which he has just assumed, working up new schemes to draw big business.

## ATLANTA NEWS LETTER.

### Masons Attend at the Alpha.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

MANAGER FOWLER of the Alpha theater gave an exhibition of the moving picture version of "Are You a Mason" at his theater Saturday afternoon, in honor of forty masons, members of his Masonic degree class of the Scottish Rite. There were also seventy-five friends of Manager Fowler present. G. R. Sparr, grand worshipful master of North Georgia, was among the Masonic guests.

### Col. Smith of V-L-S-E Talks to Ad. Men.

A rare treat was enjoyed by that crowd of good fellows, the Atlanta Ad Mens' Club, at their regular noonday luncheon, Thursday, at the Ansley Hotel, when a moving picture film was flashed before them, showing President Boehm of the club at a hurried luncheon, depicting the many trials, tribulations and pitfalls of a real progressive advertising man. The film—a complete surprise—was arranged by Col. B. Lee Smith, publicity manager for the Atlanta office of the V-S-L-E, with the aid of the Scenic Film Company, and followed Col. Smith's talk to the Ad Men on "Motion Picture Advertising."

Taking the Atlanta branch of the industry Col. Smith declared that the pay roll here in film exchanges is $598,000 a year; express charges nearly $300,000 yearly, while that of telegrams and telephones is about $100,000 yearly.

### Manager Hughes Returns.

Manager Hughes of the General Film Company's local office, has just returned from a business trip to New York.

### Exchange Men Smiling.

The prosperity wave which is sweeping over the South is having such an effect on the exchange men, that every one of them are not only wearing broad grins, but stacked with orders. Some are compelled to employ additional help to hold up in their shipping department.

### College Folk Crowd to See Film.

At an enthusiastic meeting Saturday of the college presidents, and others connected with the various schools of Atlanta, it was agreed to have a second run of the Georgia motion picture film in Atlanta on October 23d, especially for the benefit of the college students of Atlanta and the surrounding territory. Every college and school was represented. Previous to the close of the meeting President Mattison, of the School of Technology, reserved 600 seats; Agnes Scott college, 250 seats; Cox college, 250 seats, and Georgia Military college, 250 seats, besides those reserved for schools over the city. Two thousand additional feet of film have been added since the moving picture was shown at the auditorium, and it is stated that this footage contains some of the most interesting scenes yet shown in the picture.

### Old Films Fail to Draw.

It is rumored, though not as yet confirmed, that two moving picture theaters are about to make an assignment, and the reason is dull business. If this proves true there is always a reason, and an analysis might be gone into very profitably by other theaters in Atlanta who have been running the same films several times within the past month under new titles displayed in their lobbies. The public is long bearing and patient, but will finally turn to other theaters where new films are being shown, even though the admission is a trifle higher, and once there will remain. Especially is this true of several down town theaters who enjoy the patronage of young people during the noon hour, and who see the same picture twice in ten days.

### Frances Parks in Films.

Word has been received from friends of Miss Frances Parks, a former Atlanta girl, who last summer moved to California, that she will soon, if all goes well, be seen in films put out by the Essanay Company. "Broncho Billy" has given Miss Parks a try out in a little girl's part, and a contract is all but signed. Miss Parks while in Atlanta was prominent in amateur theatricals, and comes from a theatrical family.

# Bad Ventilation Loses

### Louisville Correspondent of Moving Picture World Overhears Conversation on Films and Theaters—Two Patrons Argued Advantages of a Good Film and a Comfortable House—The Latter Won.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

APPARENTLY the days of the poorly-ventilated moving picture theater are limited since the larger, well-ventilated houses have come into existence. It is a well known fact that the poorly-ventilated theaters no longer draw good crowds, regardless of the class of films which are being shown. Good films and poor ventilation will not equalize each other, as was demonstrated a few days ago in a casual conversation heard on one of the busy thoroughfares in Louisville.

Smith met Jones on the street and said: "Come on, let's go over to the Strand and watch the show for a while; it's a peach of a good film. Jones answered: "Let's go over to the Monarch; the film is nothing like as good, but the air is fit to breathe, and after being cooped up in my stuffy office all morning I don't feel much inclined to spend an hour in an ill-smelling moving picture theater."

Of course the latter argument won, and the ventilated theater got the business. The competing theater (which, by the way, is not the "Strand," nor is the other the "Monarch") at one time handled a very nice business, but has fared rather poorly since well-ventilated theaters came into existence.

## FEWER PICTURE SHOW SOLOISTS.

It is interesting to note that the moving picture theater singers have given away to better and longer films. Up to within a few months ago the leading moving picture theaters of Louisville all employed expensive singers who appeared at each performance. For the past few months not a single theater in the city has employed singers of any kind, that is among the leading downtown houses, although some of the outlying theaters employ local talent from time to time. It is understood that the majority of the patrons of moving picture theaters prefer a straight film program, and become irked during the intervals taken up by the singers. At any rate the managers of the theaters have been enabled to save considerable money on the singers, and have been in position to give their patrons better film service.

## THEATERS BITTEN.

The Crystal, the New Novelty and the Hill Top theaters were among Louisville concerns which were giving away "travel slips," at the time the American Travel Slip Company was proceeded against in the bankruptcy court by local creditors. These travel slips were redeemable for moving picture theater tickets, or transportation on railroad, steamship or trolley lines. It was the second trading stamp organization to be involved in the city inside of a few months, and in both instances a number of moving picture concerns were caught with supplies of stamps on hand.

## FALLEN TO HARD TIMES.

The Columbia theater, formerly the Bijou, and one of the earliest moving picture theaters in the city, which has been closed for several months following a fire in the operating room, is being utilized by a fruit concern at this time. The theater has not been changed, the fruit people are using the lobby as a salesroom, and the interior of the building for storage purposes. The Board of Public Safety refused to allow the theater to be used as a moving picture house, due to the fact that the building did not comply with the law in that it did not have rear or side entrances, and such entrances could not be installed, as the building is in a well built up section of the city. This action was taken after two or three small fires occurred in a short interval of time.

## KEITH GETS LOUISVILLE RIGHTS TO FOX FILMS.

Louisville theater men were considerably surprised to hear of the recent deal signed by J. J. Murdock, representing the B. F. Keith interests, with William Fox, of the Fox Film Corporation, whereby the Keith theaters assume the exclusive rights to exhibit Fox features. According to Lee Goldberg, manager of the Mary Anderson theater, the contract gives the Keith interests the privilege of showing these features in Louisville, Jeffersonville and New Albany. Under the new contract the features will never be shown at other than a Keith house unless a special arrangement is made between the exhibitor and the Keith interests.

A few days ago a good deal of interest was taken in an announcement that "The Wonderful Adventure," the Wm. Farnum success, would be shown in no Louisville theater but the Mary Anderson. No one knew the deal was on, and it was generally thought that any theater could later get the picture.

The success of the big production in Louisville is shown in a published apology of the theater which lamented over the necessity of turning away over 3,000 patrons of the theater on the first day the film was shown in Louisville.

## ADVERTISES STARTING TIME FOR ALL FILMS.

One of the leading moving picture theaters of Louisville has been using a new stunt in advertising the time that the shows start. Instead of stating merely the time at which feature shows start, it includes times when the program shows begin. The big congestion at the regular starting hours is relieved to some extent. This system is only employed in the late evening and nights when there is generally a shortage of seats.

## BEGIN CHILDREN'S SHOWS.

The first of the 1915-1916 children's shows began at the Mary Anderson on Saturday morning, October 16. The performance consisted of "Pimmochio," a three-part comedy, the George Kleine travel pictures, "Busy Cupid" and "The London Zoo." These pictures were all viewed by the Louisville Board of Women and Children's Moving Picture Censors. A box of candy was given as a souvenir to each child who attended the opening performance of the season.

## THE NEW SHUTTER COMPANY TO START.

It is understood that the new Commonwealth Invention Syndicate, a concern which will handle the new Fullenlove motion picture machine shutter, will shortly start operations in the city. W. H. Fain and Fred Sheldon, formerly connected with the Kinemacolor Company's Louisville office, will be connected with the new concern. Mr. Sheldon was formerly a salesman for the Kinemacolor Company, while Mr. Fain handled the installations. The two men will work together as they did for the Kinemacolor Company, Mr. Sheldon handling the selling end, while Mr. Fain will attend to the installations. Mr. Sheldon has been connected with the S. & P. Film & Supply Company for some time past, while Mr. Fain for the past six months has been with the Novelty Theater Company.

## Kentucky Business Notes—New Theaters—Programs.

The Newman Manufacturing Company of Cincinnati, O., manufacturers of handsome brass poster frames, recently made deliveries on about $500 worth of frames which were purchased by the Keith interests for use at the Mary Anderson theater of Louisville.

John Sebree, of Decatur, Ill., was recently in Louisville, where he called on some of the local film exchanges. Mr. Sebree stated that he is now operating three theaters in Decatur, and is planning to erect a new five-cent house shortly.

E. W. Conant, manager of the Children's Feature Film Corporation, of Louisville, reports that bids have been received for remodeling the studio building in South Louisville, but that the work is being held up for the time being. It is probable that the company will produce its first picture shortly in the East, and will not be ready to use the local studios for some time to come.

The Walnut theater, of Louisville, a five-cent theater, has contracted for the first run of the regular Mutual Program in the city. The service started on Monday, October 17.

The new moving picture theater in the Colored Knights of Pythias building, at Tenth and Chestnut streets, has finally been opened to the public, and is reported to be handling a nice colored business.

Harry Barder, chairman of a special committee of the Suburban Lodge, A. F. & A. M., recently reported that the organization would erect a brick moving picture theater at Third and Central avenues. The new building will cost about $10,000.

## CHATTANOOGA THEATER SOLD.

By G. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

ANNOUNCEMENT has been made in Chattanooga, Tenn., of the sade by Stair & Havlin of the Bijou theater to John C. Twinam. The sale was brought about after several months' negotiations. Fred Sheperd, former manager of the theater, resigned following the sale. The theater changed hands for $37,000. Announcement was made later to the effect that Howell Graham, manager of the Quality Way shows in Chattanooga, would assume management of the Bijou. Arrangements have been made whereby the theater will be devoted to moving picture shows four days out of each week, and the other two days will be used for legitimate plays. A contract has been made for a $10,000 organ to be installed and used in connection with the moving pictures.

## TRAVELING FREE SHOW ADVERTISES BREAD.

At Memphis, Tenn., considerable interest has been attracted by the free moving picture show of the Memphis Bread Company, which has been visiting various neighborhoods in the city for the past month. The bread concern has inaugurated an interesting and novel means of advertising its products, and is well satisfied with the results. An automobile truck has been rigged up like a circus wagon. This truck carries an Edison projection machine and a self-playing orchestreon.

## CANDIDATE GIVES FREE SHOW AFTER SPEECH.

Reid's theater, a picture house of Morristown, Tenn., was recently used by Congressman Kenneth D. McKellar, aspirant for the Democratic nomination for United States Senator, as an auditorium in which to deliver an address to the people of Morristown. At the conclusion of the address the audience was invited to remain seated and see moving pictures as the treat of the Congressman. This is a new form of stump speaking in Tennessee, and it is probable that hereafter politicians will have very little trouble in gaining good audiences if they arrange beforehand to give free pictures following their addresses. A large number of ladies were present at the theater. Mr. McKellar's talk lasted for about an hour and a half.

### EXPECTS BIG THINGS FROM GRIFFITH FILM.

Howell Graham, manager of the Bijou of Chattanooga, Tenn., is expecting to handle almost capacity business at each of the five performances at which the "Birth of A Nation," the great story founded on Thomas Dixon's "Clansman." With the opening of the box office for the advance sale of seats at prices ranging from 25 cents to $2 a seat there was a good rush.

Several of the actors are of Southern lineage. Henry Walthall is a member of one of the old Mississippi families. Mr. Griffith, personally, is the son of a brigadier general in the Confederate Army. Miriam Cooper is a direct descendant of Charles Carroll, the Maryland signer of the Declaration of Independence.

### RECENT FEATURE HITS.

The Alcazar of Chattanooga, Tenn., recently showed Hazel Dawn and John Mason for the first three days in the week in "The Fatal Card," a remarkably strong feature by C. Haddon Chambers. On Thursday, Friday and Saturday of the same week Miss Pauline Frederick was seen at the Alcazar in a return engagement of the thrilling drama, "Zaza," a film which went well at its first showing in Chattanooga, as well as in every other city where it was shown.

**"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.**

Theada Bara, supported by William E. Shay, of the Fox Film Corporation, made an impressive hit at the Strand of Nashville, in her recent appearance in the Fox production, "Sin." Miss Bara is also booked to appear shortly at the same theater in the Fox production of "Carmen." Miss Bara has become very popular with Chattanoogians, who saw her in the big production "A Fool There Was."

The seven-reel Red Seal Selig production of "The Rosary" was recently played as a return engagement at the Crescent theater at Nashville, where it drew almost as well as at its initial booking.

The Edenland of Franklin, Tenn., is handling some high class feature plays just now which are going exceptionally well with the popular theater. A recent week's bill at the theater included "The Eagle's Mate," a five-reel drama, featuring Mary Pickford; "The House of Temperly," the Arthur Conan Doyle drama, filmed in five reels; "Checkers," a five-reel drama, featuring Thomas W. Ross; "Paid in Full," a five-reel drama, featuring Tully Marshall, William Farnum in the five-reel drama "Samson," and on Saturday a mixed bill.

Nashville theaters and moving picture lovers are considerably interested in the new Jesse L. Lasky production of "Carmen," in which Miss Geraldine Farrar made such a tremendous success in Boston. The picture was booked for the Alcazar at Chattanooga, on October 18, 19 and 20, where it drew nicely. It is understood that the picture will shortly be shown at one of the Nashville theaters, but it has not been announced as yet what theater will show the production, although it will probably be shown at the Fifth Avenue.

# Runey's Camera Auto

## Cincinnati Motion Picture Company's Cameraman Took Recent Races with Exceptional Apparatus—Has a Ford Specially Built for Camera Work and a Specially Adapted Camera.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

IT IS not strictly correct to say that the ubiquitous moving-picture cameraman, in search of material for the news weeklies, has crowded the old-fashioned news photographer off the map entirely, but it is true that the former is now on the job whenever there is anything exciting taking place, and he gets the cream of it. This was the case at the opening of the fall horse races at "fair Latonia," otherwise known as Death Valley, last week. There were several cameramen there, and inasmuch as the finish of the feature handicap was of the hair-raising variety, they got some extra good stuff.

Clarence Runey, chief of the camera staff of the Cincinnati Motion Picture Co., had some very interesting new equipment in service for the first time, including a camera, made especially for his use by the American Cinematograph Co., with which either moving pictures or straight snap-shot photographs can be made. Several other attachments of his own invention, for which patents are pending, make the machine one of the handiest ever manufactured. Moreover, the trip over was made in the new "movie car," built to the order of the company. It is a Ford, fitted with special reference to use in taking moving pictures of parades, races and other events in which the subject is moving along a given course. Mr. Runey believes the machine, which is equipped so that pictures may be taken from any of several different levels, will be especially useful for such purposes, and he is longing to try it out during the racing at Latonia, if the management and the horses will stand for it. He feels confident that he could keep up with a field running a mile in 1.39 or thereabouts, and at the same time get a good picture. However, he secured some good stuff at the opening and on several succeeding days, for use in one of the weeklies, and the special picture can wait.

### KOLB BUYS SUBURBAN THEATER

Dr. George C. Kolb, of Cincinnati, one of the largest individual owners of moving-picture houses in this section, has added to the list of houses which he owns or controls, one of the most capacious suburban houses in Cincinnati. He purchased last week from J. S. Glassmeyer, owner of two-thirds of the stock in the Imperial, on McMicken avenue, his controlling interest in the house, which is valued at about $50,000, and has a seating capacity of about 1,000. The other houses owned by Dr. Kolb include the Woodward, the Norwood, the Fairview, the Empire, at New Albany, Ind., and the Orpheum, the new house which he is building at Huntington, W. Va., which is also to seat 1,000 people.

### ONE DOES SEE BAD ENGLISH IN SOME LEADERS.

A new charge has been made against moving pictures by Cincinnati teachers, the indictment being brought forward at a meeting of a council of teachers of English held last week. A high school teacher asserted that the extent to which incorrect English is used in the "leaders" and conversational matter shown in moving pictures has become a serious matter, in view of the wide patronage accorded photoplay houses. A committee was appointed to confer with the national organization of teachers on the matter, with a view to making representations to manufacturers and producers of moving pictures and securing a greater degree of care in the matter indicated. Authorities interviewed on the point do not regard the point very seriously, pointing out that while much of the English used is of a colloquial nature, it is therefore neither better nor worse than that heard and read by most people, and that the remainder is unexceptional.

### NEW WAR FILMS GO WELL.

A new set of war pictures taken on the various German fronts by Edwin F. Weigle, of the Chicago Tribune, held the boards at Music Hall all last week, and demonstrated that it is possible, under favorable conditions, to draw good-sized crowds to the big house, even with an admission charge of twenty-five cents, which is about the top figure in Cincinnati.

The pictures, it was announced, were taken under the direct auspices of the German and Austrian governments, and were exhibited with the provision that one-half of the receipts be donated to a fund for the benefit of crippled soldiers of the Teutonic allies. This provision, no doubt, helped the local attendance largely, as there is a large German population in Cincinnati.

### SAMUEL WALLACH OVERCOME AT TELEPHONE.

The quick action of a telephone operator at the Havlin Hotel probably saved the life of Samuel Wallach, a well-known New York theatrical man who is handling the business end of the Chicago Tribune's German war pictures. Mr. Wallach did not hang up the receiver of his room telephone after a long-distance conversation with his wife in New York, the operator noticed, and she called the clerk's attention to the matter. When entrance was gained to the room, Mr. Wallach was found unconscious, where he had fallen, and prompt medical attention no doubt saved his life, following the sudden seizure which caused his collapse.

### LOCAL METRO OFFICE PROBABLE.

Prospects are good for the establishment in Cincinnati of an office to handle Metro interests in this section, according to H. M. Berman, of Pittsburgh, who covers this territory. Mr. Berman was in the city last week, largely for the purpose of arranging for poster display space to advertise the Metro program, and stated that the desirability of having a local office in order to do business on an equal basis with other leading film concerns struck him strongly. Two of the biggest successes of recent Metro productions, according to reports from exhibitors to Mr. Berman, have been Ethel Barrymore in "The Last Judgment" and Emily Stephens in "The Soul of a Woman."

### STRAND ASKS AUTOMOBILE PRIVILEGE.

That the Strand, the magnificent new moving-picture house in Akron, O., is getting the high-class business was demonstrated rather peculiarly last week, when eleven of the best-known people in the city were presented in police court on the charge of parking their automobiles without authority in the vicinity of the Strand. They were given a suspended fine of $2 and costs. As a result, the management of the Strand and of the Black Whale Inn, a popular restaurant have presented special requests to the city to allow parking at the Strand, and the city council will probably grant the request.

# Competition and Business

## Detroit Theaters Furnish Interesting Business Exhibit When Four Big Features, "Carmen," "Trilby," "Zaza," "Little Gypsy," Play in Competition—Good Attendance At All—"Carmen" Widely Advertised.

By Jacob Smith, Detroit (503 Free Press Bldg.), Correspondent of Moving Picture

THE week of October 10 was probably one of the best in the history of Detroit so far as big features were concerned. All of the four week-stand theaters had unusual attractions. At the Washington Geraldine Farrar in "Carmen" was featured, while Dorothy Barnard in "The Little Gypsy" was at the Broadway-Strand, and Clara Kimball Young in "Trilby" was at the Majestic; then Pauline Frederick in "Zaza" was at the Liberty. With such a splendid assortment of pictures in competition, the question is naturally asked, "Which did the business?"

Investigation shows that all of the four theaters mentioned had excellent business, much better than usual, which goes to prove that competition is a good thing and that the better the picture the better the business. The Washington theater had the advantage of an unusual amount of free newspaper publicity. Miss Farrar sang at the Arcadia Auditorium on Monday evening, October 11, to 5,000 people, and many hundreds were turned away owing to the limited size of the hall. All of the papers published column after column about Miss Farrar previous to her coming, also many columns regarding her concert and even after she left. All of this publicity helped the picture. In this connection, it might also be stated that the Washington theater management spent considerably more money in advertising the picture than did the impresario who arranged for Miss Farrar's personal appearance here. M. Harlann Starr, manager of the Washington, too large display space in all of the newspapers the entire week, sent out many thousands of personal invitations, and used hundreds of window cards and tack cards.

"Trilby" at the Majestic played to about 25,000 people the first week and the engagement was extended a second week.

---

### EFFECT OF BETTER PICTURES ON MUSIC.

Miss Bertha Sicklesteel, buyer of sheet music for Willard Bryant Co., 218 Woodward avenue, Detroit, told the World correspondent the other day that motion picture theaters were playing more semi-classic music than ever before and that the better grades of theaters were getting away from the ten-cent popular music. "Go into the moving picture theaters today and you can hear all of the best music," she said. "Better grade of pictures demand better music. The motion picture theaters are also hiring better musicians than they formerly did. In fact, many of Detroit's most talented musicians are playing in motion picture houses."

---

### J. H. KUNSKY ON WORD "MOVIE."

John H. Kunsky has issued a four-page pamphlet captioned "Why the Word Movie." Mr. Kunsky is emphatically opposed to this word; he prefers the caption "motion picture or photoplay." He says the business has gone beyond the "movie" stage.

---

### CLOCK FACE SHOWS TIME OF NEXT SHOW.

In front of the Liberty theater has been permanently placed a sign imitating the hands on a clock. There are two hands, and the purpose of the sign is to let the patrons know when the next show starts. As soon as a new show starts, the hands are arranged to tell when the next one will start. At the top of the sign is painted the words "Next Show." It is a great convenience to Liberty patrons who want to come in at the beginning of the performance.

---

### BAY CITY'S STRAND LIKE A METROPOLITAN HOUSE.

L. H. Gardner, manager of the new Strand in Bay City, Mich., writes to our Detroit office: "Since we opened a few weeks ago we have played to capacity business and everyone is more than pleased with the house and the program. I really think, "without any joking," that this is one of the swellest theaters in a town of this size in the state. Everything is worked out in a metropolitan way. I am using the best features with a musical program of the highest caliber. One of my newest features is a solo, using a Victrola accompanied by a pipe organ. It goes over big."

The Strand was formerly the Jeffers theater and was operated with vaudeville. The transformation of the theater is so complete that it is scarcely recognizable as the old Jeffers. The interior represents the appearance of a Parisian garden. The aisle at the rear of the seats is made to resemble a beautiful garden walk, the carpet being in a black and white pattern and the walls latticed in white. An electric fountain on the stage makes a big improvement. The lights have the subdued effect and harmonize with the house decorations. The boxes have been decorated in rose color drapes.

---

### SAFETY FIRST SOCIETY USES LOCAL THEATERS.

Safety-first principles will be taught Detroiters through the use of motion picture films. The Safety First Society of Greater Detroit is negotiating with local motion picture theaters for the use of safety first films.

---

### A HISTORY OF DETROIT'S PICTURE BUSINESS.

The Detroit News in its issue of Oct. 7 devoted two first-page columns to the development of the motion picture industry in Detroit. Attention was called to the fact that one man who invested $3,000 originally in the business could today write a check based on his assets for $750,000. The article also stated that Detroit theaters were unusually beautiful. Mr. Al W. Weeks, dramatic editor of the Detroit News, several days previous to the article, phoned our Detroit correspondent and said: "Say, Smith, can't you furnish us the stuff for a good article on the moving picture industry in Detroit, how it has developed, etc?" The result was a front page two-column story.

---

### DETROIT ITEMS.

#### Prudential Film.

The Prudential Film Corporation, Detroit, has been incorporated, capital stock $30,000; principal stockholders, Andrew H. Green, Jr., Simcoe Weingarden and William H. Goodfellow. Mr. Goodfellow was formerly connected with the Artone Film Company.

---

#### Fishman Comes to Detroit.

J. C. Fishman, special road representative for the Standard Film of Cleveland, has been transferred to the Detroit office. His future territory will be Michigan and Northwestern Ohio.

#### Mellon Believes in Second Runs.

Frank Mellon, manager of the Norwood theater, is another manager who says he can do more business with a picture after it has been run in the Majestic, Washington, Broadway-Strand and other large downtown houses. Mr. Mellon has experimented with first-run pictures, and finds that the features draw better at the Norwood, or, in fact, any outskirt house, after they have played other theaters.

---

#### A Universal Exhibitor.

C. M. Orth, proprietor of the Parkview theater, is the oldest customer that the Universal has in Detroit, and he has been the most steady. Mr. Orth started to buy Universal films when he first started in business. He has used them regularly ever since, never dropping Universal films a single week out of the year.

---

#### J. C. Ratty to Assist Shapiro.

J. C. Ratty has been appointed assistant to Manager A. I. Shapiro, manager of the Detroit office of the Fox Film Corporation. Mr. Ratty was formerly special representative in the east. H. W. Black is traveling representative for the Fox in Michigan.

---

#### Business Notes—Changes.

A. Marymount, proprietor of the Victoria theater, has taken over the William Penn theater from the Calvert Theater Co. This house opened several years ago.

The Merrick theater is being remodelled and enlarged from 320 seats to 600. James Dunwoodie is proprietor of the Merrick.

Ray Branch, special representative of the Detroit Kriterion Film Co., has just completed an extensive trip through the territory. Everywhere he found exhibitors doing a good business and very optimistic about fall.

---

### TRIANGLE FILMS IN ILLINOIS.

#### Service Booked by the Gaiety at Springfield, the Majestic at Kewanee and the Hippodrome at Peoria.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

THE Triangle Film Corporation has landed contracts with two big Illinois houses. President W. W. Watts of the Vaudette Amusement Company, at Springfield, booked the service to start October 24 at the Gaiety theater with "The Lamb" and "My Valet." Manager W. J. West of the Majestic at Kewanee will give the first Triangle shows early in November. The service also has been booked by West for his West theater at Galesburg. He has been conducting a contest, offering $2.83 and $2 for the best 100-word articles on what the Triangle symbol stands for, referring aspirants to the Chicago papers. The Hippodrome at Peoria also will use Triangle films.

### WHAT?

The Elgin board, which has been censoring pictures, wants to have its powers extended. The committee of the Woman's Mission Union and allied organizations, which is represented on the board, made its report as to photoplay conditions. This evoked a discussion as to the propriety of allowing bare-legged chorus girls at local theaters and bare-backed boys in the Y. M. C. A. swimming pool and it was decided to seek this wider field.

---

### ILLINOIS SHOWMANSHIP.

The Gem at Edwardsville was one of the few Illinois houses to observe Columbus Day, October 12, showing Selig's three-reel feature, "The Coming of Columbus." "The Spoilers" was the opening attraction October 12 of the new Lyric theater at Winchester.

Friday is now bargain day at the Lyric

theater and the Star theater in Lincoln. Patrons are given a coupon good for five cents at the other house any Friday afternoon. "The Master Hand" was popular enough at the Gaiety in Springfield for a rebooking. "Tom's Return," a local photoplay, was made at Cairo for exhibition at the Kimmell.

The Washington at Madison has installed a new electric orchestra. "Almost Mayor," a film made for the Elgin Courier, was shown by the Star theater in Elgin. Balcony seats in the New Grand at Aurora have been covered with old rose cloth.

The Columbia-Turner hall will start the 42 reels of the "Pearls of Pauline" November 3. Neighborly interest of its patrons led the Gem at Edwardsville to run "A Collinsville Romance." "The Dollar Mark" played a return engagement at the Princess in Canton. The Empress at Galesburg featured the Essanay "The Whirlpool," as Miss Bernice Hunt, of Galesburg, made her screen debut in that picture.

Manager Davis of the Photoshow at Mt. Sterling had Charles H. Dodge of the Dodge Theater Company, Keokuk, Ia., film the merchants' picnic in that city. The Maywood theater at Maywood has changed its name to the Maywood Hippodrome and added two acts of vaudeville to the pictures.

## AGREED TO REPAIR PROJECTOR —ESCAPED WITH IT.

A man claiming to be a traveling representative of a large varnishing concern heard the machine at the Orpheum theater in Savanna was not in good working order. He went to Manager Loyal Law and after an investigation of the machine he told him to have it delivered to his room in the Cottage Inn, where they were boarding. He said when he had the repairs completed he would return the machine to the theater. Time passed and Mr. Law did not get his machine. An investigation was made and it was learned that the fellow and his female partner had left town. Their board and room bill was unpaid and the machine was also gone. Upon inquiring at the Savanna railroad stations, it was learned at one of them that a couple had left in the direction of Dubuque.

## REPORT REELS STOLEN.

A press report from Brocton said: "Officers were here from Danville looking for G. D. Phillips, who, it is claimed, stole 16 reels of moving picture films from the Pathe exchange of that city one day last week. Phillips showed the films in the opera house here, but left for Casey.

## CHILDREN'S SPECIAL SHOWS.

Alfred Hamburger has started a Saturday morning "Children's Hour" at his Strand theater at Evanston. The public library at Ottawa is experimenting with Saturday afternoon picture shows for children, using one story film and one travelog.

## EXHIBITOR KNOCK WINS.

The injunction asked by J. F. Knock against the city of Lewistown has been granted by the circuit court and the city clerk was compelled to issue him a license to run a moving picture theater.

Months ago Knock purchased a brick building formerly used as a canning factory, fitted it up with opera chairs and later added a moving picture machine. He made application for a license, but before it was presented to the council an ordinance was passed which provided that electric theaters could not be operated except inside the fire limits. The show was opened after making the tender of the license fee to the city clerk, but Exhibitor Knock was promptly arrested for running without a license. He was tried and cleared by the court. This same thing happened again.

The last move was the filing of a petition in the circuit court asking for an injunction to prevent the city from interfering with his business. The court granted the injunction and Knock was advised to make a tender of the license fee, which he did, and the council authorized the clerk to take his money.

## FILMS IN CHURCHES.

A Japan travelog was given by the First Congregational church at La Salle.

The First M. E. Church of Aurora used at a service a moving picture, showing the return of a prodigal son.

The fire marshal ordered more safety requirements for the booth used by Grace M. E. Church at Elgin.

"The Adventures of a Boy Scout" was shown by the Congregational church at Ottawa.

The Y. W. C. A. at Elgin plan to use educational moving pictures in the auditorium two days and evenings each week.

## NEW INCORPORATIONS.

Secretary of State Stevenson at Springfield issued charters to the following: The Advertising Motion Picture Company of Chicago, capitalized at $2,000; incorporators: James D. Woley, Fred D. Silber and Martin J. Isaacs; the Baba Amusement Company of Chicago, $5,000 capital, incorporated by John Baba, John Tamraz and Joseph L. Toohey, and the Northwestern Amusement Company, also of Chicago, incorporated by Joseph S. Samuels, L. Goldstein and T. Behr, $2,500 capital.

## EXPERIENCE FOR $3 A WEEK.

The Hoddy Photo Players Company advertised in a Joliet paper for fifty people to prepare for moving picture work. A reporter was offered a ten weeks' course of instruction for $3 per week. He failed to get satisfactory information in regard to studios and the photoplay experience of the "professor of expression." The business office of the newspaper "killed" the ad.

## CHANGES IN ILLINOIS THEATERS.

H. R. Bartlett has sold the West Chicago theater at West Chicago to Peter Schuchman of Oak Park.

Following the merger of four houses in Streator as chronicled in The World, the Dawn theater has been closed except on Saturdays and Sundays.

Hoffman & Phillips have sold the Colonial theater at Delavan to W. S. Mhoon, of Oklahoma.

Stanford Remington is now in charge of the Gaiety theater at Kankakee. His mother, Mrs. Julia Remington, who has been manager, has gone to LaFayette, Ind., where she will have charge of the Victoria, a legitimate house.

Lynn Shope is now manager of the Star theater at Pecatonica.

## NEW HOUSES.

H. H. Eddington, of Evansville, Ind., has opened the Palace theater at New Haven and will give shows Wednesday and Saturday nights.

A. Woyofka has taken out a building permit to erect a new neighborhood moving picture theater at 1836 S. Fifteenth street in Springfield. It will be 28x80 feet, of hollow tile and will cost $3,000.

Contract has been let for the steel to be used in the new Lincoln Square theater at Decatur.

The Broadway Princess theater has been opened at Centralia. Paramount pictures will be shown on Mondays and Fridays. On these dates and Wednesdays ten cents admission will be charged, at other times five cents.

The Haish Auditorium at De Kalb, which has been dark for some time, has been opened with pictures and vaudeville by Charles Fox.

A new moving picture theater has been opened at Pleasant Hill.

The new Family theater, at Fourteenth street and Fifth avenue, in Moline was opened by Manager Sodini with "The Melting Pot." This was followed by the Paramount feature "The Marriage of Kitty" and "Nearly a Lady." Two new Simplex machines are included in the equipment.

M. Pliner has opened a new moving picture theater in the Thorp & Mathis building at Somonauk.

The Spencer Square theater, formerly the Family, at Rock Island, will be opened early in November by Carl Mueller and H. H. Treffler, of Davenport. The entire house is being remodeled to make a house seating 900. Feature pictures will be shown at 10 cents.

## NOTES AND PERSONALS.

Prof. P. Schuchman of Oak Park, Illinois, has taken over the property of the West Chicago theater, at West Chicago, Illinois.

The Essanay has had a company producing at Starved Rock and Deer Park near Ottawa.

The V-L-S-E serial has been booked by the Orpheum theater at Aurora and the New Star theater at Clinton.

Fire prevention pictures probably will be shown at the Auditorium in Ottawa Thanksgiving week.

B. F. Shafer will remodel the opera house at Lacon.

George W. Chatterton, founder of the theaters at Springfield, Bloomington and Champaign which bear his name, is dead at Springfield. They were pioneer "legitimate" houses, but all of them are now playing a great many pictures.

The Perfect Film Company, of Gibson City, filmed the celebrated corn carnival in that city.

## IOWA ITEMS.

### New Houses—Changes—Exhibitors' Notes.

By Midwest News Service.

G. L. Meholin will construct a $10,000 moving picture theater at Rockwell City.

Mrs. John Fredericks is erecting a new theater at Lucas.

W. A. Price, of Audubon, has sold his moving picture theater at Knoxville.

Manager Schreckengost has sold the Lyric theater at Keosauqua to Mr. Carey, of Des Moines.

C. D. Mendenhall sold the Star theater at Stuart to Tuel Bros., of Coon Rapids.

Frank S. Lambert has leased the King theater at Albia to Mr. and Mrs. Frank Missick.

Ob Caskey has opened a new moving picture theater at Rembrandt.

Dr. J. W. Griffith has purchased the equipment of the Waverly Dreamland theater and will open a picture house in Plainfield.

The Grand theater in Spencer has been reopened under the management of W. E. Barber.

A new opera house will be erected at Calmar.

The Royal theater at Spirit Lake and the Orpheum at Muscatine have just started the serial, "The Diamond from the Sky."

The Englert theater at Iowa City began its Paramount Picture policy with "Gretna Green."

The Idle Hour at Leon has been reseated.

The Unique theater at Des Moines is said to contemplate becoming a feature house and increasing the admission to ten cents.

# Children As Patrons

### Duluth School Authorities Give Out Interesting Figures Showing Attendance of School Pupils at Picture Shows—Some Astonishing Facts Brought Out—Only Fifteen Children Attended Every Day.

Special to Moving Picture World from Midwest News Service.

ONLY fifteen children in Duluth attend picture shows seven times a week. Interesting figures are provided in a survey made by City Superintendent R. E. Denfield to ascertain the effect of moving picture shows on savings bank accounts and the morals of the school room. The figures follow: Number attending once each week, 2,621; number attending twice each week, 1,065; number attending three times a week, 188; number attending four times each week, 61; number attending five times each week, 16; number attending six times each week, 2; number attending seven times each week, 15; number attending occasionally, 1,044; number attending once per month, 248.

## REWARD FOR DILLEHAY'S MURDERER.

The people of the village of Ellsworth have offered $500 reward for the capture of the murderer of Charles Dillehay, moving picture owner of Ellsworth, who was murdered and robbed of $300 in money after closing up his theater for the night. Two suspects have been arrested in connection with the case.

## DULUTH ACCEPTS NON-POLITICAL CENSORSHIP.

There is no need of moving picture censorship in Duluth declared Commissioner of Public Safety Silberstein in an open letter to the Woman's Council. "I was told by several women," said the commissioner, "that the 'Isle of Regeneration,' shown at the Orpheum-Strand theater had many objectionable features which should have been eliminated, and that parts of a recent production at the Rex should also have come under the ban.

"I decided to investigate, so attended the performance at the Orpheum-Strand and came away satisfied that there was nothing offensive or suggestive shown on the screen."

Later he decided to co-operate with the National Board and lists of films run in Duluth will be checked against the lists of the national censors.

## Minnesota Exhibitors—New Openings—Changes.

Moresy & Jackson, of Duluth, have opened a new moving picture theater seating 300 at Calumet.

Chester Dunn has sold the Grand theater at Springfield to L. E. Turner, of Blue Earth.

J. A. Miller has sold the Orpheum theater at Hibbing to John Kluck and Luther Morgan.

Contract has been let for the construction of the new Wonderland theater on Walnut street, at Mankato.

Orville K. Titus is now in control of the moving picture theater at Nymore.

The Portola theater Company will erect a new moving picture theater seating 850 at Chicago avenue and Lake street, in Minneapolis.

Eugene Hadley, a jeweler of Delevan, has purchased the Pastime theater at that place.

Mrs. E. L. McIntosh, of Worthington, widow of a minister, and her daughter, have purchased the Star theater, at St. James, which has been operated by Richard Gabriel. J. P. Iverson, of Worthington, will be manager. A high class policy is announced.

Because of ill health William Wolf has sold the Empress theater at Brainerd to F. S. Workman, of Howard Lake.

The Gem, at Shakopee, admitted children to "The Escape" in the afternoon but not at night.

Koerner & Harris have named their new theater at Litchfield the K. & H.

Manager Hellweg of the Hilltop Movies, at Stillwater, has installed a $5,000 Fotoplayer.

The Bijou theater, at Herman, will be remodeled.

The Regent, at Minneapolis, had an all-star Griffith-Sennett program for two days.

## WISCONSIN NOTES.

### Pathe List Aids Pastor.

"For want of the right kind of films" the machine of the First Congregational Church in Racine lay idle, recounts the pastor, Rev. J. T. Chynoweth. "I began to very greatly fear that it would have to be relegated to the region of the useless as far as our church work was concerned. Imagine my pleasure when the Pathe Freres sent out circulars saying that a committee of Y. M. C. A. secretaries in conjunction with their firm had outlined a series of five motion picture entertainments which were to be 'ideal'—ideal in the sense 'that, while all objectionable features had been eliminated, coarseness dropped and only art retained, yet they were to be so full of snap and humor as to surpass even in the estimation of the motion picture business the best program shown in the leading theaters.'

"Now I am well aware the Y. M. C. A. secretaries are no more infallible than are preachers or doctors or any other kind of men of high moral principles; and I have learned by bitter experience that 'passed by the National Board of Censorship' is no real evidence that the picture is worth showing. Yet such is my faith in the personnel of the International Y. M. C. A. secretaries' board that I should be very ready to accept these programs as pretty near the ideal."

## PRAIRIE STATES NEWS LETTER.

### Oskaloosa Managers Arrested on Sabbath Charge.

Special to Moving Picture World from Midwest News Service.

MANAGERS of all the theaters in Oskaloosa were arrested on a charge of violating the ordinance against Sunday shows. All the defendants appeared in person and by attorneys pleaded not guilty. The question of the validity of the ordinance was raised by attorneys, and arguments presented as to the power of Mayor Harrold to enforce it, etc., but the mayor held the ordinance valid and enforced the same. A fine of $5 and costs was assessed against W. I. Neagle, manager of the Princess theater. The Neagle case will be made a test case, the outcome of the cases against the other defendants resting upon the determination of the test case in Judge Talbot's court.

### Children Pay One Cent in Davenport.

Friendly House, at Davenport, has resumed its winter picture shows at the same old price of one cent for small people and five cents for grown-ups. The first program included "The Children's Hour," a Swedie comedy and a Vitagraph featuring Mr. and Mrs. Sidney Drew.

### The Kleppinschs Buy Theater in Fort Madison.

W. E. and J. A. Kleppinsch and C. L. Matson, lessees of the Grand theater, in Fort Madison, have purchased the Empire theater in that city. The Grand will cease its career as a moving picture house and the films will be shown at the Empire, which will be renamed. Paramount, Metro and V-L-S-E service will be used. Road shows and big feature pictures will be given at the Grand. W. E. Kleppinsch will be business manager of the new house.

### Iowa Exhibitors—Leases—Notes.

F. E. Wheeler has sold the Castle theater at Rock Rapids to R. W. Steen, of Luverne.

The Warren opera house, at Greenfield, has been leased to L. D. Lyman, of Cedar Rapids, who succeeds Lawrence Garrett as manager.

A. J. Wirkler has purchased the opera house at Monona. Leslie H. and Hagen Wellman remain as managers until next June.

The Grand theater, at Cedar Falls, has been sold to M. H. Gribble, of Minneapolis.

R. M. Shales, of Plattsmouth, Neb., has opened a new show in Decorah.

Hugh Ritchie sold the Empress theater, at Sioux City, to Joseph Kolberg, who will run feature pictures and vaudeville.

Fred Strong has leased the opera house at Orient to W. A. Sprague and R. B. Farquhar.

Roth & Ramsey, of the Star theater, at Washington, had the big festival there filmed.

A teacher of folk dances appeared recently on the stage at the Princess theater at Iowa City in connection with the moving picture program.

The Garden, at Marion, showed pictures of the Marion fair.

"The Eternal City" was shown at both the Pastime and Lyric theaters in Maquoketa.

## IN THE DAKOTAS.

### Mutual Exchange Opens in Fargo.

THE Mutual Film Corporation, of Minneapolis, will open a film exchange in Fargo, N. D. It will be temporarily located at 11 Broadway until its building on Fifth street is completed. The new branch will be under the management of B. E. Reed, former manager of the Fargo Film Exchange. After moving into the new quarters, the branch will be under the supervision of the New York office.

### To Open Shows in Small Towns.

Kenneth Gardner and John Robinson, of Dickinson, N. D., plan to open a number of houses. The first has been started at Halliday, N. D., L. J. Willis, of the Lyric, at Dickinson, assisting in the opening. Another will be opened at Golden Valley, and others in towns where electric light plants are established. Jerry Dryer succeeds Robinson at the Midget theater, in Dickinson.

### Personal Notes.

So popular were the "bumper harvest" moving pictures at the exposition at Bismark, N. D., that many visitors asked the gateman where they could be found. Eight reels taken throughout the state were exhibited.

Roy Wheeler has sold his moving picture theater at Hayti, S. D., to Charles Olston, of Arlington.

A new opera house will be erected a Hurdsfield, N. D.

## IN NEBRASKA.

### Omaha Newspaper Starts a Picture Department.

THE Omaha-World-Herald has established a Sunday "Film Dramatic Art" page in charge of Ross H. Chamberlain. In announcing the new department the paper says: "Notice we say 'film dramatic art.' The World-Herald believes the day of the 'movie' is over. The filmed drama nowadays is superior, as everyone knows, to anything of the sort ever before attempted. We believe the motion picture theater has progressed to the point now where it is entitled to recognition just the same as the vaudeville or legitimate stage.

### "Damaged Goods" Shown in Omaha.

The Mutual exchange, at Omaha, through C. W. Taylor, had a private showing of "Damaged Goods" at the Strand theater to a select group of ministers, doctors, lawyers and laymen.

### State Jottings—New Houses—Theater Changes.

Bowsel & Justesen, of Dunlap, Ia., have purchased the Crescent theater, at Kearney, from P. H. Hoppen.

Robert Turner has sold the "It" theater, at Elmwood, to Harry Miller.

W. H. Lake has shipped the equipment of the Palm theater, at Geneva, to Moore, Mont., where he will operate a show.

A new opera house is under construction at Clarkson.

George Smith has purchased the Elite theater, at Stapleton, from E. L. Sayre, Jr.

Carl Tholen has sold his moving picture theater at Shelby to Bert Bull.

Chris Thompson has opened a new moving picture theater at Ravenna.

### COURT FREES SUNDAY PATRON.

#### Michigan Supreme Court Gives Decision on Technicality.

Special to Moving Picture World from Midwest News Service.

CONVICTION of Charles Dixon for violation of the statute in attending a motion picture show on Sunday has been reversed by the Supreme Court at Lansing. Dixon with thirty or forty others attended the theater at Belding a year ago. Dixon was arrested and a test case was agreed to. Reversal of the lower court's decision was ordered, according to the opinion, because prosecution was not begun under the proper act.

### A DISINFECTANT FORMULA.

A Michigan exhibitor had been paying $8 a gallon for a disinfectant for his theater and at his request the local druggist procured the following formula from a pharmaceutical journal: Tymol, 1 ounce; oil of eucalyptus, 4 fluid ounces; oil of lavender, 4 fluid ounces; alcohol, 100 fluid ounces; water, q. s. ad., 1 gallon. Dissolve the thymol and the oils in the alcohol, add enough water to make one gallon, and filter if necessary.

The manufacturing cost is stated to be between $5 and $6 a gallon. By substituting for the thymol, lavender and eucalyptus some of the aromatic oils related to turpentine, and which possess deodorant and disinfectant properties, the cost of the preparation could be lessened materially.

### MICHIGAN SHOWMANSHIP.

Pictures of different fire departments in the upper peninsula were used by the Majestic at Hubbell for a benefit to the fire department of that city. The Temple, at Jackson, now under the management of Robert De Noyelles, started its career with an all Griffith week, using "Home Sweet Home," "The Battle of the Sexes," "The Great Leap" and others. The Princess, at Buchanan, has made Monday and Friday feature nights. The Colonial, at Jackson, played a return engagement of "The Spoilers." During "Prosperity Week" in Kalamazoo, industrialogs were shown free at 10.30 o'clock every morning. The Majestic had the International Harvester Company's "The Dawn of Plenty" and the Elite films of the Ford motor plant and the celery fields near Kalamazoo.

J. H. Underwood bought the Virginia theater at Marcellus, following the disappearance of Edward Bergen, former manager of the showhouse. The theater has been managed by Mrs. Bergen since her husband left.

# Kansas Keeps the Pieces

### State Censor Orders All Eliminated Scenes Filed in His Office—Films Spoiled for Exhibition in Nearby States Where the Eliminations May Be Wanted by Everybody—Seems Pretty Tyrannous for Kansas.

Special from Kansas City News Service to Moving Picture World.

REV. W. D. ROSS, superintendent of Public Instruction, as such head of the Censorship Board of Kansas, has sprung a new one on the exchanges. His latest order is that all eliminations from films ordered by the censors must be filed in his office. Heretofore the exchanges were allowed to make the eliminations and "save the pieces." Now, however, if the Kansas censored films from which eliminations have been ordered are to be shown in any other state they will either have to be shown as the Kansas censors desired, with eliminations made, or the exchanges must get new copies.

### CHANGES AT TENTH STREET THEATER.

E. J. Maloney is a new man in the moving picture business in Kansas City, although he is favorably known among the business men of the city. Mr. Maloney has leased the Tenth Street theater and has installed E. E. Ennesser as house manager. The house will run features exclusively, charging ten cents for adults and five cents for children. It has a three piece orchestra. The first attraction was Rose Coghlin in "The Sporting Duchess." The Standard Amusement company has no connection with the house, except that .J H. Gilday is doing the booking. The theater has been closed during the summer. F. G. Curth, formerly director of the Willis Wood orchestra, has charge of the music.

### CAPT. BORDEN MANAGES PALACE

Captain Borden, house manager of the Tenth Street theater for many years, whose face and hearty greeting are familiar to thousands of patrons of Kansas City theaters is again in the harness. He is presiding at the Palace theater, near Ninth street, on Main.

### KANSAS CITY JOTTINGS.

#### Business Notes—Exhibitors and Exchangemen—New Openings.

The Mutual is exciting a great deal of interest in "Damaged Goods" in Kansas City and vicinity and the prospects are that it will be placed in first class theaters and will draw big business.

A. S. Kelso, formely with the General of Kansas City, landed in the town October 9 as the first step toward placing the Geo. A. Dorsey Travel Pictures in Missouri, Kansas and Oklahoma for the United Photoplay Co. of Chicago.

A. W. Howell, auditor of the Metro, came to Kansas City last week for a few days. He had just been in Des Moines and was on his way to Chicago. The local books were in fine shape and he got through his work quickly and satisfactorily.

M. E. Williams, manager of the Metro exchange of Kansas City, was laid up for two days last week, but is again on the job.

Jake Schlank, who runs the Hip at Omaha, with Chas. Shartow, owner of the Farnham of Omaha, and Morris Miltenberg, who manages the Farnham, were visitors in Kansas City recently.

Kansas City must be getting a reputation as a picture show town. A few days ago an enterprising Omahan, Mr. Watts, was here looking for a location He has not been in the picture business before, but is evidently eager to get his feet wet. He called on some of the local managers.

The Triangle Co. has opened offices at Nineteenth and Main street with J. M. Cummings in charge. Mr. Cummings was formerly a Mutual manager in Canada.

P. J. Hall has established himself at 315 Gloyd building, and is handling the Tribune pictures and some Charlie Chaplin material.

**Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.**

The Barrymore theater, Thirty-ninth and Summitt streets, is getting fine service from its $4,000 Wurlitzer, installed a few weeks ago. People are commenting as much on the music as they do on the pictures.

The Glory theater, Thirty-ninth and Troost avenue, is one of the first in Kansas City to get a Bartola orchestra. The Glory had been using a three and four piece orchestra. The new instrument will be installed shortly. The "first" Bartola in Kansas City is in the new theater started by J. H. Goldstein, on Grand avenue.

Mr. Fred Aiken, formerly district manager of the West for the General Film company, was a visitor in Kansas City October 12; and he met many good friends among the boys.

Mr. Charles W. Harden, manager of the Fox agency in Kansas City, has returned from a two days' visit in Salina, Kansas.

C. A. Jewell has sold the O. K. theater and airdome of Paola, Kansas, to Lloyd Long, of LaCygne, Kansas. Mr. Long is now in charge.

J. C. Stimes, of Perry, Kansas, has made arrangements to use a new building now being erected, for a picture show house, and perhaps a skating rink.

C. A. Dodge and Walter Pratt are the new managers of the Isis theater at Russell, Kansas.

F. E. Turvey has sold the Electric theater to C. F. Ferm, of Marion, who is now in charge.

### Michigan Theater Changes.

E. B. Wixom has moved his moving picture theater in Bancroft to a new location.

Bert Silver purchased the interest of Bates & Bates in the Bates theater, at Greenville.

### Short Notes.

Dreamland, at Cadillac, has booked "Lady Audley's Secret" for Nov. 8-9, "The Plunderer" for Nov. 15-16, and "Two Orphans" for Nov. 22-23.

The State Knights Templar parade and competition drill at Jackson was filmed by the Metro Film Company of Detroit.

C. F. Groves, of Greenville, drove a screwdriver through one of his hands while working on a moving picture machine, paralyzing four fingers.

Free open air moving pictures were so popular at Morrice the Boosters' Association plans to rent a hall and continue this form of entertainment indoors two nights a week all winter.

# Grand Central Sold

**St. Louis Old-Time Theater Changes Hands for First Time in Its History—Will Be Called the Central—A. T. Koch, the New Owner—Some Changes in the Property Will Be Made.**

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

THE Grand Central theater, at Sixth and Market streets, has changed hands for the first time since its completion. The house is one of the oldest all-picture theaters in St. Lous, and was established by Wm. Sievers and managed by him in person until he erected the New Grand Central, at Grand and Lucas avenues, when Edward Stevison assumed the active management of the house. This theater is a very popular place, and has always maintained the Sievers standard of program of all pictures and the best and most artistic that can be had.

A. T. Koch, who has bought the Grand Central, while a native of St. Louis originally, has been absent for some time. He is well known in exhibition and producing circles, and has had much experience in managing theaters. Mr. Koch was manager of the "Elks," a big all feature house in Santa Fe, New Mexico, before coming to St. Louis. The new management will make some changes in the house, and will change the name of Grand Central to Central, which is a good idea, since to have the two Grand Central theaters was often times confusing to strangers in the city.

### PAGEANT THEATER SOLD.

The Pageant theater property at 5851 Delmar boulevard was sold last week by the Halwe Investment company, to the Bushnell-Pommer Realty company for $107,500. The property consists of the Pageant theater, under lease to the Pageant Amusement company for a term of years, four stores and a garage, all under lease for a number of years, and fourteen bachelor apartment rooms with single bath, above the theater. The building is of fireproof construction, and the theater seats 1,500 persons. The district is a new and very beautiful one in the west end of the city, and is rapidly becoming a good business center.

### A NEW $50,000 THEATER FOR ST. LOUIS AVENUE.

A moving picture theater to cost about $50,000 is to be erected this fall by Ferd Warner, on the north side of St. Louis avenue, just west of Grand avenue. The theater will have a seating capacity of 2,000. The adjoining lot of the same size is to be used for an airdome, which will be built next spring. This theater will be added to a chain of moving picture theaters under the management of Mr. Warner, who is now operating the North Grand, at Grand and Natural Bridge avenues, and the Queen, at Maffit and Marcus avenues. Mr. Warner also plans for other theaters to add to his chain in the near future.

### THE CINDERELLA OPENING.

A capacity crowd attended the formal opening of the Cinderella theater, on Cherokee street and Iowa avenue, on October 9. The Cinderella is one of the most completely appointed show houses this side of New York, with its handsome furnishings, lounging and smoking rooms for men, rest rooms with maids in attendance for the ladies, and a nursery where mothers may leave their little ones while they take in the show.

The 6,000 lights in variegated colors made the place look a veritable fairyland on opening night, and the 2,500 seats were filled to capacity during the first performance, while the wide promenades were filled with people waiting for the second show.

Eugene Freund is owner of the Cinderella, and the program of all moving pictures will be changed daily, with many large features as special attractions. After the second performance the audience is invited to remain to dance for an hour or so.

### MRS. J. W. CORNELIUS RETURNS.

Mrs. J. W. Cornelius, who with her husband operates the two Lyrics in St. Louis, one downtown and the other in the west end of the city, has just returned from Chicago, where she has been on a week's vacation, the first she has had in years, she says.

### RESERVED SEATS.

Beginning October 17, the Pageant theater, 5851 Delmar boulevard, will issue regular reserved seat checks for all reserved seats. This is an innovation in the moving picture field for St. Louis. The seat system will be arranged just as are the seats in the regular first-class legitimate theaters.

### BLANK CHECK TO PUT ON "CARMEN."

Miss Hattie B. Gooding, manager of most of the operatic engagements that come to St. Louis, has received a blank check with instructions to fill it out for whatever she needs to direct a moving picture of "Carmen" featuring Geraldine Farrar, for one week at the Princess, Grand and Olive streets, beginning October 30. A symphony orchestra will give the incidental music as arranged by Farrar herself.

### INDIANA WORLD FILM ANNOUNCES THREE A WEEK.

Special to Moving Picture World from Indiana Trade News Service.

MANAGER W. A. RATZ of the Indianapolis office of the World Film corporation, the first large exchange to open an Indianapolis office, announces a change of one to two releases a week with a prospect of three-a-week after January 1. It has been necessary to enlarge the offices of the World company in Indianapolis, which are in the Willoughby building, one of the few buildings in the downtown district where films can be handled. The entire third floor of the building has been leased and will give about 3,500 feet of floor space. The World also is figuring on a projection room.

The Willoughby building is the film hub of Indianapolis, the World, Blache, Pathe and Empress exchanges all have their offices in it.

### MONTGOMERY TO TRAVEL FOR MUTUAL.

G. N. Montgomery, who was recently sent to the Indianapolis office of the Mutual from New York, as a special representative to take charge of Mutual Masterpieces, has been appointed a traveling representative of the World in Indiana.

### VANDAWALKER GOES TO WORLD FILM.

D. W. Vandawalker, Jr., who has been assistant to Robert Lieber, with the General Film company's Indianapolis office for the last three years, has been appointed assistant manager to Mr. Ratz of the World's Indianapolis office.

### INDIANAPOLIS THEATER SOLD.

The Alhambra, located next the busiest corner of Indianapolis, one of the largest theaters running high class features, has been bought by S. V. Barton and Charles M. Olsen from Dickson and Talbott. The Alhambra is near Illinois and Washington streets, the transfer corner for all car lines, and charges fifteen cents admission, the only house in town to charge so much, though other houses have charged as high as seventy-five cents for photoplay productions.

The house is always filled. On Sunday standing room is at a premium. Paramount service, Big Four, Kleine-Edison, Fox and Metro films will be shown. Under the former management the Paramount service was run exclusively. The program will be changed every other day. Two new Power 6A machines have been installed and a five piece orchestra is to be added. There will be special instrumentation for picture purposes and particular attention given to the subject of appropriate music. A professional singer will be an added attraction each week.

### BOOKING IN LITTLE TOWNS.

J. C. Conner, representing the North American Film, with headquarters in the Indianapolis Mutual office, says that he has placed "The Diamond from the Sky" in most every town in Indiana that boasts a picture show.

"I am now giving my attention to towns not on the map or connected with railroads," he said. "Last week I booked a small town in the northwestern part of the state by the name of Bringhurst, population 150. Passenger trains did not stop there, all express being handled by freight trains. In order to supply service in time for showing and without great loss on each shipment I made special arrangements with the Pennsylvania railroad to have the morning local passenger train take care of the shipment each week, which greatly pleased the managers of the house, Messrs. Lane and Platt."

### LEAGUE HEADQUARTERS REDECORATED.

The headquarters of the Indiana Motion Picture Exhibitors' League at Indianapolis has taken on class. The offices in the Saks building have been redecorated, refurnished and remodeled. Partitions taken out, now throw it all into one large room. A state campaign has been started to get every exhibitor in the state to join the state association.

### Among Indiana Picture Houses—Personal Notes—New Leases—Business Items.

The Moon theater, Vincennes, has booked the Mutual Masterpictures and the Gold Rooster plays.

The John W. Ruskin pictures are playing a return engagement at English's, Indianapolis. The wild animal life has a repeat pull that is filling the house.

The Crystal theater has entered into a contract with Superintendent of Schools C. E. Spaulding, Decatur, Ind., to show the Chicago Herald travelogues and photoplay films free twice a month.

F. E. Perryman has opened the Moneta theater, Sweetwater, Tenn., running continuous from three till eleven p. m., Saturdays from one p. m. to eleven p. m.

Allardt Brothers, of South Bend, Ind., operating about thirty theaters in the Allarde circuit, have taken a lease on the Boyer theater, Kendallville, Ind. The change became effective October 11. Ralph Rainier of South Bend will manage the Boyer.

Will Metcalf has leased the Tell City opera house, Tell City, and will run a picture program.

The Lyric, Royal Center, Ind., has contracted for General Film.

The Star theater has opened at Carmel, Ind. The management puts it squarely up to the Carmel folks to turn out if they want a jitney show in town.

The new Lyric at Vevay, Ind., opened to packed houses. The Vevay citizens have been getting boat shows in the past and have taken to the Lyric program with spirit.

The Gem theater, Hobart, is closed for repairs.

Manager Sehutte of the Cinema theater, Cynthiana, Ky., will go to Matoka, W. Va., to manage a house there.

The Michigan theater, Indianapolis, has been sold by E. P. Hunter to J. Warner. Mr. Hunter bought the house only recently from J. O. Bragg.

T. E. Chapman is the new manager at the Colonial theater, South Bend, Ind.

E. T. McGibben has sold his lease and equipment in the Princess theater, Huntingburg, Ind., to Roy E. Gaines, of Dale, Ind., who has taken charge. Mr. McGibben goes to Sullivan, Ind., to take charge of a house he has been operating there for some time.

A. L. Dunevant of Upland, Ind., is to open a house at Swayzee, Ind.

Charles Kruse has leased the Star theater, Whiting, Ind., from C. H. Miller.

The Lyric, Michigan City, Ind., has been remodeled and christened the Franklin theater. It opened October 16.

Fox and Keating, Terre Haute, have leased the Orpheum, Terre Haute, to Alfred J. and Hilton Schloss of Cincinnati.

Griffith and Sons, La Grange, Ind., have added 100 new chairs to their seating capacity.

Manager Bob Masslick of the Alcazar, New Castle, Ind., treated the newsboys of the city to a free show recently, running "Just Jim" for their benefit.

Manager Maurice Taub of the Gem, Indiana Harbor, Ind., married Miss Sophie Mansfield of Chicago without notifying his friends in advance.

A new house has been started in Decker, Ind.

Carothers and Carrier, Wolcottville, Ind., have installed a new Power's 6A machine. Shows are given every Wednesday and Saturday.

Morris Wohl of the Cosmo theater, Gary, Ind., is conducting a prize letter contest, $5, $2 and a month's pass, for the best answer to the theater's slogan, "best in everything."

J. E. Whitley, proprietor of the Colonial theater at Kokomo, Ind., is enlarging the seating capacity of his theater to take care of about fifty more people.

Mrs. S. C. Ager, proprietor of the Ideal theater at Kokomo, is running feature photoplays exclusively now and has increased the admission price to ten cents. "I can't get the kind of films my people want," she says, "at the old price of admission. Higher rentals mean higher prices at the ticket office."

Larue Disher, owner of the Electric theater, Lapel, Ind., has closed except Saturday night on account of the Tabernacle revival meetings.

The manager of the Edisonia, Johnson City, Tenn., signs all his advertising "Mickey, the Newsboy," and Mickey's copy has a flavor all its own.

The Family theater, Elkhart, Ind., is being remodeled. A new front and foyer decorated with marble, mosaic and mirrors will be built in, and the seating capacity increased with new and better seats put in service. The wall decorations are of unique design.

Charles Grogg has purchased a Powers Cameragraph No. 6A from G. A. Metcalfe of San Francisco for use in Grogg's theater, Bakersfield, Cal.

The Bakersfield opera house, Bakersfield, Cal., has been opened as a vaudeville and moving picture house by H. B. Vollmer. A Powers Cameragraph No. 6A has been installed.

The Best theater, formerly known as the Swastika, Sausalito, Cal., has been taken over by Mr. Elliott of the Princess theater and closed.

The Majestic at Tulare, Cal., is being enlarged and improved by its owner, M. Reardon. The roof is being raised and the capacity of the house increased.

Contracts have been let for alterations in the American theater on Market street to cost approximately $25,000. A fireproof balcony will be installed.

# "Carmen" at Imperial

## San Franciscans See Geraldine Farrar Film in Record-Breaking Numbers—Manager Partington Worked Hard to Make an Adequate Presentation and with Success—Music with the Film—May Extend Run.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE Jesse L. Lasky production, "Carmen," featuring the incomparable Geraldine Farrar, is now being shown at the Imperial theater and the returns of the first few days indicate that a record-breaking engagement may be expected. Manager J. L. Partington has been working for weeks preparing for this event and the presentation of the picture is on a scale of magnificence never before attempted here. The services of six artists from the Lombardi Opera company were secured and a fifteen piece orchestra added to render selections from the opera. A special curtain was also made showing the entrance to the Plaza de Toros, Seville, Spain.

The program has been arranged in two parts, one consisting of selections from the opera by the orchestra and the singers, and the other consisting of the picturization of the operatic masterpiece. The musical numbers are rendered under the direction of Maestro Luigi Di Roccia and consist of an introduction by the orchestra and the "Habanera," the "Recitative," the "Toreador Song" and the "Duetto Finale" by the singers. These artists do not appear while the picture is being shown but "Carmen" music is played throughout the screen entertainment, this having been arranged by C. W. Melville, leader of the Imperial theater orchestra.

Manager Partington has arranged for a two week's run and it is likely that this will be extended. The prices are 10 and 20 cents for matinee performances, and 20, 30 and 50 cents for evenings, the latter being for box seats. The demand for reserved seats has been so great that arrangements have had to be made at the last moment to accommodate those desiring special accommodations. A very attractive souvenir program has been put out for this occasion, containing a portrait of Miss Farrar, a short sketch of her artistic success, and a brief history of the opera "Carmen."

### JINKS ATTRACTS CROWD TO SCREEN CLUB.

A stage jinks and banquet was held in the rooms of the Screen Club on the night of October 9 and the greatest crowd ever gathered there made merry until a late hour. Many invited guests were present and not a few of these took advantage of the opportunity to join the organization; which is growing rapidly. President Sid Grauman acted as chairman of the evening, and following the attack upon the solids heaped upon the tables, called upon some of the city officials who were present for remarks. Dainty dancers from some of the leading theaters and from the Exposition were presented, together with other talent, and the entertainment was closed with the presentation of moving pictures, a Motiograph having been temporarily installed in the club room.

### NEW PRODUCING COMPANY.

Articles of incorporation of the Pyramid Film have been filed and this concern will shortly engage in the production of comedy films in a studio to be fitted up at San Francisco. The capital stock of the new concern is placed at $100,000 and sufficient funds are now on hand to enable it to proceed with the work that has been outlined. Those interested in the enterprise are Walter V. Crone, of the Sierra Film Manufacturing company; Walter T. Stenberg and Willis H. O'Brien. Pending the fitting up of a studio offices will be maintained at 948 Market street.

### PROGRESS THEATER REMODELED.

The work of remodeling the Progress theater on Fillmore street has been completed and the Kahn & Greenfield circuit has again opened this popular moving picture house. The interior of the theater has been redecorated and changed, making it virtually a new house, new seats have been put in, a huge electric sign installed in front, the lobby remodeled and a $10,000 organ added to the equipment. Many leading exchange men of the city, as well as prominent exhibitors, were on hand to witness the reopening of the house and some fine floral pieces were received, among these being handsome sets from the Fox Film corporation and the V-L-S-E exchange. Some choice vintage was uncorked to mark the re-christening of the theater and to launch it forth as a 10 cent house. The opening program included a Fox film featuring Theda Bara and a Chaplin comedy.

### PHYSICIANS AND EXHIBITORS SEE "DAMAGED GOODS."

Through the courtesy of the Mutual Film the members of the San Francisco County Medical Society were recently enabled to witness an advance presentation of "Damaged Goods," adapted from Eugene Brieux's novel of that name. The films were shown at the German House and about one thousand professional men were present. Later another showing was made to enable exhibitors to see the production. The attraction is booked for an extended engagement in this city.

### TRIANGLE RELEASES.

The San Francisco branch of the Triangle Film will start its regular releases on October 25, according to present plans. No film or advertising matter has arrived as yet, but everything is in shape to commence business as soon as the stock is received. A fireproof vault has been constructed in the basement under the direction of Manager C. M. Simmonds and an exhibition room is also located there where films may be shown to interested exhibitors. Considerable difficulty was experienced in securing quarters for the Seattle branch but these were finally arranged for and the entire Coast is now covered.

### EXPOSITION CITY BRIEFS.

William Alexander, a special traveling representative of the Fox Film, visited the local offices of this concern last week and has since left for Seattle.

H. R. Rand, of Salt Lake City, is in San Francisco to enjoy the Exposition and to tour northern California, having brought his automobile here by train for this purpose.

Dan Wolf, a leading exhibitor of San Luis Obispo, Cal., was here recently and announced that he had closed his theater at Santa Maria.

The Port theater, Ellis and Fillmore streets, is to be given over shortly to moving pictures, after having been conducted for some time as a stock house.

Otto Roeser, who conducts the Railroad Avenue theater at 1111 Railroad avenue, has added a Powers Cameragraph to the equipment of the operating room.

Motion pictures taken of the Lincoln Highway are now being shown in the moving picture theater coaches of the Pennsylvania Railway system in the Transportation Palace at the Exposition. At the close of the Exposition these will be shown throughout the country to stimulate interest in this highway.

### SPOKANE THEATER CLOSES.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

UNABLE to make a success of his new venture in opening the Spokane theater as an entirely motion picture house, J. W. Allender closed after running about two weeks and is showing the Cort Film production, "The Melting Pot," for the entire week at the Auditorium theater this week. He continues to operate the Lyric.

### LIBERTY CLOSED THREE DAYS.

Due to the sudden death of Mrs. May Arkwright Hutton, who with her husband was one of the heavy stockholders of the Liberty Amusement company, the Liberty theater was closed three days. The theater reopened with Charlie Chaplin in "Shanghaied," which was held over. "A Desert Honeymoon," featuring Romaine Fielding, was also a part of the bill which was completed with the Pathe Exchange weekly.

### WHO WILL SHOW TRIANGLE?

While there has been much talk among Spokane film exhibitors and some dickering with Triangle service men that service still goes begging in Spokane although reports are that it may go to the Liberty theater. Lee S. Forbes, manager of the Class A theater, contemplated taking over the service and running it at the American theater which was to have been rechristened the Knickerbocker but let his option slide last Friday.

Frank T. Bailey of the Liberty Amusement company and George H. Gombacher, his associate, spent a day in Seattle conferring with the northwestern Triangle manager. According to authoritative information it is Mr. Bailey's intention to bring the Triangle service to the Liberty and increase the price of admission to 25 cents. The deal has not been consummated at the time of this writing but some action is expected almost daily.

### HITS IN SPOKANE.

Cyril Maude in "Peer Gynt" was shown to large audiences at the Clemmer. "The Fox Woman," with Seena Owen (Miss Signe Auen of Spokane), proved a great success at the Class A, as she played to capacity houses each day. William Farnham as hero in the "Wonderful Adventure" made a hit at the Casino. "The Darkening Trail," with Enid Markey in the leading role, drew well at the Lyric. "The Nigger," with William Farnum in the leading role, proved a profitable attraction at the Majestic.

### SPOKANE PERSONALS.

Harry G. Robinson, organist at the Clemmer and Casino theaters for the past three and one-half years, has resigned to take up similar work in North Yakima.

Dorothy Murphy, a Spokane girl, well known in dancing circles and a relative of Theodore Roberts, Lasky photoplay star, has left for Los Angeles to find a place with the players in the Hollywood studios.

Mr. Alexander Gordon, formerly with the Exhibitors' Film of Seattle, has just returned from a Southern Oregon trip, booking the "Sins of the Parents," and reports good business. He has joined the forces of the Celebrated Players Features of Seattle and will make an extensive trip through Montana and Idaho.

Mr. E. J. Lipson, with the Celebrated Players Features, has just returned from a four weeks' trip, booking the "Melting Pot," and also reports the moving picture houses doing a nice business.

Joe Bloom of the Celebrated Players Features is leaving for San Francisco, Salt Lake City, Denver and Omaha on his way to New York picking up new features for the Celebrated Players Features of Seattle.

Mr. George Endert of the World Film is making extensive preparations, preparing for the big fall business in the World Film corporation's offices in Seattle. The World is enjoying good business in the Northwest. George Endert has been with the company about two years and is one of the most successful managers in the Northwest, well liked by exhibitors and always on the job.

### OREGON MUSICIANS' UNION OPPRESSIVE.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND exhibitors have received notice that the Musicians' Union is contemplating revoking the minimum man law. This will, of course, revoke all the rulings that have gone with it and lay the matter again open to discussion and perhaps disagreement. All the controversies that have arisen seem to have been instigated by the unemployed union musicians and the exhibitors advise that the men in their employ are satisfied with their present agreement with the union.

It is proposed by the union to promulgate a rule whereby whenever two men are added to an orchestra, a deduction of 15 per cent. of the present orchestra's wage can be made. This, it is presumed, is to induce the employers of union music to employ some of the idle union men who now congregate at the union headquarters. The men now employed are not, of course, in favor of such a ruling and the theater managers granted them time to attend the union meetings and vote against the proposed measure.

### CENSOR BOARD NEWS.

The September report of the Portland board of censors has been submitted to Mayor Albee and shows that 643 reels were viewed, 2 subjects condemned and eliminations ordered in 31 reels. The committee selected to investigate the feasibility of a central viewing place had not completed its report.

F. T. Richards was appointed a member of the censor board, Vice Mrs. Sol Hart, resigned, and "The Frank Case" films were the first viewed by him in his new capacity. Mr. Richards is assistant manager of the Troy Laundry of Portland and a man who has taken much interest in Portland's films. The resignation of Mrs. Hart was due to ill health which she has suffered for some time and and to increased social duties demanding her attention.

The present system of censoring pictures has required viewers to work Sundays in many instances and the board is trying to work out a plan whereby this Sunday work will be obviated.

### NEW MUTUAL MANAGER.

With the resignation of C. J. Kerr as Portland, Oregon, branch manager for the Mutual Film, Portland has been honored with the presence of J. S. Woody, who has come from Seattle to fill Mr. Kerr's place and to supervise the northwest offices. Mr. Woody has been connected with the General Film for several years, traveling all territory west of Denver for the company's Pacific Coast sales department, now obsolete, and working out of Seattle, San Francisco and Los Angeles. Recently, however, Mr. Woody has filled the position of branch manager, serving a year each at Butte and Seattle.

Mr. Woody is assuming his duties at a time when there seems to be considerable stir among the Pacific Coast exchanges and many changes in film activity and he has taken hold of his work with a vigor that presages big business for the Portland Mutual.

### INNOVATIONS.

Mr. James advises that he has booked Fox's "Carmen" to show at his house soon and has arranged special music for the feature.

E. J. Myrick, manager of the Columbia, has arranged something new in the line of lobby display to advertise "An Alien" to show at his house. He has decorated his entire lobby with roses of which Portland has a profusion even at this time of the year and has tinted all his lights rose colored. The interior of the house has also been decorated with real roses. The Columbia is included in Jensen and Von Herberg's Greater Theater company recently organized in Seattle.

### ACROSS THE RIVER.

Chris Engleman, the genial proprietor of the Palace theater at Vancouver, Wash., braved the perils of a ferry trip across the Columbia the other day to tell the news from the Washington shore. Vancouver boasts of two houses, he says, and one of them sometimes shows ten reels for ten cents, occasionally substituting a few vaudeville acts for as many reels. But even at that, Mr. Engleman says, business could be a little better in both houses.

### SOUTHERN OREGON NOTES.

The Joy theater, North Bend, Oregon, was destroyed by fire recently, the building being a total loss. Like a number of other business houses in North Bend, the theater was of frame construction and built on piling and was an easy prey for the fire which started in an adjoining mercantile establishment. Denny Hull, the owner, has moved his equipment into the Star theater building which has not been occupied for some time. He is preparing plans for a new house on the site of the old one and contemplates erecting a building seating 600.

At Coquelle, also in the Coos Bay country, the Grand theater, Hattie Bledsoe, owner, was burned to the ground a few weeks ago. Percy Leaver has opened the old Scenic theater there which is now the only house in the town.

C. C. Burgess has sold the Star theater, Medford, to E. L. Sherits.

Frank Hull, who controls a picture theater circuit in southern Oregon, is arranging to open a new house at Jacksonville. Mr. Hull, who is a newspaper man at Central Point, is a firm believer in advertising and his efforts in handling picture theaters has met with more than ordinary success.

### CODE IN PORTLAND.

C. H. Code, representing "The Diamond From the Sky" in the Pacific Northwest States, is passing a few weeks in the territory served by the Portland office of the Mutual. Mr. Code recently returned from southern Oregon, where he has been looking over the territory and boosting his picture.

### ALASKA MAN VISITOR.

Fred Simpson, who has large motion picture holdings in Juneau, Alaska, spent a few days in Portland recently en route to California and the Exposition. Business is good in Juneau as his long trip indicates. Mr. Simpson was formerly a resident of Portland.

### PORTLAND BRIEFS.

Ye scribe has been advised that M. Rosenberg of the Northwest Feature Film company is passing around the cigars these days having become the proud father of a bouncing baby girl. The sincerest felicitations are extended to Mr. and Mrs. Rosenberg.

A. H. McDonald of Eugene was a visitor in Portland en route to New York City via Seattle.

William Alexander, special representative for the Fox company, was a visitor in the city.

W. A. Ayers, recently of the Grand theater, Dallas, Oregon, has purchased the Sunnyside, Portland, from C. W. Batcheller.

*It took years for*
*Tiffany*
*Waltham*
*Delmonicos*
*To establish*
*The enviable reputations*
*That they hold.*
*These reputations*
*Are the result of*
*Constant*
*Conscientious*
*Effort.*
*They were not built in a day.*

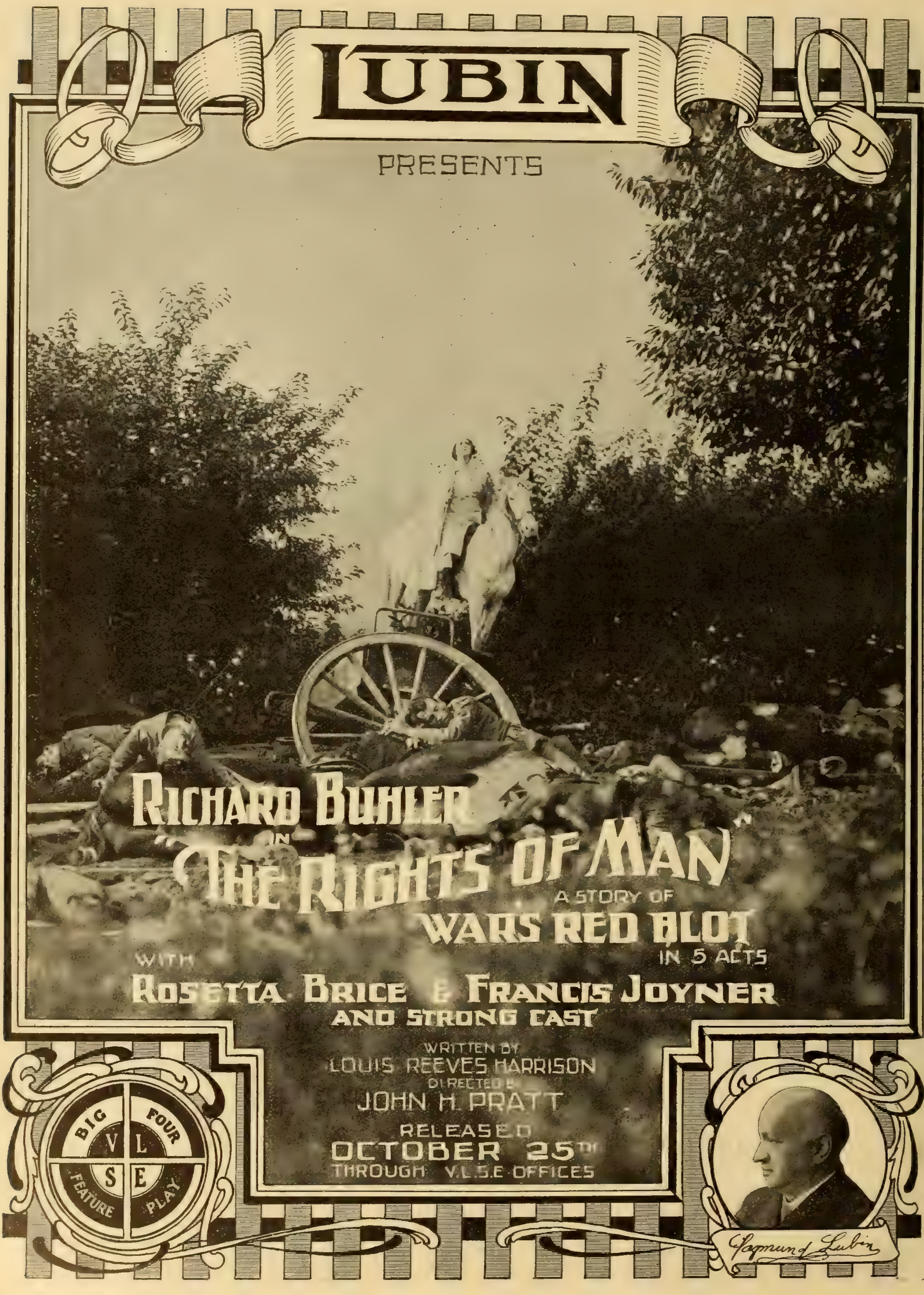
---

*New*
*Young*
*Manufacturers*
*May produce*
*Good pictures*
*Once in a while*
*But ———*
*A consistent standard of excellence*
*Can only be maintained*
*By constant*
*Conscientious*
*Effort.*

---

*Vitagraph Blue Ribbon Features*
*Are the result of*
*Constant, conscientious effort*
*"THE MAN WHO COULDN'T BEAT GOD" and*
*"THE TURN OF THE ROAD"*
*Are examples.*

**THE VITAGRAPH COMPANY OF AMERICA**
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS



# LUBIN

PRESENTS

RICHARD BUHLER
IN
THE RIGHTS OF MAN
A STORY OF
WARS RED BLOT
IN 5 ACTS
WITH
ROSETTA BRICE & FRANCIS JOYNER
AND STRONG CAST

WRITTEN BY
LOUIS REEVES HARRISON
DIRECTED BY
JOHN H. PRATT

RELEASED
OCTOBER 25TH
THROUGH V.L.S.E. OFFICES

BIG FOUR
V L S E
FEATURE PLAY

Sigmund Lubin

EXTENSIVE TRADE PAPER ADVERTISING
MAY SELL FEATURES
TO YOU,
BUT
YOU STILL HAVE TO SELL THEM
TO YOUR PATRONS

BIG FOUR
V L S E
FEATURE PLAY

TO SELL TO YOUR PATRONS COSTS MONEY
PARTICULARLY IF THE FEATURES ARE
UNKNOWN
UNADVERTISED

VITAGRAPH
LUBIN
SELIG
ESSANAY
FEATURES
SELL THEMSELVES
BECAUSE
YOUR PATRONS KNOW
THESE MANUFACTURERS
PRODUCE ONLY
THE BEST IN FILMS
THEY ARE
WELL KNOWN
WELL ADVERTISED

BIG FOUR
V L S E
FEATURE PLAY

**V.L.S.E. Inc.**
1600 B'WAY N.Y.

ATLANTA, GA.
DALLAS, TEX.
LOS ANGELES, CAL.
PITTSBURG, PA.
CLEVELAND, O.
BOSTON. MASS.
DENVER, COLO.
MINNEAPOLIS, MINN.
SAN FRANCISCO, CAL
WASHINGTON, D.C.
CHICAGO, ILL.
DETROIT, MICH.
NEW YORK, N.Y.
SEATTLE, WASH.
CINCINNATI, O.
KANSAS CITY, MO.
PHILADELPHIA, PA.
ST. LOUIS, MO.
SALT LAKE CITY, UTAH.

# Calendar of Daily Program Releases

## Releases for Weeks Ending October 30 and November 6

(For Extended Table of Current Releases See Pages 870, 872, 874.)

## General Film Company.

### Current Releases

**MONDAY, OCTOBER 25, 1915.**

BIOGRAPH—Arline's Chauffeur (Drama).
ESSANAY—The Destroyer (Special—Three parts—Drama).
GEORGE KLEINE—The Price of Ambition (Special—Two parts—Drama).
KALEM—The Net of Deceit (Broadway Favorites Special—Three parts—Drama).
LUBIN—The Inevitable Penalty (Drama).
SELIG—The Chronicles of Bloom Center, No. 2 ("Shoo Fly"—Special—Two parts—Comedy).
SELIG—Hearst-Selig News Pictorial No. 85, 1915 (News).
VITAGRAPH—The Prince in Disguise (Comedy).

**TUESDAY, OCTOBER 26, 1915.**

BIOGRAPH—A Mystery of the Mountains (Special—Two parts—Drama).
ESSANAY—Miss Freckles (Special—Two parts—Drama).
KALEM—The Knaves and the Knight (Comedy).
LUBIN—Playing in Tough Luck (Comedy).
SELIG—The Race for a Gold Mine (Western—Drama).
VITAGRAPH—To Cherish and Protect (Broadway Star Feature—Special—Three parts—Drama).

**WEDNESDAY, OCTOBER 27, 1915.**

BIOGRAPH—Harvest (Special—Three parts—Drama).
EDISON—The Seventh Day (Comedy).
ESSANAY—Dreamy Dud in "Up in the Air" (Cartoon—Comedy).
—A Scenic Subject on the same reel.
KALEM—By Whose Hand (Special—Two parts—Drama).
KNICKERBOCKER STAR FEATURE—The Morning After (Special Feature—Three parts—Drama).
LUBIN—The Man of God (Special—Two parts—Drama).
VITAGRAPH—Itsky, the Inventor (Comedy).

**THURSDAY, OCTOBER 28, 1915.**

BIOGRAPH—A Trick of Fate (Drama).
ESSANAY—Fun at a Ball Game (Comedy).
LUBIN—The Strange Unknown (Special—Three parts—Drama).
MINA—Kidding the Goats (Comedy).
SELIG—Hearst-Selig News Pictorial No. 86, 1915 (News).
VITAGRAPH—The Unforgiven (Drama).

**FRIDAY, OCTOBER 29, 1915.**

BIOGRAPH—The Coming of Angelo (Drama) (Biograph Reissue No. 21).
EDISON—The Mystery of Room 13 (Special—Four parts—Drama).
ESSANAY—Broncho Billy's Cowardly Brother (Western—Drama).
LUBIN—The Wonder Cloth (Drama).
KALEM—The Ventures of Marguerite; No. 1, "When Appearances Deceive" (Drama).
VITAGRAPH—A Case of Eugenics (Comedy).

**SATURDAY, OCTOBER 30, 1915.**

BIOGRAPH—The Sheriff's Trap (Drama).
EDISON—Niagara Falls (Scenic).
—Yardville Folks (Educational).
ESSANAY—The Lighthouse by the Sea (Special—Three parts—Drama).
KALEM—Rescue of the Brakeman's Children (Episode No. 51 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—His Body Guard (Comedy).
SELIG—When California Was Wild (Jungle-Zoo Wild Animal—Drama).
VITAGRAPH—The Shabbies (Special—Two parts—Comedy-Drama).

## General Film Company.

### Advance Releases

**MONDAY, NOVEMBER 1, 1915.**

ESSANAY—Fifty-Fifty (Special—Three parts—Drama).
KALEM—The Coquette (Special—Four parts—Drama).
LUBIN—The Sacred Bracelet (Drama).
SELIG—The Flashlight (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 87, 1915 (News).
VITAGRAPH—Between Two Parts (Comedy).

**TUESDAY, NOVEMBER 2, 1915.**

BIOGRAPH—Between Father and Son (Special—Two parts—Drama).
ESSANAY—Despair (Special—Three parts—Drama).
KALEM—Diana of the Farm (Burlesque—Comedy).
LUBIN—Up Against It (Comedy).
SELIG—Athletic Ambitions (Western—Comedy).
VITAGRAPH—The Sultan of Zulon (Special—Two parts—Comedy).

**WEDNESDAY, NOVEMBER 3, 1915.**

BIOGRAPH—Dora Thorne (Special—Four parts—Drama).
EDISON—The Parson's Button Matcher (Comedy).
ESSANAY—The Fable of "The Escape of Anthony and the Salvation of Herbert" (Comedy).
KALEM—The Sign of the Broken Shackles (Special—Two parts—Drama).
LUBIN—A Western Governor's Humanity (Special—Three parts—Drama).
VITAGRAPH—A Family Picnic (Comedy).

**THURSDAY, NOVEMBER 4, 1915.**

BIOGRAPH—The Passing Storm (Drama).
ESSANAY—The Night Sophia Graduated (Comedy).
LUBIN—When War Threatened (Special—Two parts—Drama).
MINA—The False Hair (Comedy).
SELIG—Their Sinful Influence (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 88, 1915 (News).
VITAGRAPH—The Ebony Casket (Comedy).

**FRIDAY, NOVEMBER 5, 1915.**

BIOGRAPH—The Musketeers of Pig Alley (Drama—Biograph Reissue No. 22).
EDISON—Friend Wilson's Daughter (Special—Three parts—Drama).
ESSANAY—Broncho Billy's Mexican Wife (Western—Drama).
KALEM—The Ventures of Marguerite No. 2, "The Rogue Syndicate" (Drama).
LUBIN—The Urchin (Drama).
VITAGRAPH—Beautiful Thoughts (Comedy).

**SATURDAY, NOVEMBER 6, 1915.**

EDISON—Waifs of the Sea (Drama).
ESSANAY—On the Little Mill Trace (Special—Two parts—Drama).
KALEM—Danger Ahead! (Episode No. 52 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The Cellar Spy (Comedy).
SELIG—The Lost Messenger (Jungle—Zoo—Drama).
VITAGRAPH—Anselo Lee (Broadway Star Feature—Special—Three parts—Drama).

**SELECT THIS WEEK'S BEST One, Two, Three and Four Reel Pictures produced by the Great SELIG, LUBIN, BIOGRAPH, VITAGRAPH, ESSANAY, KALEM and EDISON STUDIOS.**

ARRANGE A WELL-BALANCED PROGRAM FOR EACH DAY
YOU CAN DO THIS SUCCESSFULLY AT THE BIG UP-TO-DATE EXCHANGES OF THE

**GREATER NEW YORK FILM RENTAL CO., 126-132 West 46th Street, New York**

A Special Department gives its entire attention to a correct list of releases.

# A BIOGRAPH FEATURE

EVERY WEDNESDAY

IN THE REGULAR SERVICE

This Week

## HARVEST

An adaptation of the
well known drama

The Three Reel
Biograph

Next Week

## DORA THORNE

Adapted from the famous novel
by Bertha M. Clay

The Four Reel
Biograph

## BIOGRAPH QUALITY

For descriptions of all
Biograph releases read
THE BIOGRAPH
mailed free each week

BIOGRAPH COMPANY
807 EAST 175th STREET
NEW YORK, N. Y.

# Calendar of Daily Program Releases

## Releases for Weeks Ending October 30 and November 6

(For Extended Table of Current Release Dates See Pages 870, 872, 874.)

## Universal Film Mfg. Co.

**SUNDAY, OCTOBER 24, 1915.**

LAEMMLE—No release this day.
L-KO—Poor But Dishonest (Comedy).
REX—The Springtime of the Spirit (Three parts—Human Interest—Drama).

**MONDAY, OCTOBER 25, 1915.**

BROADWAY UNIVERSAL FEATURE—The College Orphan (Six parts—Drama).
NESTOR—An Heiress for Two (Comedy).
UNIVERSAL SPECIAL FEATURE—The Broken Coin Episode No. 19, "The Sacred Fire"—Two parts—Drama).

**TUESDAY, OCTOBER 26, 1915.**

GOLD SEAL—No release this day.
IMP—By Return Male (Comedy).
REX—The Millionaire Paupers (Three parts—Society—Drama).

**WEDNESDAY, OCTOBER 27, 1915.**

ANIMATED WEEKLY—Number 190 (News).
L-KO—Tears and Sunshine (Comedy).
VICTOR—A Life at Stake (Two parts—Western—Drama).

**THURSDAY, OCTOBER 28, 1915.**

BIG U—The Flag of Fortune (Two parts—Heart Interest—Drama).
LAEMMLE—No release this day.
POWERS—Lady Baffles and Detective Duck in "The Lost Roll" (Comedy).

**FRIDAY, OCTOBER 29, 1915.**

IMP—The Craters of Fire (Three parts—Melodrama).
NESTOR—The Frame-Up on Dad (Comedy).
VICTOR—No release this day.

**SATURDAY, OCTOBER 30, 1915.**

BISON—The Superior Claim (Three parts—Western—Drama).
JOKER—Title not decided.
POWERS—No release this day.

**SUNDAY, OCTOBER 31, 1915.**

L-KO—Father's First Murder (Comedy).
POWERS—The Man From Argentine (Two parts—Drama).
REX—No release this day.

---

**MONDAY, NOVEMBER 1, 1915.**

BROADWAY UNIVERSAL FEATURE—The Long Chance (Six parts—Western—Drama).
NESTOR—A Circumstantial Scandal (Comedy).
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 20—Two parts—Drama).

**TUESDAY, NOVEMBER 2, 1915.**

GOLD SEAL—The Measure of Leon Dubray (Three parts—Western—Drama).
IMP—When Beauty Butts In (Comedy).
REX—No release this day.

**WEDNESDAY, NOVEMBER 3, 1915.**

ANIMATED WEEKLY—Number 191 (News).
L-KO—The Idle Rich (Two parts—Comedy).
VICTOR—No release this day.

**THURSDAY, NOVEMBER 4, 1915.**

BIG U—The Markswoman (Western—Drama).
LAEMMLE—A White Feather Volunteer (Two parts—Drama).
POWERS—The Thinking Cockatoos (Vaudeville Act).
—Insect Celebrities (Ditmar's Educational).

**FRIDAY, NOVEMBER 5, 1915.**

IMP—The Reward (Three parts—Drama).
NESTOR—Father's Helping Hand (Comedy).
VICTOR—No release this day.

**SATURDAY, NOVEMBER 6, 1915.**

BISON—The Mettle of Jerry McGuire (Two parts—Railroad—Drama).
JOKER—Title not decided.
POWERS—No release this day.

## Mutual Film Corporation.

**SUNDAY, OCTOBER 24, 1915.**

CASINO—The Reformer (Comedy).
RELIANCE—The Penalty (Two parts—Drama).
THANHOUSER—At the Patrician's Club (Drama).

**MONDAY, OCTOBER 25, 1915.**

AMERICAN—Out of the Ashes (Two parts—Drama).
FALSTAFF—Tillie, the Terrible Typist (Comedy).
NOVELTY—Hobo Nerve (Comedy).

**TUESDAY, OCTOBER 26, 1915.**

BEAUTY—Touring with Tillie (Comedy).
GAUMONT—See America First (No. 7) (Scenic).
—Keeping Up With the Jonses (Cartoon—Comedy).
THANHOUSER—The Conscience of Juror No. 10 (Two parts—Drama).

**WEDNESDAY, OCTOBER 27, 1915.**

CENTAUR—The Blood of Our Brothers (Three parts—Drama).
NOVELTY—Love and Artillery (Comedy).

**THURSDAY, OCTOBER 28, 1915.**

CENTAUR—The White King of the Zaras (Two parts—Drama).
FALSTAFF—The Soap Suds Star (Comedy).
MUTUAL MASTERPICTURE—His Wife (Thanhouser—Four parts—Drama) (No. 44).
MUTUAL WEEKLY—Number 43, 1915 (News).

**FRIDAY, OCTOBER 29, 1915.**

AMERICAN—The Smuggler's Cave (Drama).
CUB—Jerry to the Rescue (Comedy).
MUSTANG—Playing for High Stakes (Two parts—Drama).

**SATURDAY, OCTOBER 30, 1915.**

BEAUTY—An Auto Bungalo Fracas (Comedy).
CLIPPER—The Idol (Three parts—Drama).

---

**MONDAY, NOVEMBER 1, 1915.**

AMERICAN—The Wasp (Two parts—Drama).
FALSTAFF—Freddie the Fake Fisherwoman (Comedy).
NOVELTY—Putting Papa to Sleep (Comedy).

**TUESDAY, NOVEMBER 2, 1915.**

BEAUTY—One to the Minute (Comedy).
GAUMONT—See America First (No. 8—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
THANHOUSER—The Commuted Sentence (Two parts—Drama).

**WEDNESDAY, NOVEMBER 3, 1915.**

NOVELTY—The Fortune Hunters (Comedy).
RIALTO—The Devil's Darling (Three parts—Drama).

**THURSDAY, NOVEMBER 4, 1915.**

CENTAUR—When Avarice Rules (Two parts—Drama).
FALSTAFF—"Clarissa's" Charming Calf (Comedy).
MUTUAL MASTERPICTURE—The Seventh Noon (Four parts—No. 45—Drama).
MUTUAL WEEKLY—Number 44, 1915 (News).

**FRIDAY, NOVEMBER 5, 1915.**

AMERICAN—On Secret Service (Drama).
CUB—Who's Who (Comedy).
MUSTANG—The Trail of the Serpent (Two parts—Drama).

**SATURDAY, NOVEMBER 6, 1915.**

BEAUTY—Billy Ban Densen's Campaign (Comedy).
THAN-O-PLAY—Mr. Meeson's Will (Three parts—Drama).

**RELEASED OCT. 27.**

THAT THREE REEL SCREAM

# The Morning After

*Featuring*

## Smiling Bill Parsons

SUPPORTED BY A CAPABLE CAST INCLUDING CONSTANCE JOHNSON, RENA ROGERS, RUSS POWELL AND OTHER FUN MAKERS. GOOD FEATURE COMEDIES ARE SCARCE INDEED BUT KNICKERBOCKER STAR FEATURES HAVE SUCH A ONE IN "THE MORNING AFTER." THIS IS HIGH CLASS, REFINED COMEDY RIGHT UP TO THE KNICKERBOCKER STANDARD OF—

## STAR THREE REELERS

EVERY OTHER WEDNESDAY ON

**GENERAL FILM COMPANY**
**REGULAR PROGRAM**

## Knickerbocker Star Features

NEW YORK

# Stories of the Films

## General Film Company

### EDISON.

THE PARSON'S BUTTON-MATCHER (Nov. 3).—The cast: Raymond McKee, Julian Reed, Bob Walker, Charles McGee and John Sturgeon.

The parson's congregation is made up of a mighty mean bunch. They blow in all their money on autos, and when the collection box comes around on Sundays, they heap it full of —buttons. That's enough to make any decent tramp mad—especially when he is the parson's protege. Besides, the parson's horse needs new harness, and the parson needs a barrel of other things, but the congregation won't even pay him his salary. "Revenge!" cries Algy, and off he goes to get even. The harness-maker is napping, and Algy spots a familiar button on his vest. Any good deetectuff knows that there is nothing like real evidence, and so Algy snips off a corner of the harness-maker's vest, and of course this is only incidental, takes a new set of harness.

Sunday comes, and the congregation gathers at the church. The shooting you hear comes from the congregation's autos. By heck! Vintage of '76. At church, Algy gets lots of clues. He sees all kinds of familiar buttons and so he gets busy. On his way home from church, he shows the congregation a thing or two. Algy's middle name is Speed, and so he drives the parson's horse in first, while he leaves the congregation behind, their cannons bursting, sputtering, spitting fire and falling apart by the wayside. Another hard day's work and Algy heads for home, but not empty-handed, for, with him he brings cows, chickens and most everything you can think of. When the rightful owners come to claim their goods, Algy just starts in to match buttons on their clothes with those he found in the collection box. Away they sneak, their heads bowed in shame, and no one has the nerve to claim a thing as his. Algy has shown them all. "Parson," says he, "if you ever need a button again why—you'll have to buy it."

---

FRIEND WILSON'S DAUGHTER (Special—Three Parts—Nov. 5).The cast: Gertrude McCoy, Robert Brower, Mrs. Wallace Erskine, Lillian Devere, Lawrence White, Harold Meltzer and Bigelow Cooper.

Friend Wilson, a stern Quaker, decides that his daughter, Phoebe, shall become the bride of his friend, Jacob Haas. Phoebe, however, has given her heart to Burke Richmond, General Lafayette's aide, and in defiance of her father, accepts his attentions while she rejects those of Haas. The wily Haas, known to all as a merchant, is really a spy in the employ of the English King. Burke Richmond is commissioned to carry important messages from Washington, at his headquarters, to Lafayette. While Burke stops on his return to speak to Phoebe, Haas secures the envelope containing the important message and substitutes another in its place. Upon opening the envelope, the contents cause Lafayette to suspect Burke of being a traitor. He is arrested, tried and sentenced to be shot. Phoebe, however, maintains her belief in Burke's innocence. Her loyalty to him compels her to defy her father and leave his house.

She goes to Lafayette to plead for Burke. While awaiting him at his headquarters, Haas enters, and under pretence of taking her to see the prisoner, leads her to his own home. His ugly advances cause her to lock herself in his bedroom. Here Haas leaves her while he hurries to call Friend Wilson. Lafayette, meanwhile, has become suspicious of Haas and so goes forth to search his house. He releases Phoebe from the room and a search of the house reveals sufficient evidence to support his suspicions. On his return home with Friend Wilson, Haas is confronted with the damaging evidence and arrested. Burke Richmond is liberated, returned to rank in the army, and once more united with Phoebe, firm, true, loving unto the end. In face of such circumstances, what else can Friend Wilson do but see the error of his ways and agree to the union of the young people?

---

WAIFS OF THE SEA (Nov. 6).—The cast: Richard Tucker, Grace Williams, James Harris, Ralph Williams, John Sturgeon, William Wadsworth, Charles Sutton and Florence Stover..

Hiram and Martin, two whole-hearted fishermen, bring in a raft which they find being tossed about by the waves. On it are two little babes and the body of a dead man. Under pretense of aiding in the rescue, Mark Vale, a beach comber, steals some papers from the body of the man. That night, however, he is killed by a bolt of lightning and the secret of his papers is lost. On arriving home with the rescued babies, Hiram and Martin decide to adopt them, Hiram taking the boy, and Martin the girl. "Let's call them Jack and Jill," they say, and so they are christened.

Twenty years pass by, and with these years, grows up an ardent love between Jack and Jill. Luke Vale, the son of Mark, forces his attentions upon Jill, but is spurned and so, takes to drink. Reeling about the cabin one day, he dislodges a loose stone in the chimney and finds the papers, stolen by his father, twenty years ago. "You cannot marry Jack," he screams to Jill, "for you are brother and sister." Jack rushes to Luke's cabin to demand proof of his statement. A fierce fight ensues, and again this fateful stone is loosened from its place in the chimney.

Attracted by the sounds of the struggle, the village folk rush to the cabin. The old priest reads the stolen papers, and denounces the villainous Luke. Jack and Jill were merely children of friends, returning home on the same luckless ship. They are now free to follow the dictates of their hearts, and we see them, seated on the beach planning the future, dreaming of the days to be.

---

### LUBIN.

THE SACRED BRACELET (Nov. 1).—The cast: L. C. Shumway, Melvin Mayo, Adda Gleason.

John Gault of the 25th Company U. S. Marine Corps meets his sweetheart, Helen, the daughter of Colonel Rand, the commanding officer, and presents her with a bracelet. This is observed by Pedro Ramno, a Filipino outcast. Waiting until Helen is left alone he attacks her, wrests the bracelet off her wrist and flees right into the arms of several approaching marines. After Helen identifies Pedro as her assailant, he is taken before the commanding officer and there he discloses the following history of the bracelet.

Pedro's mother was dying and having no money with which to buy food and medicine he yielded to temptation and stole the very same bracelet from the arm of the image of the Virgin Mary. Meeting John Gault on the way, he finally persuades him to purchase the bracelet and with the money in his pocket he hastens to his mother's side but too late, for she is dead. Overcome with remorse he confesses the theft to the priest, who excommunicates Pedro from the church.

After hearing Pedro's story, Helen returns the bracelet to Ramon who replaces it on the arm of the Virgin. He is then taken back into the fold of the church, and is forgiven by Father Felipe.

---

UP AGAINST IT (Nov. 2).—The cast: D. L. Don, George Egan.

Wilson and Barrett, a small time vaudeville team, are out of work and up against it. Their landlady patient for three weeks demands payment or her rooms. The boys pack their grips preparatory to leaving, but friend landlady decrees that their baggage must be left as security. A great idea strikes the mind of Wilson and Barrett—how millions can be made and the board bill jumped. They scheme to go to Hankeville, open a barber shop, one to be the manicure and the other the French barber.

Wilson, dressed as the manicurist, steals from the house, rings the bell and applies to the junior boarding house mistress for room and board. "She" is invited to inspect the rooms and occupies the landlady's attention while Barrett slunking exits with their grip.

The landlady occupied in the kitchen, Wilson answers the bell, the applicant for lodging mistakes Wilson for the landlady. He improves the error and gets some easy money. The room accepted the "two weeks in advance money" is gathered in by Wilson, who hurries to meet Barrett at the railroad station. They hit Hankeville, open their barber shop with the ill-gotten "room advance" and do a thriving business. Soon, however, my-lady "Wilson" wrecks too many loyal husband's hearts and unceremoniously the shop is wrecked, and the vaudeville team of "Wilson and Barrett" mysteriously disappears.

---

A WESTERN GOVERNOR'S HUMANITY (Special—Three Parts—Nov. 3).—The cast: Present Governor of Arizona, W. P. Hunt, Romaine Fielding, Jack Lawton, Audell Higgins, Roscoe Karnes, Elsie Burns, Vinnie Burns, Pinky Bell, Ludwig Ilfield, Eleanor Mason, George Loebe, Noble Johnson, Arthur Minium, Monroe Johnson, Henry Russell.

Upon a mighty desert pioneers constantly toiled, clearing the ground and erecting homes, planting seed and conserving their little stream of water; and out of their efforts was born a fertile valley, and God's handiwork stands today as a monument represented by the children of Arizona. Then Statehood came and their Governor built a stupendous dam, which backed up the waters of plenty, that the children of the coming ages might look upon this great work and with faces raised toward heaven, devoutly thank him who had made all this possible. We see Governor W. P. Hunt, the present governor of Arizona, seated at his desk, ruling wisely and charitably. The sheriff enters, speaks to the Executive, and with a hearty laugh bids him goodbye. Coming to his own office, he finds his deputies much perturbed that the horse thieves, with White-Mask, their leader, have again stolen and escaped. The sheriff determines to permit no one excepting his faithful deputy to know of the still-hunt which he takes up after this notorious gang.

They finally come upon the rustler's camp. Monte Red, one of the rustlers, shoots and kills the deputy. The sheriff attacks them, getting the drop on the body of the men, who are assisted by their outlaw leader, the Mask. The sheriff calls the leader to his side, and drawing the mask from over his head, discovers it to be his own son. Robert, the son, is accused by Monte Red of the shooting of the deputy. He is tried, convicted and sentenced to be hanged. The boy's mother, his sister, Beth, and his baby sister, Pinky, in turn visit the Governor, pleading for the life of the one they hold most dear. The Governor, gently but firmly resists the mother's heart-breaking words, also those of the big sister Beth, but when the little Baby Pinky calls upon him, and in her innocence throws out to the Governor the spiritual warning of truth, this man of the people listens with kindly attitude, and as the innocent child goes on with her chatter, telling of her "Bruvver Bobbie," the Governor calls his car, and with the child hastens to the penitentiary, arriving just in time to save the son who is being hanged by the sheriff, the father's hand. He reprieves the boy and five minutes later a deputy sheriff rides madly into the jail yard, and delivers to the sheriff a signed confession of Monte Red. Thus "A Western Governor's Humanity" proved the saving of an innocent life, and in the after days, rounded by charity and truth, he gave unto his people health, happiness and success.

---

WHEN WAR THREATENED (Special—Two Parts—Nov. 4).—The cast: L. C. Shumway, Sidney Hayes, Robert Gray, George Routh, Melvin Mayo, Velma Whitman, Neva Gerber.

Robert Grant, a Secret Service man, is in love with Myra Hamilton, teacher of lip-reading in the Deaf Institute. An important treaty with Great Britain has been drawn up and Nami, the representative of another country, is anxious to secure it. Nami goes to the meet-

ROLL TICKETS

PRICES
Five Thousand..................$1.25
Ten Thousand..................$2.50
Twenty-five Thousand..........$3.50
Fifty Thousand..................$5.00
One Hundred Thousand.........$8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000 $2.50. Stock Tickets, 6c. per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
Shamokin, Pa.

# *Who Are They?*

**They'll put VIM in your program**

ing place of his spies at the laboratory of Beltros, the inventor of a wonderful new ray. Beltros's daughter, Selene, tells Nami she will get the treaty, as the British Ambassador's secretary, Stream, is her abject slave. She thereupon visits Stream at the Embassy, and learns the combination of the safe by looking in a hand Mirror as Stream turns the combination.

That night the Ambassador gives a reception, and Robert is present to see that all goes well. Selene arouses his suspicions, and he watches her closely. Stealing into the office, she opens the safe, and has the treaty in hand when Robert enters. There is a short struggle, and she throws the treaty out of the window to her confederates. Robert rushes out after them. He loses trail near Myra's home. Myra tells him of having seen the men enter a house up the street. He is about to follow, but she makes the suggestion that they watch from her window through a pair of field glasses. The plan works until the spies pull down the shades of their windows. Then Robert determines to get into their house. Myra tells him that she will watch, and if he gets in any danger to signal from the window. Robert is captured by the spies.

Nami consults a moment with the old chemist, Robert is tied to a post in the laboratory, and the powerful ray is turned on his eyes. Nami tells the captive the ray will blind him within an hour, and that he can never identify them. The spies then leave Robert and start to pack in the next room. Robert manages to free one hand, is barely able to reach the shade, and soon Myra sees him bound to the post.. He has an idea—"Perhaps she can read my lips!" And thanks to the powerful light shining on his face, Myra is able to read his message through the field glasses. She notifies the British Embassy, and Selene is caught as she is about to board a train for New York. Myra herself leads the police to the spies' house, where Robert is rescued after a strenuous fight. The treaty is safe and all danger of war is averted.

---

THE URCHIN (Nov. 5).—The cast: Francis Joyner, Brooks McCloskey, Edith Ritchie, Eleanor Dunn, Charles Ebbinger, Richard Wangemann, Jack Lamb.

The urchin lives in a poverty-stricken attic with his old grandfather, a musician. The boy is passionately fond of the old man's violin and has become a student of it after the old man's heart. Unable to get money or food, the old man finds they are facing starvation. The boy learns the truth and gets the violin away without his grandfather's knowledge. He sells it for little or nothing and buys bread. Upon his return he finds it is too late; his grandfather is dead. He manages to sell back the bread, though his empty stomach demands food, and buys back the violin from the kind-hearted dealer. He makes a few pennies by playing in the streets and falls asleep on a park bench. A tramp steals the violin and when the boy awakes he tells his troubles to a policeman, who laughs and sends him on his way unbelieving.

Broken-hearted, he uses his few pennies to buy newspapers and starts out to make a living. The tramp sells the violin to a little girl, who, with her mother, is just coming away from the conservatory of music. Later the little girl's auto runs down the urchin and he is taken to her home. There recovery seems slight because the boy has lost his desire to live. The little girl taking her violin lesson awakens the boy's consciousness to things around him. He recognizes the tones of his old violin. The lesson over, he crawls downstairs and getting his beloved violin in his arms, starts playing. The others return and his story is told. A happy future opens before him, now that life again holds out alluring arms, and the prospect of a real home is outweighed only by the return of his old violin

---

THE CELLAR SPY (Nov. 6)—The cast: Billie Reeves, Mae Hotely, Billy Potter, Ferd O'Beck, Patsy DeForest, Nancy Barring, Flora Williams, Dorothy Foy.

When a man gets jealous of a bill collector he is jealous-minded indeed; but Bill was even worse than that. The worst of it was that he could never verify his suspicions. Try as he would, he could not get the least evidence, but an alert detective agency added a fine line of periscopes to its complete stock of dictagraphs, and Bill bought one of the best of each. Then he had them connected to the coal bin in the cellar, laid in a stock of provisions and some water and prepared to make the hackneyed trip out of town that really means around the block and back again.

But Mrs. Bill and her neighbors discovered the scheme. They salted the water and the food and then borrowed men's clothes and staged a very brisk little drama that ended in a murder of one rival by another. Then they all stole away, leaving Bill to bitter thoughts and salted commissary until the following afternoon, when he was glad to get out even though it was to face a charge of murder—and they found the gun on him, too. He never was so glad to see his wife in all his life.

LETTERS
FROM A
SELF MADE
EXHIBITOR
TO
HIS SON

No. 3

New York City, Oct. 21, 1915.

My Dear Bill:

Glad to hear that you are finding business good. Keep on the job and continue to pay attention to your knitting, and, I'll venture, you'll always find picture patronage coming your way—for the picture business is well worth while from the exhibitor's point of view, calamity howlers to the contrary notwithstanding.

I think that the increase of which you wrote me may be ascribed to some extent at least to the new RADIUM GOLD FIBRE SCREEN which you have installed.

Don't know what screen you were using before, but I do know that whatever it was it wasn't as good as the RADIUM—for "there ain't no such animal."

I knew the installation would be easy for you, as it has been my experience that the Radium people are always thinking of their customers. You were probably surprised to find that the California Redwood Frame and Stretching Device were included with the screen—and without any extra cost. I've been hooked on that old frame and stretching device swindle myself—but RADIUM GOLD FIBRE SCREEN, INC., don't do business that way.

From your enthusiastic letter concerning the screen, am sure that you will do just what I have been doing for a long time, namely, boost the RADIUM GOLD FIBRE SCREEN at every opportunity.

Always glad to hear from you. Keep me posted.

Yours,
DAD.

RADIUM GOLD FIBRE SCREENS

ARE MADE AND SOLD BY

RADIUM GOLD FIBRE SCREEN, INC.

220 W. 42d St., N. Y. City

## BIOGRAPH.

BETWEEN FATHER AND SON (Special—Two Parts—Nov. 2).—The cast: Jack Drumeir, Franklin Ritchie, Louise Vale, Herbert Barrington, Gretchen Hartman, Laura La Varnie, Edward Cecil, Gus Pixley and W. J. Butler.

Dan McGrane, contractor, leader of the political ring, holds his position by hard methods. The reform party, headed by Banker Blake, tries in vain to defeat him. McGrane loves a fight, whether with his hands or with the edged tools of political chicanery. The one soft spot in his heart is occupied by his son, Tom, and by Mary Malone, his ward. Jenkins, leader of the opposition, tempts Alderman Dobbs, who is a henchman of McGrane, to throw the latter at the next meeting of the board by pretending to be sick. This, it is figured, will kill a certain franchise and queer McGrane with the traction people. But on the appointed day McGrane, learning that Dobbs is not at his post, visits the latter and, after urging him to get out of bed, calls an ambulance. Dobbs is carried to the city hall on a stretcher and made to vote.

Unable to beat McGrane at his own game, the opposition tries to put his son against him. This is achieved by Ada Blake, wife of the banker, who infatuates Tom and plays into her husband's hands. Tom has saved her life when on the golf course, she unwittingly approached too near a blast set by his father's men. On being appointed reform candidate, Tom is disowned by his father. Blake gives him a job in the bank as his private secretary.

On the night of the election Tom's victory is celebrated at Blake's home. Ada Blake has been losing heavily at bridge, and one Mrs. DeLong threatens to tell her husband unless she pays up. Tom, on learning of this, offers to get the money from the bank. His father chances to see him making this untimely visit, and follows. A burglar enters the bank and, after holding Tom up, backs into the vault. With the remark that his can of nitro-glycerine is now useless, he sets the can on the floor. At this moment McGrane enters, pistol in hand. The burglar points his gun at the can and threatens to blow all hands into eternity with the explosive. McGrane fires; the burglar fulfils his threat and is killed by the explosion. McGrane places in his dead hand the money Tom had stolen. Then he hustles Tom home. Under Mary's ministrations the two are reconciled.

---

DORA THORNE (Special—Four Parts—Nov. 3).—The cast: Lionel Barrymore, William Russell, Millicent Evans, Thomas Jefferson, Isabel Rae, Charles H. Mailes, A. C. Marston, Betty Gray, Marie Newton, Alan Hale and William Jefferson.

Dora Thorne, daughter of the lodge keeper at Earlescourt, the ancestral estate of Lord Earle, is sought in marriage by Farmer Holt. This forces the hand of young Ronald, heir to the title, who has secretly engaged himself to Dora. He tells his parents of his love for the girl, and they at once take steps to remove her from his path. She is secretly spirited away by her father, and Valentine Charteris, a girl of Ronald's class, is brought to Earlescourt to divert him. But his love for Dora is genuine, and, having discovered her hiding place, he goes to her, waves away her scruples and marries her. She is to remain in seclusion until he comes for her; meanwhile he returns home and confides in Valentine. She urges him to tell his parents, and at length he confesses the situation to his enraged father. Told to choose between his family and this unfortunate alliance, he turns back upon Earlescourt and goes abroad with Dora.

In Italy he pursues his art studies and wins a little success. Two girl children are born to the happy couple, and a photograph of the twins is sent to Earlescourt, but fails to evoke a response from the stern old lord. Commissioned to paint an allegorical picture for the Prince Borgezi, Ronald wishes to use Dora as a model, but she is too engrossed in the babies to appreciate what he wants of her. This is the first rift in the lute of their happiness. At a reception given by the prince, Dora with her country manners is entirely out of place, and Ronald begins to realize his matrimonial blunder. Working on the picture, he paints from memory Valentine Charteris. She is visiting in Italy, and her resemblance to the painting is remarked. This leads to a renewal of acquaintance with Ronald. Dora becomes bitterly jealous and, after a scene in the Borgezi grounds, whither she follows her husband to a meeting with Valentine, determines to leave him. She goes, taking the twins. Lady Earle visits her and provides for the children in secret.

Years pass, and Beatrice and Lillian reach womanhood. Beatrice is betrothed to Hugh Fernely, a sailor lad. The old lord dies lamenting his harsh treatment of Ronald, and Lady Earle brings Dora and the girls to Earlescourt. Ronald, notified that he is heir to the estates, returns home, but refuses to be reconciled with Dora. Young Lord Airlie pays marked attention to Beatrice, and she begins to forget Hugh Fernely. The latter returns from a voyage and is told by Lillian that Beatrice will never see him again. He pleads for a last interview, and Beatrice, stung by his scorn, is drowned in the lake in an effort to escape him. Over their dead child Ronald and Dora are reconciled at last.

---

THE PASSING STORM (Nov. 4).—The cast: Alan Hale, Claire McDowell, Zoe Bech, Charles Bennett and Vola Smith.

The young wife of the village blacksmith is discontented, notwithstanding that she has a good home, a beautiful child, and the love of her husband. Chance brings her the opportunity to seek the career for which she has secretly yearned. A theatrical manager, passing through the village, stops at her home to telephone his office. Learning his profession, she implores him to give her a chance on the stage, and he tells her to call at his office. She goes, leaving no trace of her whereabouts. Heartbroken, her husband moves to another place and begins life anew. A young girl of the neighborhood takes a fancy to his child, and the intimacy thus begun ripens into love. Then, on a night of storm, a strange circumstance occurs. The theatrical troupe, on its way to the West, passes through the town on a train. The wife, taken ill, is put off the train in care of the local doctor. Deranged by fever, she escapes and wanders through the storm.

Fate brings her, like a homing bird, to the threshold of her husband's door. He rescues her from the elements and, having put her to bed, enlists the aid of his neighbor. In the morning, the wife, her brain cleared, seeing the girl's intimacy in the house, believes her husband has married again, and attempts to steal away; for guiltily she feels that the least she can do is to leave him alone in his newfound happiness. But her flight is discovered, and she is followed. The trail leads to a precipice, at the foot of which the husband finds his wife's mangled body. In his grief it is the girl who comforts him again, as in the past she has made him forget his sorrows.

---

THE MUSKETEERS OF PIG ALLEY (Nov. 5—Biograph Reissue No. 22).—The cast: Lillian Gish, Walter Miller, Elmer Booth, Lionel Barrymore, Jack Dillon, Alfred Paget, Robert Harron, Harry Carey and W. C. Robinson.

On her way to the sweatshop the girl is accosted by the gang leader, but will have nothing to do with him. Returning home, she finds that death has released her mother from long illness. The young musician whom she loves is too poor to marry her, and goes away to better his fortunes. A girl friend takes the little lady to a ball, where a gangster attempts to dope her, but is foiled by the rival gang leader.

This precipitates the long-impending gang war, which culminates in a raid. The musician, returning home flushed with triumph, is blackjacked by the gang leader, who robs him and later, to avoid arrest, returns the money after the girl has lied to save him from the police. This remarkable picture of the underworld includes every phase of the elemental life of a great city, and has never been equaled for its mastery of detail.

---

## SELIG.

HEARST-SELIG NEWS PICTORIAL, NO. 81 (Oct. 11).

San Francisco.—First aid teams in rescue squad compete in demonstration at Mines Week at Panama Fair by entering smoking shaft after explosion.

Washington.—J. A. Whittlesey, Civil War veteran, wigwags peace dispatch from dome of nation's Capitol while children release doves.

Honolulu.—Hull of submarine F-4 with great hole in side that caused mysterious plunge in Honolulu harbor in March is placed in dry dock after being raised and lashed to pontoons.

San Francisco.—Mayor James Rolph, Jr., wins his office at primary election by receiving majority of votes cast.

Los Angeles.—California's $6,000,000 crop of lima beans is harvested. The beans are packed in bags and hauled away by tractors; enough to feed the world's armies.

New York.—Columbia University Freshmen win from Sophomores in annual class tug-of-war.

San Francisco.—Sailors from Pacific reserve fleet drill on Marina at Panama-Pacific Fair in honor of famous old warship Oregon, the Bulldog of the navy, riding at anchor in background.

Indianapolis.—Indiana is asked to celebrate birthday of Poet James Whitcomb Riley in proclamation by Governor Ralston. The poet visits house in which he was born and motors to "The Old Swimmin' Hole."

Piraeus, Greece.—Greece calls sailors to naval base in preparation to join great war as their nation becomes storm center of great conflict.

Lille, France.—Teutons capture thousands of prisoners in drive along front in France and take them to camps in rear

Washington.—President Woodrow Wilson announces engagement to wed Mrs. Norman Galt. The President and Mrs. Galt attend a baseball game.

"THE BLACKMAILERS"
(2 Reels)
Is the Latest of the
TOM TERRISS COMEDIES

It's a riot of fun from start to finish.
Plenty of action—but nothing to offend.

Personal Direction of
Mr. TOM TERRISS

Our list of Brand New Releases is Growing Rapidly. Wire or Write Our Nearest Branch Office for Any of the Following:

"The Pearl of the Antilles"
(Dramatic—5 Parts)

"The Flame of Passion"
(Dramatic—5 Parts)

"Papa's Wife"
(Comedy—2 Parts)

"Love and War"
(Comedy—2 Parts)
and

"The Blackmailers"
(Comedy—2 Parts)

Each release complete with striking Posters, Heralds, Lobby Display and other Advertising Helps for the Exhibitor.

Distributed Exclusively Through
The Picture Playhouse Film Company, Inc.
71 West 23d Street, New York City

New York, 382 Sixth Ave.
Philadelphia, 1325 Vine St.
Cleveland, 307 Columbia Bldg.
Pittsburgh, 422 Penn Ave.
Syracuse, 214 E. Fayette St.
Kansas City, 928 Main St.
Chicago, 5 So. Wabash Ave.
Dallas, 1911 Commerce St.
Montreal, 204 St. Catherine St., W.
Toronto, 39 Adelaide St., W.
Boston, 23 Piedmont St.
St. Louis, 3431 Olive St.

HEARST-SELIG NEWS PICTORIAL NO. 82 (Oct. 14).

Washington.—Naval Advisory Board leaves the Navy Department with Secretary Daniels to visit President Wilson at the White House.

Kalamazoo, Mich.—Prosperity week at Kalamazoo is celebrated by little folks. Farmer boys also help in city's unique exposition.

San Francisco.—U. S. soldiers give exhibition of daring horsemanship at big horse show at the Panama-Pacific Exposition.

Philadelphia.—Delegates to State Firemen's convention witness novel trial with various apparatus of new high-pressure system installed in Philadelphia.

Russian Base, Caucasus Mountains.—The Cossacks, famous horsemen of the Czar's army, hold wild jubilation when news of success of arms is received.

Italian Front, Trentine Mountains.—Bersaglieri, famous Italian infantry, creep forward and destroy barbed wire fence erected by Austrians, and advance towards foe.

On German Line in France.—Teutons who have lived for months in trenches make them habitable by pumping water out.

New York.—Lucile, Lady Duff-Gordon, designs fashions especially for the Hearst-Selig News Pictorial.

New York.—William H. Herbert, champion of outdoor bowlers, wins in special match on the green.

San Francisco.—K-type submarines are sent to Honolulu to replace F-type following sinking of the F-4. The submarines are shown with supply ship Iris as they start on longest voyage ever undertaken by subsea vessels.

Philadelphia.—President Wilson and his fiancee, Mrs. Norman Galt, see Red Sox defeat Phillies in second game of world's series.

---

SHOO FLY (Chapter 2 of "The Chronicles of Bloom Center"—Two Parts—Oct. 25).—The cast: Martin Kinney, Fred Carufel, William Hutchison, John Lancaster, Lee Morris, Sidney Smith, Ralph McComas, Martha Mattox and Lyllian Brown Leighton.

When Prof. Trapp and his wife arrive in Bloom Center to sell fly traps and fly swatters to the people, a "fly-swatting" campaign is immediately decided upon. Prof. Trapp and his wife give a stereopticon entertainment in Melodeon Hall, showing the dangers of the common house fly. It is decided that prizes be awarded to the catchers of most flies. Jim Billings, commercial traveler, arrives in Bloom Center and suffering from an attack of indigestion, he is given paris green by Phil Pickle, the druggist, through mistake.

The judges in the "fly-swatting" campaign leave their work and rush to Jim Billings' aid. While they are reviving him, the clerk dumps all the dead flies into a garbage can. Jim Billings recovering, kills three flies and places them in a fly trap. When he encounters the judges, his three flies are three more than anyone else has, and he captures all the prizes.

---

THE RACE FOR A GOLD MINE (Oct. 26).—The cast: Tom Mix, Victoria Forde, Sid Jordan and Pat Chrisman.

John Meade is discouraged at not finding paydirt on his claim and puts up a sign offering it for sale. Griner, a Mexican, thinks the claim might be valuable, decides to do some secret prospecting on it. He has an eye on Nell, Meade's daughter. Tom Cummins, Nell's sweeth [illegible] lowing a hunting trip, his da [illegible] to the cabin with the game, while Foster prepares a bear trap. As he is so engaged he is attacked by a large bear and is saved by the opportune appearance of Tom Howard, a hunter, who shoots and kills the animal. However, as a result of his wounds, Foster dies.

Months later May Foster has taken her father's place as a trapper. She often meets Tom Howard, the hunter, who loves her, but she refuses to make Howard happy. Tom Howard, in the woods, finds the tracks of a mountain lion. He encounters the beast, but his rifle fails to explode. May just then approaches and sees Tom and the lion struggling. She rushes to his assistance, but falls into a bear trap. Tom kills the lion and finally appears at Mrs. Foster's home. Mrs. Foster tells him that May has strangely disappeared. They start a search for the girl and Tom finds her just in time to prevent her death from an attack of a gigantic bear. In gratitude May gives him her love.

---

## KNICKERBOCKER STAR FEATURE

THE MORNING AFTER (Special—Three Parts—Oct. 27).—Henry Pike expects a visit from Bill Lane—old friends of bachelor days. They have not seen each other since the chiming of the wedding bells. Pike's frequent visits to the "club" have aroused the suspicions of his wife, and, seeing the error of his ways, he decides to lie no more to wifey. Mrs. Lane—Bill's wife—is awaiting the return of her husband from a trip out West and is delighted when she receives a beautiful new umbrella from him. She and her brother decide to go out to a show which is no sooner decided than done, Mrs. Lane parading her new umbrella.

This night Pike really had an engagement at the club and finally prevailed upon his wife to let him go, after promising to be home early. But the best-laid promises oft gang astray, although, in this instance, one could hardly blame Pike. When about to say goodnight to his pals and return to his home, he spied a man who owed him some money for a long, long time walking down the street. So away went Pike after him, following him into the same cabaret where Mrs. Lane and her brother were partaking of an after-theater bite.

Pike duns the man for the money he owes him. "Wait one moment," replies the man, "while I get a blank check." Pike waits and waits and waits, but the man does not return. In the meantime, Mrs. Lane is much in the same fix as Pike. Her brother recognized the same man as owing him money and followed him out of the restaurant, where the two get into a fisticuff and the police station.

---

## MINA.

KIDDING THE GOATS (Oct. 28).—Harry (one goat), is in love with Rena, but she won't let him butt in, though pa and ma favor the match. She is partial to Russ (another goat).

A reward is out for the capture of a certain notorious rascal and Harry decides to make use of the fact. He bribes a village loafer to assume the garb of a desperado and hold up Russ and Rena while they are out buggy riding. He then comes along, saves the girl and puts Russ' cowardice to shame.

Later Russ learns that he was the goat and decides to turn the tables. The village has heard of Harry's trick on Russ and scare Russ by holding him up, posing as a bunch of masked bandits. Then when Harry is sufficiently frightened, Russ makes goats of the whole bunch by coming on the scene disguised and waving a revolver. All think he is the real highwayman and run for all they're worth. But he whispers a word to Rena, who remains behind—and all ends in a happy lover's kiss.

---

[illegible]

---

## JOKER.

A MILLIONAIRE FOR A MINUTE (Oct. 16).—The cast: Gale Henry, Max Asher, Wm. Franey, Milburn Moranti, Lillian Peacock.

Jane, a country school teacher, likes Zeke, who is madly in love with her. Zeke's uncle, an Egyptologist, dies and he suddenly hears herits a fortune in India. Holdandgrab hears of it, and with his female crook accomplice, decides to get the fortune. The female accomplice comes to the village. She gets Zeke's attention and grieves poor Jane. Zeke gives a tango tea party in honor of the arrival of the Hindu with his fortune. The Hindu arrives and gives Zeke a box, his fortune. He opens and discovers an old bronze ring. The guests decide to go, but Zeke begs the female accomplice not to desert him. She laughs and presents Holdandgrab as her husband.

Jane arrives at the party as the guests are leaving. She enters to find Zeke in deep dejection. She learns that the ring is a magic one, granting whatsoever is wished for by the wearer. Zeke tries it and gets money in handsful, a stein of beer and a string of sausage, but wakes and finds it was a dream. Jane's father comes to see the ring, admires it and persuades Zeke to exchange it for Jane's hand and two thousand dollars. Zeke agrees, and accompanies the old man to town on his honeymoon.

---

PETE'S AWFUL CRIME (Oct. 23).—The cast: Gale Henry, William Franey, Max Asher, Milburn Moranti.

Miranda, the fair owner of Lizard Gulch's only boarding house, has many suitors. Her home cooking is such a treat that every single man in the community is bent upon securing her for himself, but the matrimonial race finally narrows down to "Near-Sighted" Pete and "Blizzard" Jake, who stand the highest in her affections. Pete and Jake become deadly rivals. Miranda treats both alike and resolves that the one who makes the best proposal shall claim her. Pete and Jake linger at the dinner table, each trying to outlast the other in an attempt to get her alone, but one proves as good a waiter as the other, and when Jake starts to plead his cause, Pete is generally doing the same, and, unable to give them both an answer, Miranda keeps putting them off.

To gain advantage, Jake acquires some new clothes. His discarded clothes he gives to a farmer, who uses them to outfit a scarecrow. Pete comes upon the scarecrow, and being nearsighted, mistakes it for Jake. Desperate, he plots to rid himself of his rival, but as he raises his gun to fire, he loses his nerve, and as he is putting down the gun, stumbles and accidentally discharges the gun, the bullet strikes the scarecrow and knocks it to the ground. Pete, thinking he has killed Jake, takes to the woods.

In the interim, Jake has called upon Miranda and his new outfit makes an impression. He pleads his cause, but Miranda, remembering that Jake has a bad temper, tells him she will marry him when he has conquered himself. Jake becomes disgusted with women in general and is about ready to give up his suit. Feeling uncomfortable in his new clothes, Jake hunts up the scarecrow and gets back his old clothes. Pete, conscience-stricken, decides to give himself up; he returns to the ranch and telling the boys that he is a murderer, becomes resigned to his fate. Just as the cowboys are leading him away to string him up, Jake appears and Pete, thinking it is Jake's ghost, breaks away. Thinking that Pete is out of his head, Jake and the cowboys give chase, finally overhauling him through the medium of a lasso. When Pete has been reassured that Jake is really alive, he is so glad that he is not a murderer, that he withdraws in favor of his rival and successfully helps Jake to win Miranda.

---

## L-KO.

TEARS AND SUNSHINE (Oct. 27).—The cast: Gene Rogers, Ray Griffith, Alice Howell, Gertrude Selby.

Father and son are very much grieved over the loss of a recently departed one, but they forget their own grief when they find their neighbors, Mrs. Whosis and her beautiful daughter, are in the same fix. Father and mother are getting along beautifully with their flirtation when the dear little children interfere. Father and Mrs. Whosis decide to take the children to the park and easily get them away by giving them nickels and sending them for ice cream.

Father wishes to make quite a hit with Mrs. Whosis and decides that he will purchase a beautiful present for her. He has hardly made the purchase before he is relieved of it by another admirer of Mrs. Whosis, who also is trying to make a hit with the new widow. Father, however, gets the necklace back and presents it to the widow and everybody is happy in the end.

---

FATHER'S FIRST MURDER (Oct. 31).—The cast: Peggy Pearce, Hank Mann.

Father didn't like movie actors and he was not bashful about saying so. His daughter was stuck on Hector, one of those individuals, and Pop tore his photo all to pieces and told her never to see him again. Daughter thought differently, however, and tried to elope with Hector, but Pa caught them and chased Hank out of the house with a couple of Krupps. Pa then brought in Mr. Sweetgrass, a particular friend of his, and tried to shoo daughter on to him. Daughter acted coolly and Pa had about melted, but Mr. Sweetgrass was a slapper and

GOOD FEATURES
AT
Reasonable Prices

GEORGE ADE'S
**Just Out of College**
Five reels of sparkling comedy.
Illinois, Wisconsin, Indiana, Ohio and Michigan.

RUPERT HUGHES'
**All for a Girl**
Exceptional 5-reel comedy-drama.
Illinois, Indiana, Ohio and Kentucky

REX BEACH'S
**The Spoilers**
Selig's 9-reel masterpiece.
Ohio, Indiana, Michigan, Wisconsin and Illinois
(Except Cook County)

CHARLES E. VAN LOAN'S
**Little Sunset**
A clean 4-reel baseball comedy-drama.
Ohio, Indiana, Michigan, Wisconsin and Illinois

**Thorns of Passion**
A thrilling 4-reel emotional drama.
Illinois, Indiana and Wisconsin.

Write, 'Phone or Wire
**F. O. NIELSEN**
611 Schiller Bldg.,
'Phone Central 7847
Chicago, Ill.

he gave Pa a couple of slaps on the embonpoint. Daughter wished to save her father further slaps so she agreed to marry Mr. Sweetgrass.

Meanwhile Hector wrote daughter and told her hang a rope out of her window and he would come and pull it as a signal to elope. How Mr. Sweetgrass and father got the note and how the best laid plans go wrong was never better illustrated than in this case. Father was pulled out the window by his great toe, Mr. Sweetgrass fell out a second story window, and father shot Hector in the excitement. Father imagined he was an assassin and tried to beat it in minister's clothing. Kidnappers got Pa mixed up with the minister. Hector and Pa and Mr. Sweetgrass all attacked one another from the rear, and no one got the girl.

## VICTOR.

A LITTLE AT STAKE (Two Parts—Oct. 27).—The cast: J. Warren Kerrigan, Hazel Burkham, Robert A. Myles, Buck Connors, Helen Leslie and Mary Talbot.

Jack Brandon, a wealthy rancher, lives happily with his wife on their big estate. A neighbor of their's, Jud Martin, is in straitened circumstances on account of his inability to secure employment. To make matters worse, Jud's wife is ill. Jack gives them aid and also gets a job for Jud. Mrs. Brandon, a city-bred woman, suddenly becomes tired of country life, and her desire to go to the city is intensified by the receipt of a letter from one of her friends, telling of the joyful times they are having in the city.

Mrs. Brandon, while having no desire to be disloyal to her husband, welcomes the presence of Akron, a cattle buyer, to her home because of his citified manners. Akron learns from Jack that it will be several days before the cattle can be rounded up, and is permitted to stay at the house. He sees in the actions of Agnes (Mrs. Brandon) that she is dissatisfied with her way of living, and divining this as a vehicle to ingratiate himself into her good will, he starts to make love to her, but she repulses him.

A few mornings later Jack and Akron start away to look over the stock and on the way back to the ranch Jack stops at Jud's cabin to see how the sick woman is getting along. Cynthia, the daughter, expresses her gratitude to Jack by kissing him, and Akron sees a method of worming himself into Jack's wife confidence by using this as a wedge. When he hears Jack tell the girl to meet him at a certain place that evening to get some medicine he conceives a plot to win the wife from her husband.

Akron again tries to get Agnes to go with him, but is again repulsed. He then takes her to the place where her husband is to meet Cynthia, and when she sees him give the girl money, she concludes that he does not care for her. She decides to leave him, and, after writing a note to him, goes with Akron, who has promised to escort her to the city. Cynthia's mother is stricken and Jack, following an examination, decides that she needs strychnine. He goes to his home to get it and finds the note left by his wife. Wild with rage, he sets out to overtake his wife and Akron, when he suddenly remembers his mission and makes for the sick woman's cabin.

Meanwhile, Agnes experiences a change of heart, and starts back to the cabin. Akron is wild and attempts to prevent her, but he is intercepted by Jud, who is on his way home and who was the cause of Agnes changing her mind, he having met the couple at the railroad station where he thanked Agnes for her husband's kindness. Agnes reaches home and, thinking that Jack has not seen the note, destroys it. Jack arrives later, and, through the explanation of Jud, the situation is cleared, and husband and wife are reconciled.

## UNIVERSAL SPECIAL FEATURE.

THE BROKEN COIN (Episode No. 19, "The Sacred Fire"—Two Parts—Oct. 25).—Kitty unconscious, is held in the arms of the demented sailor over the mouth of the crater in the underground grotto. In another passageway, Count Frederick and the native succeed in finding an entrance to the grotto where Kitty is, in time to save her from being thrown into the fiery depths below. Around the crater at the sacred fire, the natives who showed Count Frederick the way to this strange island, get into a fight with Kitty's captors and several of them fall into the secret entrance to the underground grotto. Frederick and the sailor, hearing them coming, look about for means of escape. The sailor promises to help Frederick and leads them both from the room just as the natives, who have fallen through the entrance, discover their hiding place.

The natives search for Kitty and Frederick, intending to kill them. Up above, the natives discover the entrance to the grotto and follow the other natives through. Arriving in the grotto they learn from the other natives that Kitty has been there and they all start in pursuit. In Gretzhoffen, Count Sachio and King Michael talk over Count Sachio's intended trip to Gretzhoffen. Sachio tells the King that with both parts of the coin he is certain of finding the hiding place of the plans and scripts belonging to the King of Gretzhoffen, not knowing that one-half of the coin is a duplicate of the one which Count Frederick had made for King Michael, when the puppet discovered the loss of his, which is now in the possession of Kitty.

Bidding adieu to his King, he starts off for Gretzhoffen. Arriving in the palace he awaits his opportunity and with both coins in his possession, starts his search for the hiding place. In the underground city Kitty, Frederick and the old sailor, hiding from the natives, are discovered and a fight ensues in which the sailor loses his life. Count Frederick with Kitty in his arms escapes to the cliff. In the torture chambers of the palace of Gretzhoffen, Count Sachio follows the directions of the coins, but fails to find the hidden scripts, etc. Sachio meanwhile is frantically searching for the hidden treasure. Following the directions on the coin, he is surprised not to find the hiding place.

Sometime later on the island, Kitty and Count Frederick, hiding in a cave at the top of the cliff, succeed in keeping out of sight of the natives, but in so doing are forced to go without food. At night they manage to keep the fire burning, hoping against hope to signal a passing boat. Nearly dead with starvation they are about to give up when they see on the horizon what appears to be a boat. They succeed in lighting a fire and in that way hope to attract the attention of someone on board. The episode ends at this point.

## NESTOR.

AN HEIRESS FOR TWO (Oct. 25).—The cast: Eddie Lyons, Lee Moran, Harry Rattenberry, Jane Waller, Elsie Greeson.

The boys are fagged with the long summer's work and are undecided where to spend their vacation. One day Eddie is idly looking over the paper when he sees where a young man has met and married a wealthy heiress at the beach. So nothing but the beach will suit them. Eddie sees the boss and they are given permission to take a vacation. Mr. Brown has a young wife and a daughter, and is very jealous of his wife. He gets a letter from his sister inviting the family to spend the summer with her at the beach.

Eddie and Lee arrive safely and begin a persistent chase of every female in sight, thinking they are on the trail of an heiress, but as it happens the only heiress on the beach is a "maiden lady" of uncertain years, attended by two aged cavaliers. Lee meets Mrs. Brown and becomes acquainted with her. They are indulging in harmless flirtation when Mr. Brown appears. Lee leaves in haste. Eddie meanwhile has met Elsie and proceeds to make himself solid. Seeing Lee, he calls him over and introduces him to the girls. They plan great times and the girls invite the boys to supper that night. Lee, being the cautions one, begins to fear that things will end badly because they are stopping at a swell place and are short on money, but his pal tells him that it is all right as the money question will soon be settled when they marry the heiress. That evening they are able to be of assistance to the real heiress, who gives them her card and offers them money, but the latter is refused. The boys are still unaware of her identity.

Lee and Eddie arrive at the party and are having a fine time when Elsie's father, Mr. Brown, comes in. He recognizes Lee and the latter doesn't wait for any argument, but seeks safety in flight. His pal joins him in the mad race and they reach their room safely. They determine to fix things with the girl, so Lee writes a note and sends it by Eddie. Mr. Brown has returned from his fruitless search and meets a policeman. The two arrive just as Eddie, fearing to enter the house, sneaks around. He is captured and the note read. Eddie is taken to jail, and when Lee comes to meet his girl, he is captured by the policeman and thrown in jail. All efforts to get free are futile until the boys think of the old maid and call her up. She comes to their assistance nobly and the boys learn she is an heiress. The story ends with the two boys under the "wing" of the heiress, their future well provided for.

THE FRAME UP ON DAD (Oct. 29).—The cast: Harry Rattenberry, Billie Rhodes, Ray Gallagher.

Father and mother have arranged a marriage for their only son, Ray, with a girl having plenty of money. Mother and daughter arrive at the house and on the consummation of the arrangements, father sends his son a wire telling him the good news. Ray is finishing the school term and in the days that have passed, met, wooed and won a fair charmer by the name of Billie. Billie has just promised to marry him, when the serenity of their lives is marred by the receipt of the telegram from Dad. There is considerable worry on Billie's part, but Ray tells her the only way out is for them to get married. Ray seemingly falls in with his parent's plans and re-

**The Captivating Screen Star**

**Florence Turner**

**in**

**Robert Buchanan's famous play**
**Which has lived for 30 years,**

**ALONE IN LONDON**

**5 Parts**

A powerful play done in a magnificent way.

Has Every Point of Quality.

Florence Turner has done many splendid parts, but none so well as this, ably supported by Edward Lingard and a competent cast.

9 sheets—6 sheets—2 styles
3 sheets—1 sheets

**ON A STATES RIGHTS BASIS**

**Some Territory Open On**

**"The Bottle"**

**4 parts featuring**

**Albert Chevalier**

**Write—Wire**

**IDEAL FILM SERVICE**
**110 W. 40th St., New York**

***Exhibitors of New York and New Jersey***

**FOR BOOKINGS ON**

"Alone in London"

*and*

"The Bottle"

**IDEAL FILM SERVICE**
**110 W. 40th St., New York**

ceives a letter from home telling him to bring one of his chums home with him. This gives him a scheme to take Billie home with him; so, after their marriage, Billie is disguised as a boy and they leave for home. Ray's fiancee, Jane, has been a childhood friend of Ray, and she is delighted to see him again. Dad meets Ray and his "chum" at the train, and the young fellow makes a good impression on him. Jane takes quite a liking to Bill.

Dad is very anxious to have the match consummated and so he gets theater tickets for Ray to take Jane to the show, expecting the young folks will complete arrangements. Ray doesn't like to leave Bill, but father insists and says he will take care of the guest. He does, taking her to a swell cafe and introducing her to wine and song. Ray worries over Bill and pleads a headache, so Jane agrees to return home with him. On the way they stop at a cafe and much to Ray's amazement finds Bill and father having a time with two girls. Bill begins to show the effect of smoking, and after calling Dad down for teaching Bill bad habits, the whole party go home.

That night, while the chums are changing clothes, Bill accidentally leaves a corset on a chair, which Dad finds, and there is some tall explaining to be done, but Dad is still suspicious. That night mother stops in to bid them good night and discovers the secret. After much persuasion she agrees to keep silent. The next morning the boys come down to breakfast and find mother has a headache. Bill insists upon taking mother's breakfast to her, which makes Dad suspicious, and he follows upstairs. He finds Bill with her arm around mother, kissing her. With a roar of rage he starts to "clean house." Ray rushes upstairs and arrives just in time to avert a calamity. Explanations are made and with mother, son and daughter-in-law against him, Dad is forced to come to terms.

## POWERS.

THE LOST ROLL (Episode No. 10 of the "Lady Baffles and Detective Duck" series—Oct. 28).—The cast: Max Asher, Gale Henry, William Franey, Milburn Morante and Lillian Peacock.

When Hubby comes sneaking in during the early morning hours, wifie pretends slumber, but resolves to teach him a lesson. Hubby thinks his wife is asleep and soon, he, too, is apparently asleep. She rises, steals the money he won at the poker game and places it beneath her pillow. But hubby is a wise old guy and sees this, and on wifie's return to slumber, takes the roll and, going to the dining room, hides it in an old coat.

The elusive Lady Baffles has her emissaries all over town and one of them happens to be in the room when hubby hides the roll. He hides and as soon as hubby leaves, he communicates with his partner by telegraphing on the fire grate. Soon she joins him and they are preparing to get the roll when a tramp knocks at the door. They hide. Wife goes to the door and when the tramp asks for a coat, she goes to the dining room and gives him the coat in which hubby has hidden the roll. Baffles is baffled, but she and her assistant follow the tramp. Wifie tells her spouse about giving the coat away, and when he tells her about the hidden roll, they get Detective Duck on the phone.

Duck by his rapidity in changing his appearance is soon on the trail of the tramp. The tramp has carried the coat to a second-hand store and received a coin for it, leaving to fill an aching void in his anatomy. Baffles and her assistant are close on his trail, and learning where he sold the coat, disguise and come in the store and purchase the coat. Duck has disguised himself as one of the dummies in the store and when the exultant couple pass out with the coat he falls against Baffles, who has the coat.

The two crooks, taking a taxi, set out revelling in their haul, but on reaching a bridge stop to count the money. What is their disgust and humiliation to find only a baker's roll, with a note from Duck saying "have this roll on me." Duck returns to the couple's home just as they are beating up the tramp and rescues the poor unfortunate, who soon leaves them behind. Duck restores their roll and tells them that the case was almost too simple for one of his remarkable ability.

---

THE MAN FROM ARGENTINE (Two Parts—Oct. 31).—The cast: Sydney Ayres, L. M. Wells, Walter Belasco, Carmen Phillips and Doris Pawn.

Manuel Lopez and his son, Carlos, live in the tropics. The father is a wealthy aristocrat and high in the confidence of his government. The son is well-educated, suave and a coming writer. As an official of the government, Manuel has a party of officials to discuss the secret plans of their country's fortifications. After much discussion the meeting breaks up and Manuel locks the plans in his safe. Carlos and Bonita, the daughter of his father's friend, Rodriguez, are betrothed, according to the traditions of each family. The girl is supercilious and cold, caring only for herself, but to obey is so inherent in the boy that he never dreams of breaking off the match.

That night a party of friends assemble at the house and Manuel, going into the library, finds the safe open and in disorder, and the secret plans missing. Realizing the loss will mean dishonor and maybe death to him, he calls Carlos to him and tells of the theft. The boy, seeing how his father is distressed, forces his father to agree to his departure in such a manner that it will appear that the son is guilty, but just before leaving is given a key to the family code so that in case of necessity they can communicate without the message becoming public property. In order to foil any spies that may be on his trail, Carlos takes quarters in a tenement in the poorer district, when he arrives in America, and thus he meets Helen Brookes and her brother, Spike, who room nearby.

One night as Carlos returns from the library, he comes upon the girl and her brother being attacked by the gang (of which "Spike" was formerly a member) and helps to drive the toughs off. The brother is hurt in the fight and Carlos takes him to the girl's rooms. Carlos and Helen become sweethearts, neither knowing of the other's occupation.

One day Carlos sees a code message in the paper stating that his father is in town and asking him to meet him at a hotel. He dons his better clothes and arriving at the hotel is greeted by his father, Bonita and her father. There is a happy reunion and the father tells how the theft of the plans was finally traced to a servant, the servant confessing and implicating one of the lesser officials of the government. The old father is particularly pleased that his beloved son can now accompany him back home. That night, as a celebration, they go to a well-known cafe. While chatting, the cafe entertainer enters and just as Helen is in the middle of her act, notices Carlos and in a flash realizes that he is not a laborer, but a gentleman. He notices her, too, and has a hard time controlling himself, the struggle being noticed both by his father and Bonita.

Carlos tells his father of the girl, but the old man tells him of his duty to Bonita, and so works on his honor that Carlos makes all preparations to leave, but just as the ship starts to leave he leaps ashore and returns to Helen. Helen has been taken home by Spike who tries to ease her grief, but he, too, is saddened by the desertion of his friend and idol. Suddenly there is a knock at the door and Carlos comes in. He tells Helen that he has resolved to become an American citizen so that he can marry her and everything ends happily.

KLEINE
CONDENSERS

Wavy, Ridged Surfaces of Cheap Condensers

Will ruin your projection just as surely as a faulty lens. But don't blame the lens. Chances are both operator and lens know their business. Look to your condensers. Small, trivial appearing but vital defects in cheap condensers will DIFFUSE and RETRACT your light—destroy the beauty of your picture—nullify the best efforts of operator and lens and run your juice bills sky-high!

Use Nothing But

Kleine White Label Condensers

Because they are scientifically ground from pure optical glass made with the same painstaking care and essential thoroughness of the best objectives. WE GUARANTEE THE SURFACE OF EVERY KLEINE WHITE LABEL CONDENSER to be perfect. They cannot discolor to the detriment of your picture. Perfect projection is possible only with a perfect KLEINE WHITE LABEL CONDENSER.

KLEINE WHITE LABEL CONDENSERS

4½ in. diameter, 6½, 7½, 8½, 9½ in. focus..$1.25
5 in. diameter, 7½, 9, 10, 12 in. focus ......... 1.75
6 in. diameter, 9, 10, 12 in. focus .......... 2.25

Motion Picture Theatre Supplies and Apparatus of All Kinds

The Kleine Optical Co. is the oldest and largest house in America devoted solely to the equipment of motion picture theatres. From under one roof you equip the theatre complete. Write for our handsome 176 page catalog. It's free—and brimful of vital information you should know and apply to your business. A valuable hand-book for the theatre-owner, operator or the man about to build. SEND FOR IT TODAY.

The Kleine Optical Co. GEORGE KLEINE, President Incorporated 1897. 166 N. State St., Chicago

## BISON.

THE SUPERIOR CLAIM (Three Parts—Oct. 30).—The cast: M. K. Wilson, Sherman Bainbridge, Edith Sterling, Rex De Roselli.

In the town of Silvertown, Martin Stavnow owns the busiest saloon. Grace Wendel and her father, too, live in the same town. It has long been Stavnow's earnest desire to win the girl, although he is very much older than she. Grace has tolerated the man because she did not care for a scene and Stavnow accordingly become much encouraged by her attitude. On the death of his mother, Paul Winston is left without a single known relative and he travels west to forget his grief. The train is delayed by a landslide, and on being informed that it will be there some time, Winston gets out and walks around. The town is Silvertown. Grace has come to the store for supplies and on coming out drops a sack of nuts. Winston sees this and goes to her assistance, putting the nuts in his hat. The girl is very appreciative and he offers to accompany her home as she has nothing else to carry the nuts in. She agrees and they become acquainted. The courtesy of the girl and her father appeals to the boy. He becomes so engrossed that he misses his train and decides that he will remain for a stay at the place.

Stavnow sees the boy and Grace together frequently, and his jealousy is aroused. Calling upon Wendel, he asks for the girl's hand, but after quite a scene the father tells him that this momentous question must be left to the girl's judgment. Stavnow leaves and going to his rooms, he rummages through his things and comes across a picture of his wife which brings memories of his past. Unsuccessful in his attempts to frighten Winston away, Stavnow evolves a desperate plan. Winston has frequently been indulging in the card games in the saloon and Stavnow manages to slip, unnoticed, two cards in the Easterner's pocket. Later, he accuses Winston of cheating. When Winston is searched the two cards are found on him and he is taken out to the edge of the desert.

Grace worries over Winston's absence and decides to investigate. Stavnow is congratulating himself in the saloon over the safe riddance of his rival, when he notices the barkeeper pick up something on the floor and gaze at it. He finds it a picture exactly like his own, of his long lost wife, and the man tells him he found it where the Easterner sat. Slowly Stavnow realizes the significance of the picture in the boy's hands and hurriedly sets out to rescue him.

Winston is meanwhile wandering erratically in the desert. A sand storm comes up and he is buried. Stavnow has arrived in the desert and falls a victim to the storm when he loses his horse. When the air clears somewhat, Stavnow finds Winston and rescues him. Meanwhile the cowboys have set out to locate Stavnow, as the barkeeper has told of his hasty departure. Winston revives and Staynow demands an explanation of the picture which he had dropped. The boy simply says it is his mother. Stavnow breaks down and tells how many years before he had happily married and because of his thirst for drink, had become estranged from his wife. The two are rescued in the nick of time by the relief crowd and taken back. Grace welcomes Winston back with open arms, but her attitude cools when she sees Stavnow. Finally things are satisfactorily explained and the son having a "superior claim," the story ends, the two fathers blessing the union of their children.

## UNIVERSAL.

ANIMATED WEEKLY NO 189 (Oct. 20).

Linking North with South—Dance by youthful beauties starts auto tour to Florida at birth of Dixie Highway—Chicago, Ill.

Grandfather of Sports—Bowling on the green, dating 400 years back in England and Scotland, played here for trophy—Los Angeles, Cal.

President Lays Cornerstone—Nation's chief impressively dedicates $750,000 memorial to G. A. R. heroes—Arlington National Cemetery, Virginia.

Mayor Gives Medals—Street cleaners have badges of merit pinned on by head of city—New York City.

$162,000 Oil Fire—Three 55,000-barrel tanks, hit by lightning, make spectacular blaze—Tulsa, Okla.

Largest City Pier—Magnificent overhead ballroom is feature of giant wharf, which will accommodate score of ships—Chicago, Ill.

Preparing Breakfast—Boiling eggs in world's hottest springs, temperature 200 degrees—Arrowhead Springs, Cal. Subtitle: Poaching the runaways.

Society Sees Races—Steeplechase thrills members of exclusive country club—Piping Rock, L. I. Subtitle: Weighing the jockeys.

Celebrating Discovery of America—Beauty pays tribute in impressive pageant to brave explorer who found country 423 years ago—Chicago, Ill. Subtitle: Christopher Columbus before King Ferdinand and Queen Isabella.

Mexicans Flee from United States—Rush to tacks in Rio Grande valley—Brownsville, Texas.

Uncle Sam's Big Fighter—The "Wyoming," sea giant, returns to port after defeating "foe" in mimic battle to show preparedness—New York City.

Entertaining Wounded Heroes—Golf Club provides convalescent soldiers with odd amusements—Ealing, England.

Off to the Front—British artillery, cheered by thousands, starts for "somewhere"—London, England. Subtitle: Tropical troops rally to country's need—Nassau, Bahama Islands.

World's Mightiest Dreadnought—Keel of Uncle Sam's first electrically driven warship, "California," most powerful floating fortress, is laid by Secretary of Navy Daniels—Brooklyn, N. Y. Subtitles: The silver bolt that joins keel. The lucky horse shoe.

Cartoons by Hy. Mayer, world famous caricaturist.

## BROADWAY UNIVERSAL FEATURE.

THE COLLEGE ORPHAN (Six Parts—Oct. 25).—The cast: Carter De Haven, Miss Edwards, Louis Morrison, Gloria Fonda, Val Paul, Wm. Canfield, Flora Parker De Haven, Lule Warrenton, Doc Crane.

Jack Bennett has been leading a gay life. Below his father has just received a bill from one of the cafe proprietors for damage committed by his son and others of a party the night before. He summons the young man and proceeds to lecture him soundly, stating that in the college career, upon which he is about to start, his allowance is to be twenty dollars per week. Jack's fiancee is Irma Brentwood, the daughter of his father's partner in business. She, however, prefers Bruce Howard, an upper classman in the college, although she is engaged to Jack. It is the plan of the fathers that their children shall marry when Jack finishes college.

At school Jack and Bruce are bitter rivals and belong to opposing Greek letter fraternities. Jack is stopping at Mrs. Blanding's boarding house. In Mrs. Blanding's employ is a little orphan girl, Daisy Woods, who conceives a violent admiration and semi-love for Jack. He scarcely notices her, although he is friendly when by chance he meets her. Jack and his frat brothers plan to attend the theater, but find that the opposing fraternity, including Bruce Howard, have taken possession of the theater and that there is nothing left for them. Howard's crowd starts a rough-house, which ends in their being driven from the theater with a fire hose. Jack and his boys, entering by the stage entrance, arrange with the girls to visit the frat house for a little evening, no evil intended. Disgruntled, Howard's crowd learns of what has happened and of how the other fellows have put it over on them, and they plan to inform the dean of the college. Jack's friends learn of this bit of treachery and smuggle the girls out of the house, while, to cast off suspicion, half of the fellows masquerade as girls.

Howard, however, is determined to have revenge, so he arranges with one of the girls a scheme to humiliate his rival. He bribes the girl and smuggles her into Jack Bennett's room at the boarding house, being observed, however, by little Daisy Woods. Jack returns and finds the woman in his room. Jack is expelled, and his father disinherits him. Jack is broken-hearted; but, acting on the advice of little Daisy Woods, resolves to be a man and make good. Jáck, with an eye to the welfare of his little friend, writes a note to his father, explaining that Daisy knows the truth of the affair and can explain all. Daisy arrives at the home of Jack's father and tells her story to both his father and his fiancee. His fiancee is apparently unaffected; but the father is repentant and offers forgiveness to his son through Daisy. Jack rejects the offer, stating that he has decided to make good unaided.

Mr. Bennett, Jack's father, and Mr. Brentwood, Irma's father, are figuring on a large government contract bid. One evening when calling upon Irma, Bruce Howard sees papers upon which the two fathers have been working lying upon the table, and he at once realizes their value. He slips them inside his pocket, being observed by Daisy, who is acting as Irma's maid. She succeeds in securing the papers without his knowledge and, knowing of their great value, plans to give them to Jack.

Jack realizes the value of the papers and, securing an advance from his mother, who has always been his friend, he succeeds in underbidding Howard, as well as his father and partner. He is re-established in the eyes of the fathers, by thus saving the contract. The true story of Howard's duplicity comes out. Irma's father again offers her to Jack, who coldly turns his back upon her and places his arm about the little orphan, Daisy.

"NEWMAN"
Brass Frames and Rails

Above cut shows our new style unit frame for corners of theatre lobbies. Especially designed to fit irregular shaped columns and sloping entrances. Neat, attractive and compact, it enables the passerby to see at a glance the entire program.

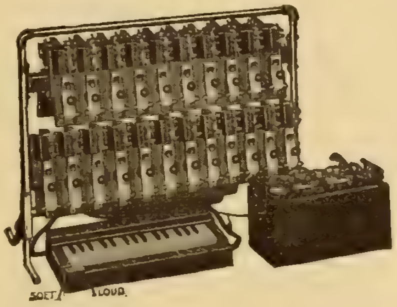
Send sketch for prices, and ask for new 1916 catalog.

The Newman Mfg. Co.
NEW YORK CINCINNATI CHICAGO
101 Fourth Ave. 717-719 Sycamore St. 108 W. Lake St.
Established since 1882.

Give 'Em Something New!

Double your receipts and
get the other fellow's crowd
with the
latest street advertising sensation

A Deagan
Electric Una-Fon
in automobile.



With swell box for use in pit it
will fill those empty seats.
Your pianist plays it.

Write for trial offer and Catalog F

J. C. DEAGAN
Deagan Building
1776 Berteau Ave., Chicago.

## REX.

SPRINGTIME OF THE SPIRIT (Three Parts—Oct. 24).—The Cast: Ben Wilson, Dorothy Phillips and Harry Spingler.

On his deathbed, John Tilden, who lost his wife years ago, tells his daughter, Dora, that he is sending her to Howard Potter, who is now living in New York, and who also loved her mother in her girlhood days. After the funeral a tag is pinned onto the child's coat and she is sent by train from San Francisco to New York. When Dora and Potter meet in the station in New York, she, with childish impulsiveness, throws her arms around his neck, and Potter, who has associated with more or less gay women, is particularly pleased with her naive charms. Paul, the younger brother of Potter, arrives home from college and eventually falls in love with Dora, who returns his affection. They plan to tell the older brother on Dora's eighteenth birthday of their intention to get married.

Four years have now passed and the doctor, who attended Tilden on his death bed, mails the two letters which the dying man had given him with instructions that they be sent in time to reach Dora's home on her eighteenth birthday. Dora's birthday arrives and her eyes distend in surprise when she receives a letter written in her father's handwriting. It tells her that when her father won her mother away from Potter that he and Potter agreed that if the union was blessed with a daughter that the latter should marry her. To this agreement Dora's mother also assented. Dora shows the missive to Paul, who is at first rebellious; but when he thinks how his older brother had cared for him he bows his head in submission. The other letter is received by Potter, and it informs him that the wife he asked for is now delivered to him. Potter does not receive the letter in a serious spirit at first, but when he reflects that he is now past forty years old he begins to feel the need of woman's comforting presence and realizes that he loves Dora. The young girl accepts his offer of marriage, and preparations are made for the wedding.

The day for the nuptials arrives, and, as Potter sits in a retrospective mood before the fireplace, he sees in the flames his past associations with women of rather uncertain honesty and chastity. At the end of his reverie, Potter asks himself, "Am I worthy of the girl I am about to marry?" Just then he hears Dora bidding a last farewell to Paul, and he realizes the situation in an instant.

At the church the wedding march is being played. Dora is leaning on the arm of one of Potter's friends who is to give her away. Paul, the best man, is nearby. They march slowly up the aisle. They reach the alter and halt. No bridegroom is yet in sight. A messenger boy appears and hands the minister a note. He speaks to the best man, and to the amazement of the assembled guests, Paul steps to the side of the bride, and they are married. Alone, Potter thinks of the happy future of Paul and Dora, knowing that his sacrifice was the only way to bring it about.

---

THE MILLIONAIRE PAUPERS (Three Parts—Oct. 26).—The cast: Grace Thompson, Gretchen Lederer, Arthur Shirley, Miss Wilmer, Marcia Moore, Millard K. Wilson, Lon Chaney.

Mrs. Burne-Smith and Mrs. Winthrop have determined to make a match between their respective children regardless of the fact that the two in question have never seen each other. Mrs. Burne-Smith thinks by making the brilliant match with wealthy Allen Winthrop she will be enabled to pay off some of her pressing debts. Enid Burne-Smith has a mind of her own, and has often had thoughts of a handsome lover who would carry her off despite her protests. Naturally she does not fall in with her mother's plans and it takes quite an argument before she is brought "in line." Allen Winthrop has just returned from abroad and views with amusement the efforts of his mother to try and win him to assent to the matchmakers' plans. He finally agrees to accompany his mother that night to the Burne-Smiths.

Allen has received an anonymous letter stating that the agent who is in charge of one of his tenements is a crook. He decides to investigate the matter. Allen and his mother arrive at the Burne-Smiths and are delayed waiting for Enid She has flatly refused to meet Allen, and, after tieing the maid up, makes her escape and finally ends up in a tenement house, where she gets rooms. The next day Allen disguises himself and secures rooms in his own tenement. This is the same place where Enid is staying, and she has become acquainted with Mabel and her sweetheart, George. Enid secures work and Mabel helps her. Every evening after work, the girls are met by their lovers and Enid sighs as she thinks she has no one to look after her.

Enid notices that the landlord is familiar with Mabel and later finds that the girl has coaxed him to put off collecting the rent. With the rent money she has been buying clothes with which to get married. She and Allen meet several times and are mutually attracted. George has noticed Martin, the landlord, around Mabel, and has told her to "cut him off" her calling list. She tells of her indebtedness to him to Enid, and the latter pawns her last piece of jewelry to secure funds with which to release Mabel from the landlord's clutches.

Martin comes to the girl's room and, while they are arguing, George and Allen come to the door demanding entrance. Mabel has refused to let Enid pay her rent and when she hears George at the door, she is frightened and persuades Martin to hide in the closet. George sees the money on the floor and is still suspicious. Martin then comes out of hiding, claims the money, and says that he bought the dresses for the girl. Enid, seeing that the love between George and Mabel is about to be broken up, takes all the blame and says the dresses are hers. George takes Mabel in his arms and tells her that she had better quit going with Enid. Allen is very much disappointed in the girl and leaves her, too. Enid then determines to return home and forget her little adventure. Allen places George in charge of his tenement, discharging Martin. Allen then tries in vain to find some trace of Enid. He and his mother are invited to the Burne-Smiths for dinner and he listlessly goes with her. The two mothers are delighted when Enid and Allen meet. The two stare at each other like long lost friends. The plans of the two matchmakers have been more than fulfilled, and as the story ends, Enid and Allen are planning their honeymoon.

the money leaks which **eat away your profits.** This is impossible to do without the installation in your office of the absolute system of protection which alone is offered by our

**Automatic Ticket Seller and Cash Register**

The difference between a Movie Theatre without this necessary equipment and one **with it**, is the difference between the man who prefers to go via horse-car in preference to the electric-car.

To the Movie Proprietor who wishes to secure from his business **an absolute maximum of profit**, we have an interesting booklet—"Selling Tickets by Electricity"—which we will gladly mail upon application to

**The Automatic Ticket Selling and Cash Register Co.**
**1476 Broadway New York City**

WESTINGHOUSE OZONIZER

**Pure Fresh Air**

is preferred by theater goers. Have you prepared for winter by providing adequate ventilation? You can keep the air in your theater fresh without an elaborate heating and ventilating system by supplying ozone to the air. Ozone refreshens the air and removes all stuffiness. It is produced cheaply by

**Westinghouse Electric Ozonizers**

One ozonizer uses only 18 watts at maximum output and is sufficient for a seating capacity of 150. You can adjust the output to suit the conditions of your theater.

*Send for Folder 4277*

**Westinghouse Electric & Mfg. Co.**
**Dept. OR. East Pittsburgh, Pa.**
***Sales Offices in 45 American Cities***

---

## BIG U.

THE FLAG OF FORTUNE (Two Parts—Oct. 28).—The cast: Murdock MacQuarrie, "Mother" Benson, Edna Payne, Arthur Moon.

Grandpa and Grandma live with their granddaughter, Betty, and are in straitened circumstances. Years before Grandpa made out his pension papers correctly, but they became lost mysteriously and up to the present he has been unable to receive the pension due him on account of the missing papers. Grandpa ekes out a meager living by doing odd jobs gardening.

Grandpa writes to the pension office asking them to make another search for the papers. Soon he receives a reply stating that they can do nothing without the original papers. On top of this disappointment, the landlord comes in and requests the long due rent. The old man shows the letter he has just received and pleads for more time. The landlord promises to give them another month. Betty applies for work in a moving picture studio, and the director agrees to give her a trial if she can furnish an evening dress. At home, Betty takes one of Grandmas old dresses, and makes her way back to the studio, undetected. She makes a hit with all the company and receives the big sum of $5.00 for her day's work. There is great rejoicing in the humble home that night when the news gets out, but Grandpa does not like the idea of his little girl acting. Accordingly when next Betty goes to the studio she is accompanied by her grandparents.

When Betty introduces her Grandpa to the director and leading man, Jack Warren, they both realize he is the ideal type for the part of the old soldier in the picture. Grandpa goes home and decks himself out in his beloved uniform. Grandma, helping him, notices his flag, all furled and tied, and takes it along unnoticed by the others. The party arrive on the battlefield and have several rehearsals, but the director is doubtful about Grandpa's acting. However, they decide to go on with the picture. During the action the flag bearer falls and Grandpa finds that he is his own nephew. During the action, the boy breaks the staff of the prop flag and, while they are trying to find another, Grandma offers the flag she brought. The camera is started and when the boy falls the flag is partly unfurled. Grandpa comes upon the boy and his acting is all the most exacting director could wish. Even after the camera stops, he holds the pose and the others rushing up to him, find him staring at the ground. Jack Warren picks up the object upon which the old man is looking so happily and they find the long missing pension papers.

Betty then remembers how, when a little tot, she had been given the letter by the postman and playing with her Grandpa's uniform had put the letter in the flag. Jack and Betty have become mutually interested in each other and after Jack has figured out the back pension money will be a snug fortune for the old folks, his plea to the old folks to allow Betty to be his wife instead of leading woman, receives their warm approval, for they, too, have found a lot to admire in the gentlemanly leading man.

## FORTUNES

Will be made by the State-Right-Buyers who insist on getting

## FORTUNES

Will be spent by the millions who will insist on seeing

THE BIG SURPRISE OF THE PICTURE-WORLD

MR. AND MRS.

# VERNON CASTLE

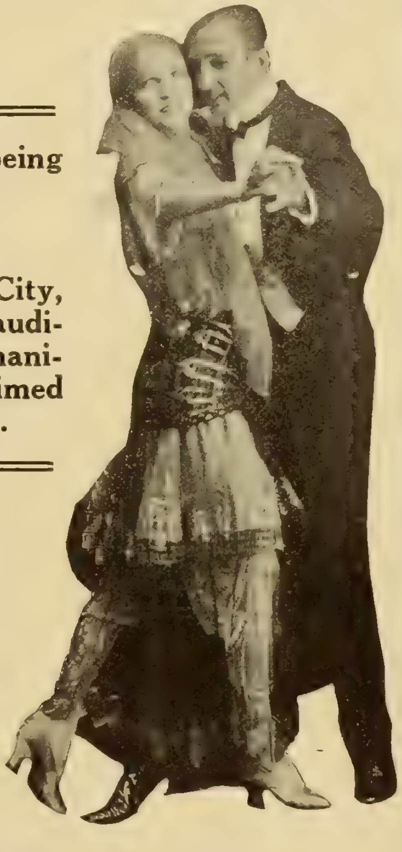
In a thrilling new Photo-Drama-Romance in six parts, entitled

# "THE WHIRL OF LIFE"

Story by VERNON CASTLE. Adapted for screen by CATHERINE CARR. Produced by OLIVER D. BAILEY.

This remarkable picture possesses LOVE, ROMANCE, SUSPENSE, BEAUTY, THRILL, TEMPTATION, RESISTANCE, EXCITEMENT, STRUGGLE, ACTION, HUMOR, ADVENTURE, PUNCH, SUCCESS, TRIUMPH, in fact, every necessary requisite to lift the spectators right out of their seats, and to give it added value and interest, the story itself is really based on the actual lives of this famous couple.

**Picture now being shown at the GLOBE THEATRE, New York City, to capacity audiences, and unanimously acclaimed a TRIUMPH.**



## WHAT THE EXPERT CRITICS SAID:

**THE MORNING SUN:**
"The Picture was a great success. Out-thrilled the biggest thrill in the movies."

**THE TRIBUNE:**
"Castles show great versatility."

**THE PRESS:**
"There isn't anything slow about the action of the photoplay."

**THE WORLD:**
"Mechanically the picture had a much better production than the average film."

**THE EVENING SUN:**
"The picture a highly pleasing one and the Castles subjects for fresh congratulations."

**THE GLOBE:**
"One of the most interesting film-stories told in many a day."

**THE EVENING MAIL:**
"An unusually attractive picture; the photography excellent, the grouping artistic, the comedy sense of both author and director admirably injected and the romance interesting."

Wonderful Line Printing by Morgan Lithograph Company
WRITE, WIRE OR PHONE QUICK for Territorial Rights to

# THE CORT FILM CORPORATION

JOHN CORT, President
807 Longacre Building, NEW YORK CITY

Greater New York and New York State, Pennsylvania and New Jersey already acquired by the Authors Film Company, Inc., Empire Theatre Building, New York City.

## Mutual Film Corp.

### THANHOUSER.

THE SPIRIT OF AUDUBON (Two Parts—Oct. 19).—The cast: Lawrence Swinburne, Helen Badgley, Leland Benham.

The name of Audubon is one to conjure with to the little daughter of a widow who has made a hobby of the study of birds and their welfare, and has instilled this same love into the heart of her daughter. Living next to the lady and her child are a widower and his son. The widower believes in everything the widow believes in, but he has never paid much attention to her Audubon theories or bothered to teach his son anything concerning the protection of birds.

The two families are friends, and the two children play together a great deal. Their first quarrel arises, however, when the little girl finds the boy trying to rob a bird's nest. While he is up in the tree she goes after her mother to aid her in saving the bird's eggs. The little boy comes out of the tree, but is very angry at his little friend and goes off home in a huff. That night both children have the same kind of dream. In the dream the spirit of Audubon comes to them. He is much pleased with the little girl, but angry with the boy for not loving birds. He takes the children, and they go wandering off into foreign lands. They observe birds of all species, making their nests, feeding their young, making love in bird fashion and doing all the hundreds of things that make birds interesting the world over.

The lesson of the dream has ben so vivid that he wants to apologize to his little friend and tell her how sorry he is for his action of the day before, but when he gets to her house learns that she and her mother have gone to the big Audubon celebration, which is being held by lovers of birds in honor of the big man who first went on record as the friend of the little feathered things. He begs his father to take him to see it, too. At the celebration both father and son are delighted with the parades and the floats and the speeches. The little boy decides that he will become a champion of birds from henceforth, and when he and his father meet the little girl and her mother, he proclaims his intention. Both the boy and his father are taken into the society, and, as they watch a wreath being placed on a monument in commemoration of the man who loved birds the spirit of Audubon rises above the top of the monument and smiles lovingly at his latest adherents.

---

AT THE PATRICIAN'S CLUB (Oct. 24).—The cast: Earnest Howard, Mignon Anderson, Boyd Marshall.

The Patrician Club prides itself upon the fact that its members include many of the wealthiest families. Riches are necessary to maintain a proper standing in this club, but an applicant must also prove to the membership committee that his family tree is sufficiently illustrious. The day had been unusually tedious, and an unconventional member, desiring diversion, suggested to his companions that they ask the elderly servant who waited upon them to tell them a story. It had never been done in the club before. After considerable urging the waiter, explaining that he could tell only the story of his own life, began the narration.

The old servant explained that he had formerly been a storekeeper in a little country town. His wife was dead, and all his love was centered upon his young daughter. His elderly clerk desired to marry the girl, but her father gently refused him. Unknown to the storekeeper, a wealthy young man had been paying attentions to the girl. The rich man won the girl's affections and they eloped. Fearing the worst, he rushed out in search of her, and when he returned his suspicions were confirmed, for his clerk handed him a letter from a rich man saying that he was married and could not wed the girl, but would provide a home for her abroad. The heart-broken father sold his store to his clerk and set out to search the world to find his daughter and to avenge her, but so far, though he had wandered from city to city, and from country to country, his search had been in vain. The servant finished his story, and as he was leaving the room a stranger to the club appeared in the doorway. The old man, recognizing the stranger, was about to shoot him, when the club members interfered. From the contemptuous look on the faces of the men, the stranger knew how he was regarded, and told all to come to his hotel, where he will explain. All complied with the request.

The stranger's wife turned out to be the old waiter's daughter, who married her sweetheart at the time of their elopement. The rich man had never been married before—the letter purporting to have been written by him had really been forged by the storekeeper's jealous clerk, who had lied to bring sorrow to the old man who refused the hand of his daughter, and the girl that he had once loved but now hated. Conscience had troubled him, and had led him to write to the girl's husband and confess.

---

### FALSTAFF.

BUSTED, BUT BENEVOLENT (Oct. 18).—The cast: Arthur Cunningham and Claude Cooper.

When the girls at the Hotel Royal, Regent-by-the-Sea, saw blazoned upon the register the names, "Percival Von Der Hyde" and "Alfred Astorbilt," both of New York City, they believed that distinguished visitors had arrived. In reality these "prominent" men worked in a department store. The luxury surrounding them caused no apprehension in them, for they had a joint bankroll of $30. Their complacency vanished at the end of the week when they received their bill for $374. Something had to be done, and Alfred suggested that the pity of their fellow-guests might be aroused. Alfred was to leave a note near the water's edge conveying the information that he had been ruined in Wall Street and was unable to pay his honest debts, so had sought refuge in the depths of old ocean. Percy's role was to leap after Alfred, rescue him, and when the sympathizing guests came up and Alfred's bankruptcy was revealed Percy was to start the collection for his benefit by open-handedly passing over their combined wealth of $29.98.

In discussing their plans, Alfred and Percy were overheard by two tramps, who decided to get the money themselves. They followed the boys to the pier. Alfred jumped overboard, after pinning the note of "farewell' to his coat. Percy was on the job, and as he was going to his friend's "rescue," he was hurled into the water by one of the tramps while the other destroyed the note. The cries and shouts of the men attracted the attention of the hotel guests and others, and soon a crowd gathered. So grateful were the spectators to the tramps for rescuing the "millionaires" that money was forced upon them. They even took the $29.98 out of the coat of Alfred.

So the boys' attempt to pay their debt failed, and they were led back to hotel, after admitting their poverty, and forced to work out their bill as waiters. Perhaps they are there yet, for it takes a long time to pay $374 at a dollar a day in a short season.

---

HATTIE, THE HAIR HEIRESS (Oct. 21).—The cast: Frances Keyes, Claude Cooper, Arthur Cunningham.

There was much excitement in the little village of Jinx Junction, Creosote County, when the local newspapers announced that the "Hair Heiress" would spend the summer there in the home of her childhood. Hattie's father, in his younger days, had been a poor but honest farmer. His failure to raise crops of corn and wheat induced him to emigrate to the Great City, where he invented a wonderful hair tonic. He amassed a large fortune, died and left everything to his only child, Hattie.

All the village beaus of Jinx Junction were anxious to impress the heiress. Among her suitors was a kind-hearted keeper of a garage, who never overcharged any one, and always gave credit to strangers. Another aspirant for her hand was the owner of an ice cream parlor, noted throughout Creosote County for the unusual delicacies he served. The ice cream man thought at first that he had the inside track, but later he suspected that there was a rival. His suspicions centered upon the garage keeper, for his hair was growing wonderfully, and the ice cream man thought that the tonic he used had been a gift from the heiress. He found that his belief was unjustified, for from outside the window of the heiress he saw her refuse to wed the garage keeper.

In his opinion not only was opposition removed, but his own position was strengthened, for he had used the hair tonic with surprising results, yet to his grief the girl refused him, and he learned there was "another," and the girl showed his rival's photograph. The ice cream man glanced at the picture and snorted his disgust. "Cannot imagine what you see in him," he ejaculated. "He isn't beautiful, and he's horribly bald-headed."

"I know he is almost bald-headed," she replied. "Ever since we met and fell in love I have been trying to make him grow a head of hair like those that figure in papa's advertisements. Up to date my efforts have failed, but I will devote my life to this sacred cause." And she smiled sweetly at the photograph, forgetting all about the other man.

For, despite his luxuriant hair, her heart was as cold to him as one of his own ice cream freezers.

---

### MUTUAL.

MUTUAL WEEKLY NO. 42 (Oct. 21).

Plainfield, N. J.—50 Baldwin locomotives, en route for shipment to Russia, arrive here.

Omaha, Neb.—Annual "Aksarben" Floral Parade.

Louisville, Ky.—The famous St. Leger Handicap is run at Churchill Downs. Subtitle: "Rain Coat," the winner.

Fresno, Cal.—20,000 visitors witness thrilling contests at annual fair and rodeo. Spbtitle: Gov. Hiram Johnson and party.

San Francisco, Cal.—The "K" group of submarines leave here for Honolulu. Will travel 2,200 miles under their own power in naval test.

Bayside, L. I.—This is not a World Series Game. Jim Corbett's team of actors are easy prey for "Tad's" Cartoonists. Subtitles: Fred Stone catches. Jim Corbett pitches. Goldberg at the bat. Tad lines one out. Close play at third. 47th run scored by the cartoonists. Willie Ritchie was there. Irvin Cobb had nothing to say for publication.

Washington, D. C.—The A. B. C. Envoys report to Secretary Lansing that they recognize General Carranza as the head of the De Facto Government in Mexico. Subtitle: General Carranza (with beard) in center of group.

Long Beach, N. Y.—Admiral Peary, famous Arctic explorer, takes first aeroplane ride. Subtitle: Mr. Alberto Santos Dumont, famous aviator, takes his first American flight.

New York City.—These are the officers and directors of the Motion Picture Board of Trade of America, Inc. They are assembling for their first directors' meeting. The object of the board is to promote the welfare of the industry as a whole, and to protect it against those who would

CALL!

All those taking moving pictures for commercial or private use are requested to write today for price list and description of the factory where is obtainable the satisfying security and essential protection of

PERFECT DEVELOPING and PRINTING

INDUSTRIAL MOVING PICTURE COMPANY

WATTERSON R. ROTHACKER, President

223-233 West Erie Street - - Chicago

# GREAT NORTHERN FILM COMPANY

PRESENTS RITA SACCHETTO,

THE CELEBRATED INTERNATIONAL STAR

IN "A WOMAN'S HONOR"

A MODERN SOCIETY DRAMA IN FOUR PARTS, DEPICTING THE TRANSFORMATION OF AN INNOCENT, TRUSTING GIRL INTO A BITTER, VINDICTIVE WOMAN.

SUPPORTED BY AN EXCELLENT CAST of PLAYERS

RITA SACCHETTO A WINNING ATTRACTION OF THE WORLD'S FOREMOST THEATRES, INCLUDING THE METROPOLITAN OPERA HOUSE OF NEW YORK.

STATE RIGHT BUYERS AND EXCHANGEMEN LOOKING FOR HIGH-CLASS FILM ATTRACTIONS, RELEASED SEMI-MONTHLY, ARE ADVISED TO WIRE OR WRITE FOR OUR INVITING TERRITORIAL PROPOSITION IMMEDIATELY.

ATTRACTIVE FOUR-COLOR LITHOS IN ONE, THREE AND SIX SHEET SIZES.

GREAT NORTHERN FILM Co.
110 WEST 40th ST., NEW YORK.

illegally and unjustly prey upon it. Subtitles: S. L. Rothapfel, manager Rialto theater, New York; Max Stern, manager majestic theater, Columbus, Ohio; R. H. Cochrane, vice-president Universal Film Mfg. Co.; J. E. Brulatour, Eastman Kodak Co.; Nicholas Power, president Nicholas Power Co.; John R. Freuler, president Mutual Film Corp.; W. Stephen Bush, editor Moving Picture World; Wm. A. Johnston, Editor Motion Picture News; Walter W. Irwin, general manager V-L-S-E.; E. A. MacManus, general manager Interantional Film Services; Jos. W. Engel, treasurer Metro Pictures Corp.

Colorado Springs, Colo.—Prize-Winning "Corn Club" boys are entertained by the city as reward for good summer's work.

Rio De Janiero, Brazil.—Funeral of General Pinheiro Machado.

Latest Paris fashions, photographed in the Italian Gardens of the Hotel Biltmore, New York. (By courtesy of J. M. Gidding & Co.)

New York City.—Fire Prevention Day is observed with many educational floats in parade.

Brooklyn, N. Y.—Secretary Daniels officiates at keel laying of the battleship "California."

## MUSTANG.

THE TRAIL OF THE SERPENT (Two Parts—Nov. 5).—The cast: E. Forrest Taylor, Helene Rosson, George Webb, Harry Edmondson, Nell Franzen.

Big Ben, a Western miner, mortally hurt, wills his mine, The Marguerite, to his niece, Marguerite, and makes Bob Hadley his executor. After Big Ben's death, Hadley notifies Marguerite, who starts West to look after her inheritance. On the way she meets Knox, a crook, who ingratiates himself into her favor as her business advisor, and beguiles her into accepting his proposal of marriage. Marguerite and Knox arrive and Hadley at once becomes suspicious of Knox. Hadley shows Marguerite the mine in which he is much disappointed and advises Marguerite to sell it. She decides to do so. In the meantime she becomes impressed with Hadley, and breaks her engagement with Knox, who becomes extremely jealous.

Knox discovers Pedro, a Mexican prospector, concealing gold nuggets, and finds that they came from a secret tunnel on the Marguerite claim, which opens up a rich vein of ore. Knox offers to buy the mine at the low price Hadley names, and Hadley signs the deed. Knox drops the deed from his pocket and it is found and returned to Hadley by Carlotta, a Mexican girl, who loves Hadley. She also tells him of seeing Knox and Pedro at the secret tunnel. Pedro happens by the cabin, sees Carlotta talking with Hadley and in a jealous rage fires through the window at him. The bullet hits Carlotta.

Hadley discovers the secret tunnel, hunts up Knox, brands him as a crook and flings the money in his face. Knox discovers his loss of the deed, rushes to Hadley's cabin ahead of Hadley in an effort to get it. In the meantime, Pedro plans to attack Hadley and sees Knox's shadow on the canvas screen of Hadley's cabin, supposes it is Hadley returned and fires, killing Knox. Hadley dashes up, discovers the murder and also recovers the deed. Marguerite by this time fully realizes her love for Hadley.

## NOVELTY.

GOLD-BRICKING CUPID (Oct. 13).—The cast: Bill Parsons.

John Gettum decides to make Cupid pay his bills. He opens a matrimonial agency, and sends out fliers, with bold headlines reading, "Why Work? Marry Money." A penniless writer, who has been put out of his room, rushes pell-mell to the agency. His landlady, learning that a husband is procurable for five dollars, follows. A discouraged chef, a vaudeville actress who is sick of the life, Lena a scrub girl, and Jim, a janitor, all congregate at Gettum's establishment. To all the female applicants Gettum gives the name and address of the same man, and to all the men the name and address of the same girl. He plans to sneak off with the money before his scheme is found out. Lena, the scrub girl, however, says she won't be satisfied with anybody except Gettum himself.

He demands all her cash. She hands it over, and then insists that he appoint the hour of the ceremony. "I'll marry you when the whistle blows," promises John. Lena decides to keep him in the office till the happy moment arrives. All the seekers after soul-mates return from their futile search. John makes a dive from the window, pursued by the crowd. His clients chase him through the park. Snatching off his coat, he plunges into the lake. Dissolved in tears, Lena picks up John's discarded garment. But instantly her woe is turned to joy. In the pocket she finds all the cash which Gettum has collected. The janitor comes to her support, and they fall into one another's arms. Gettum crawls out of the water and is immediately arrested. The judge fines him thirty dollars for trying to swim in the park lake.

ARTILLERY AND LOVE (Oct. 27).—Charlie hits the cop on the post with a potato. Therefrom ensues a race. Edith protects Charlie from the enraged policeman, and he falls in love with his fair deliverer. Edith, however, is George's sweetheart. George arranges a boating party for Edith, and Charlie is left behind on shore, pretty blue. The lovers leave the motor-boat and row to a deserted island. They are cozily settled in a sequestered nook, when a nearby fort, having target practice, throws them violently from their seats. George rows away for his life, leaving Edith to her own resources. All this time Charlie, from afar, has been watching for his chance. He paddles to Edith's rescue. Parental blessings fall thick on Charlie, and Edith transfers her affections to that courageous youth.

HO AND BO (Nov. 3).—Two tramps steal a parson's preaching clothes. They find in the pockets a five-dollar bill, a ticket to Hicksville, N. Y., and a letter which reveals the fact that the Reverend Jacob Harris is expected in Hicksville that morning to rehearse a young couple, Hiram Brown and Lilly Lunn, who are to be married that day at noon. Ho, the taller of the tramps, puts on the parson's clothes, and he and his pal board the train. The Reverend Mr. Harris, delayed by the loss of his pulpit garments, reaches the station just in time to see the train pulling out and Ho fast disappearing in his clothes. He hires a farmer to drive him like mad to Hicksville.

Meanwhile, the tramps arrive and present themselves at the home of the bride. Ho explains that the disreputable-looking fellow whom he has brought with him, a few hours before had saved his life, and that he has attached Bo to him as his faithful bodyguard. When it is time for the wedding rehearsal to begin, however, Ho gets cold feet. To prevent it being discovered that he is an impostor, he feigns illness, and his limp form is transported to the dining-room, where the wedding breakfast stands ready. The mother of the bride pours wine down Ho's throat, and he revives with alacrity. Bo, meanwhile, has helped himself to the beverage from the sideboard. Another attempt being made to rehearse the ceremony, Ho goes into violent fits. At this juncture in rushes the real parson, clothed in shabby second-best. He very quickly exposes the rascally Ho and Bo, who flee the house, pursued by a volley of dinner plates.

## CASINO.

ETHEL'S ROMEOS (Oct. 17).—The cast: Fayette Perry, "Bud" Ross, Eddie Boulden, Herbert Stanley, Madge Orlamond, "Babe" Hardy.

Charlie, Albert and Frank get a squint at a telegram which Ethel drops in the hall of the boarding house where she waits on table—and, from insufficient data, leap to the conclusion that Ethel's rich brother is about to dump upon her a gold mine. In the eyes of the three impecunious boarders, Ethel suddenly appears radiant. Each sets out to win her. It is a simple matter to sham illness where a fortune is at stake, and the three young clerks return in the middle of the forenoon, laden down with candy, flowers and silk stockings. Most girls are happy if they get one proposal a year, but Ethel has three crowded into a very busy morning. She is so frightened that she says "Yes" every time.

The wealthy brother of Miss Stimpson, the nice little old lady upstairs, who hasn't been out of her wheeled chair for years, arrives. The boys, taking him to be Ethel's brother, give him a royal welcome. When each in turn tells Brother Jake that he is going to marry his sister, Jake is naturally surprised. Out rush the Romeos in search of a parson. By this time Ethel and her friend and confidante, Miss Stimpson, are "on" to the schemers. They take Brother Jake into their confidence. Jake is all ready for the three ministers when they are brought in. He pays each one his fee, though no ceremony is performed. Then he starts the Romeos out of the house via the toe of his capable boot. Ethel has fainted during the excitement. From the way Brother Jake revives her, anybody can see that some day one of the three clerical gentlemen will be called back.

## MUTUAL MASTERPICTURE.

HIS WIFE (Thanhouser—Five Parts—Oct. 28).—The cast: Geraldine O'Brien, H. E. Herbert, Lorraine Huling, Inda Palmer, Theodore Von Eltz.

Henry Dennys, a wealthy Englishman, has two sons who are frequently brought into the company of Edith Danvers, whose father, a retired general, lives on the adjoining property. As the youths approach manhood each one unknown to the other is secretly in love with the girl. The elder son is sent to Sandhurst, from there enters the army as an officer and sees several years' service in India. Upon the death of his father he returns home to take charge of the estate and finds that his brother has fled to Australia. The younger man, it appears, has led a wild life and his evil deeds and extravagance force him to depart under an assumed name. Very soon after his return, the heir resumes his courtship of Edith, but she refuses him, telling him that although she has always liked him she cannot marry him. Heartbroken, he departs from his home.

In a little fishing village, he meets a beautiful uneducated girl and is flattered by the respect she pays him. He finally determines to marry her and she consents. The wedding is held in the village church and as they drive away he is surprised when his bride bursts into tears. She sobbingly explains that no one has ever loved her, her grandmother, her only living relative, was glad to get rid of her, and that her husband simply married her out of pity. She then adds, "The only friend I had was little Jim, my dog, and I have left him behind." Hoping to comfort her the husband leans out of the window of the carriage to give orders to the driver to return, and is touched when he sees the little dog painfully trotting along beside the carriage hoping to keep up with them. The animal is restored to his mistress.

After a happy honeymoon the couple return to their beautiful home, and slowly sorrow comes into the wife's life. It is all due to Edith, and the worst of it is that the husband does not notice it. Edith is so hopeful, so ready to assist the heir's poor wife, that his heart is filled with gratitude to her. The wife is convinced that her husband's love is slipping from her. Edith and the husband have some secret they are keeping from the wife and the wife frequently surprises them in mysterious conferences. She does not know that the husband is protecting Edith from the consequences of her own folly. Edith has been secretly married to the younger brother and knew she would be disinherited if her father ever learned the truth. Edith's husband unexpectedly returns from Australia and refuses to depart without seeing his wife. He first calls secretly upon his brother and when he slips out of the house to meet Edith, the heir's bride witnesses the meeting and believes it is her own husband, who is showering kisses upon the woman she regards as her rival.

The wife at first determines to take her husband's life, but her courage fails her at the last moment, and she dashes from his hand a glass containing poisoned wine. Her husband does not realize the cause of her action and fears she is going insane. This belief is strengthened the following day when it is found she has disappeared. On the banks of a body of water near her home some personal possessions of hers are found, also her little dog Jim, and the belief is that she has committed suicide by leaping into the water. The husband mourns her as dead, and erects a headstone to her memory in the village graveyard. The woman still lives, however. She did not drown, but wandered from her home. She finally is given refuge in an asylum conducted by a religious order. While convalescing she was reading an old newspaper and came upon an account of the wedding of her fair rival and the son of Henry Dennys, the former owner of Colworth. She believed the item referred to

MI-N-A COMEDIES LEADERS OF LAUGHTER
EVERY THURSDAY ON THE GENERAL FILM PROGRAM BOOK THEM

*Announcing a New Company*

HARRY R. RAVER
PRESIDENT

# RAVER FILM CORPORATION

CAPITAL
$300,000.00

AVGVSTVS THOMAS
DRAMATIST

*Presenting in Motion Tableau*

*The Famous Plays of*

## AVGVSTVS THOMAS

WITH NOTED ARTISTS

*An organization founded on experience and financed by showmen............*

*Its profits will not be divided among bankers, brokers or the public......*

*It owns plays for three years releases- The most valuable collection in America.*

*Each production will be distinctive without limit as to length............*

*Each will be sold according to its individual merits..................*

*Operating under the personal direction of*

## HARRY R. RAVER

*The Father of the $2.00 Picture in America*
*(Knickerbocker Theatre June 1st 1914)*

ADDRESS IN THE FIRST INSTANCE
**RAVER FILM CORPORATION**
WORLDS TOWER BLD. NEW YORK.

her husband and fell in a faint before completing the article which identified the bridegroom as the younger son of whose existence she never knew. Convinced that life held no further joy for her the wife determined to join the religious order and become a lay sister, the fact that she had been married preventing her from taking the final vows.

A number of years later the lay sister and an elderly sister are on their way to New Zealand. They change trains at the junction town in which the Colworth estate is located. There the wife again meets her rival, now apparently a happy, contented married woman with her two children. Overcome by emotion the lay sister staggers out of the station and finally enters the village graveyard. There her attention is attracted to a man lying on a grave. Believing him to be injured she hurries to him. It is her husband and the grave over which he is weeping is surmounted by a headstone bearing the wife's name. The wife finds that her suspicions have all been groundless. The elder sister returns while they are conversing and rejoices. She tells the wife there is no reason why she should not return to her husband. She joins their hands and the sorrows of the wife are ended as her husband puts his arm about her.

## BEAUTY.

DESERTED AT THE AUTO (Oct. 23).—The cast: Carol Holloway, John Sheehan, Bessie Banks, Dick Rosson.

Paul Benson and Mabel Brown are married. At the wedding breakfast Fred, Jack and Harry plan to abduct the bridegroom as he is starting on his honeymoon. Mabel enters the waiting auto, and as Paul is about to spring in after her, he is seized by the three conspirators and carried off in another car. Despite the protests of the bride, the chauffeur drives Mabel to the depot, while the frantic young husband is rushed around and around town till his auto breaks down. Mabel goes home to her mother, tearfully explaining that she was deserted at the auto and that never, never again will she consent to see Paul. Paul is disgusted by her actions. Each sends the other a caustic note. They studiously avoid meeting—and both are intensely miserable. At last bride and groom are brought together at a beach resort. Mabel's obstinacy melts—and she and Paul are reconciled.

ONE TO THE MINUTE (Nov. 2).—The cast: Neva Gerber, Frank Borzage, William Carroll, Rae Berger, Lucille Ward.

After Dick had called on his sweetheart, Gladys, and found that an East Indian Rajah had the inside track in her parents' favor, after he had been frostily treated by said parents, while the Rajah was made much of, is it any wonder that sitting at his club, he should venture the gloomy remark that "there's a fool born every minute?" A stranger with a wrist watch and a peculiar way of consulting it, who introduced himself to Jones, challenged this remark. Dick and he argue and to show how gullible humans are, Dick bets $100 he can steal a piece of jewelry from every man in the next room without being detected. A page of the club, who is given the stakes to hold, is the only witness of the wager. Jones watches approvingly as Dick deftly nips a tie pin from this man, a watch from that one, cuff links from another. He returns to Jones with a handful of jewelry which he places on the table.

At this juncture a page announced a hurry-up phone call for Dick. Dick returns, Jones is gone. The clubmen miss their jewelry and Dick smilingly tells them he'll produce it, but it is gone, with Jones and the page. On the table is a note signed Jones, thanking him for the jewelry, and saying that Dick has proved his point. There is a fool born every minute. The angry club members vote Dick out of the club.

Dick in a very gloomy mood passes Gladys' home. The Rajah is about to take Gladys and her parents for an auto ride. Dick, watching, sees the Rajah consult a wrist watch with a peculiar arm motion. Dick springs upon the Rajah and after a tussle, knocks off the turban and beard. It is Jones! A policeman takes all, including Gladys and her indignant parents, to the station house. There the lieutenant takes one look at the Rajah and congratulates Dick on capturing "Wrist Watch Walter," society thief, for whose capture there is a reward of $2,000. Of course Gladys' parents smile on Dick. At the club Dick is reinstated and is a hero. "The reward? Oh, yes," he says, "I'm using that to start a fund to reduce the number of chumps born every hour."

BILLY VAN DUSEN'S CAMPAIGN (Nov. 6).—The cast: John Steppling, Carol Halloway, John Sheehan, Bessie Banks, Rae Berger.

Billy Van Deusen, a wealthy bachelor, living at his club, rescues Helen from an awkward predicament, while she is engaged in charitable work in a tenement. They become friends, and Billy falls in love with her. When he proposes, she tells him that she can't marry him because he has never done anything worth while, and suggests that he perform some distinguished and useful act. Billy consults with his club friends, and is advised to run for mayor, which he does.

James O'Brien is the labor candidate for the same office. He earns Helen's gratitude by rescuing her from a "drunk." Both candidates canvass the city for votes. On election day a political lieutenant tells Billy that he cannot be elected unless he secures the votes of the women. Billy buys a lot of parasols, goes into the tenement district and distributes them among the women, asking them to vote for him, which they agree to do, provided Billy will take care of their children, while they are at the polls. Billy does so.

Jim hears of Billy's sunshade scheme and immediately gets out handbills, announcing that all who vote for him are invited to attend a picnic to be held at a nearby park. When the women arrive at the polls they are captured by Jim. They vote for him and are taken to the picnic. The earliest returns indicate a landslide for Jim. He rushes to Helen and takes her to the picnic, where she promises to become the wife of the next mayor. The mothers remember their children, and Jim and Helen go to get the youngsters. They find Billy in distress as the children have gained mastery of him. Jim announces his victory and his engagement to to Helen. They proceed to the picnic with the children, while Billy collapses, thus ending his efforts for a distinguished career.

## AMERICAN.

THE WASP (Two Parts—Nov. 1).—The cast: Vivian Rich, Walter Spencer, Roy Stewart, Hugh Bennett.

At home a young girl has proved incorrigible. She is placed by her father in a feminine school where the environment is anything but to her liking. She is wrongly accused of stealing a brooch. By night she steals from the school never to return. Circumstances throw her among evil companions, who teach her the tricks of thievery, and she becomes known as the "Wasp." As a midnight marauder she is highly successful and manages to elude the vigilant eye of the police. She has one close call, however, and only the friendly aid of one, J. Hart, an eminent man of affairs, enables her to make good her escape.

Words of advice from Hart lead the "Wasp" to renounce her life of crime. Her efforts are directed toward doing good, and she becomes the leading spirit of a frinedly aid bureau. At length, however, the bureau runs out of funds and its power to do good is seriously crippled. The "Wasp" discovers a former pal in the act of stealing J. Hart's watch. She compels the pickpocket to turn over his booty to her, and she at once restores it to its owner. Hart is impressed by the act of the girl, and offers assistance to the "Wasp" at any time at which she may need it.

Things have come to dire straits at the charitable bureau. The "Wasp" is beseeched for aid, but finds herself powerless to aid the suffering applicants. She resolves for once to return to her life of burglary. That night she robs many houses, among them that of J. Hart. In each one she leaves a note, explaining that robbery has been committed so that the needs of suffering humanity may be met. Hart receives a note from the "Wasp," asking that he give work to her pal who also has forsaken the criminal path. Hart discovers that the writing on the card and that of the message left by the burglar are identical.

He confronts the "Wasp" with charges of her guilt, then sees the good that the stolen valuables have worked. A big check is made out and the prosperity of the charitable bureau is assured. From then on, Hart and the "Wasp" are constant companions. Friendship ripens into love, and here the story ends.

ON SECRET SERVICE (Nov. 5).—The cast: Winnifred Greenwood, Edward Coxen, George Field, Charles Newton.

Nell, the marshal's daughter, and Frank Ketchell, the young bank cashier, are sweethearts. The romance has progressed through years, and has reached the stage where Frank has purchased a diamond solitaire which he plans to place on Nell's finger that night. James Whitmore arrives in town, representing himself as a Secret Service man. He tells Marshal Bertram that he needs his assistance in locating a gang of counterfeiters who have flooded the country with spurious coin.

Nell and Whitmore meet and the girl becomes infatuated with the affable stranger. Acting on Whitmore's suggestion, Bertram secures all the money from the local bank through Frank, takes it to his office for Whitmore to examine for counterfeit. Meanwhile Bertram confesses to Frank that it is he himself who is the counterfeiter, explaining that he transgressed the law in days gone by that he might send his daughter Nell through college.

Bertram brings the money to his office, Whitmore whips out a pistol, binds and gags the man and calmly appropriates the money. He has proved himself a clever thief. Leaving the office Whitmore meets with Nell, whom he has persuaded to elope with him. Frank discovers Bertram, releases him. Together they pursue Whitmore in an automobile, and the fleeing man and girl are overtaken. It is discovered that a large reward has been offered for Whitmore. The money is paid to Frank and Bertram. Bertram makes good for his one time counterfeiting and Nell and Frank are reunited in each others love.

## Pathe Exchange, Inc.

PATHE NEWS, NO. 82 (Oct. 13).

New York City.—President Wilson, accompanied by his fiancee, Mrs Edith Bolling Galt, and her mother, pay a visit to the metropolis. Subtitle: The next day they witnessed Red Sox defeat Philadelphia in the second game of the World Series, at Philadelphia.

Philadelphia, Pa.—Twenty-four streams of water are used in a display by the fire department of the new high pressure water system.

World Series.—Second game at Philadelphia. Neihoff out at first on great play by Foster, the star of the second game, when he covered first for his third put out. Score, Red Sox, 2; Phillies, 1. Subtitles: Third game at Boston. Thousands of enthusiastic fans line up at 7 A. M outside the gates. Speaker shoots a long hit for a three-bagger. Then scores on Hoblitzel's sacrifice fly to Pasket. Score, Red Sox 2, Phillies 1.

Pathe's Fashions.—Evening gowns. (By courtesy of Maison Maurice, 5th ave., New York.) A spangled gown of electric blue sequin. A wrap of flambeau chiffon velvet. Gown of pink silk fur, trimed with clusters of frosted grapes. A cape wrap of silver gray chiffon velvet with skunk fur trimming, the ends of which form a muff. A dance frock of French blue tulle over silver cloth.

The Eye Witness at the Front—Subtitles: "All is ready in arms and ammunition," says General Joffre, at the beginning of the French general offensive movement. Here we see a few, a very few, of the thousands of 6-inch guns moving forward. Even more difficult to transport than the guns themselves, are the reinforced concrete platforms on which the guns have to rest in the rain-soaked soil of the forest of Argonne. The gun and platform are afterwards moved about on portable rails. One of the 120-millimeter guns in action, discharging its shells against a village occupied by the enemy. A horse projected bodily into a tree by the force of the explosion.

East Orange, N. J.—Boy Scouts display their skill at wall scaling at their annual Rally. Subtitle: Daniel C. Beard, National Scout Commissioner.

Carlus, Scotland.—Wounded forty times in rescuing Lieutenant Martin (on right). Cor-

M·IN·A COMEDIES
First You Snicker! Next You Smile!
Then You Scream!
EVERY THURSDAY ON THE GENERAL FILM PROGRAM BOOK THEM

## EVERY ONE A FEATURE

"THEIR SINFUL INFLUENCE," A SELIG DIAMOND SPECIAL IN THREE APPEALING ACTS, RELEASED THURSDAY, NOV. 4TH, PRESENTS CAPTIVATING BESSIE EYTON IN A DRAMA BASED ON SINS OF SOCIETY.—"THE FLASHLIGHT," A SMASHING TWO-PART ORIENTAL DRAMA, WRITTEN BY JAMES OLIVER CURWOOD, AND RELEASED MONDAY, NOV. 1ST, PRESENTS FOR THE FIRST TIME ON ANY SCREEN, A HERD OF ELEPHANTS IN BATTLE ARRAY.—"ATHLETIC AMBITIONS," A SELIG WESTERN COMEDY WITH TOM MIX, RELEASED TUESDAY, NOV. 2ND. —"THE LOST MESSENGER," A SELIG JUNGLE-ZOO DRAMA IN ONE REEL, RELEASED SATURDAY, NOV. 6TH, FEATURES PRETTY VIVIAN REED IN A SUCCESSION OF THRILLS, NOT THE LEAST BEING A DESPERATE COMBAT BETWEEN A TRAINER AND AN AFRICAN LION.

——"THEY FILL THE TILL"

**SELIG POLYSCOPE CO.**
CHICAGO, ILL.

---

THE ENORMOUS FACILITIES OF

# The Selig Polyscope Co.

FOR THE MOST EXPERT DEVELOPING
THE MOST CAREFUL PRINTING
THE MOST ARTISTIC TONING AND TINTING

## Are Offered for Your Work at 4 Cents Foot

In addition to the advantages of having your work done by acknowledged masters in photographic quality bear in mind that you can save in freight and express as

## CHICAGO IS THE SHIPPING CENTER OF THE UNITED STATES

**Selig Polyscope Company, Chicago, Ill.**

poral Angus is escorted home to recuperate. Subtitles: Corporal Angus, who received the Victoria Cross for his bravery, receives an enthusiastic reception from his fellow-townsmen. The homecoming he dreamt of as he lay wounded in the trenches.

Los Angeles, Cal.—An aerial bomb is being manufactured in this vicinity, not for the Allies this time, but for one of the Mexican factions. Subtitle: The bomb extended is 16 feet long and has to fall 1,500 feet before it will explode.

Los Angeles, Cal.—The limit of hustling, even in a city noted for its enterprise, is reached when Billy Flynn, aged three, weds little Alene Houck, aged two. Can you beat it?

PATHE NEWS No. 83 (Oct. 16).

Brooklyn, N. Y.—The keel is laid of the "California," the first electrically propelled battleship to be built. Subtitle: 1—This scene shows the huge space which the completed 38,000-ton vessel will fill. She will cost $15,000,000 to build.

Belvoir, England.—Though there is no fox-hunting in England during the war, the fox-hounds have to be exercised to keep them in condition. Subtitle: 1—The dogs love their little mistress.

Arlington, Va.—With appropriate ceremonies, President Wilson lays the cornerstone of the Arlington Memorial Amphitheater. Subtitles: 1—President Wilson finds that the mason's art is some task. 2—The President declares the stone "well and truly laid."

The Eye witness at the front. Subtitles: 1—A feature of the present war is the revival of the hand grenade, a deadly little explosive which is thrown at close range into the enemy's trenches. 2—Some specimens of hand grenades. They weigh about one pound each. 3—How a great battle begins. A few men run out of the trenches and throw hand grenades into the enemy's trenches a few yards in front. The trenches are built so as to be hardly visible. 4—The modern catapult, or rocket shell. 5—A town in flames as the result of bombardment.

Pathe's Fashions (Paris) (in natural color). Subtitles: 1—A dress of dark brown moire silk. 2—An afternoon gown of brown silk and chiffon. 3—A gown of sage taffeta with fluted collar. 4—The Pegoud hat, named in memory of the intrepid aviator. 5—A narrow band of black ostrich is fashionable as a hat trimming.

Auburn, Cal.—Twelve hundred enthusiastic sportsmen attend the venison barbecue given by the North Fork Game Protective Association. Subtitle: 1—The venison is first seasoned, then wrapped in cloth and fireclay and buried for fifteen hours in the red-hot embers of a wood fire. 2—With appetites sharpened by their exertions, the hunters enjoy the roast venison.

Chicago, Ill.—A procession of children in old Spanish Court costumes is one of the features of the Columbus Day Celebrations. Subtitles: 1—Columbus goes aboard the "Pinta." 2—An exact replica of the "Pinta," the old flag ship of Columbus.

New York City.—New York's "Little Italy" celebrates Columbus Day by a pageant at the Thomas Jefferson Park.

San Diego, Cal.—Before a board of military observers a spectacular demonstration of new army transport methods is made. Subtitle: 1—The tractor with its hugh load attempts a 45 degree grade.

AN AFFAIR OF THREE NATIONS (Gold Rooster Play—Five Parts—Oct. 22).—The cast: Arnold Daly, Sheldon Lewis, William Harrigan, Charles Laite, Charles Krauss, Geoffrey Stein, Martin Sabine, George Melville, Louise Rutter, Doris Mitchell.

Ashton-Kirk is a young man of high social position and great wealth; he is a deep student and learned in the lore of ancient tablets and forgotten books. His keen mind delights in those mysteries which have proven too shadowy for the police. He finds a joy in the hunt; there is a thrill in matching his intelligence against the craft of the criminal. In "An Affair of Three Nations" his swift mind and sure touch prevent an international crisis.

Count Drevenoff's dissolute son is offered a large sum of money by the head of the Japanese Spy System in Washington, to deliver to him a secret treaty in Count Drevenoff's possession. This treaty was made between Russia and the United States when Russia was falling from disaster in her war with Japan, and would cause a grave break between Japan and the U. S., should the former get possession of it.

The son succeeds in getting the paper, but is discovered by his father. Count Drevenoff, accused of stealing the treaty, is sent to the war in disgrace, where he is killed. The paper falls into the hands of one Dr. Morse, an American surgeon, serving with the Russian army. A Jap spy sees this. Sometime later, in America, Morse is murdered. Ashton-Kirk takes up the case, and after unravelling many mysteries and having some extremely exciting experiences, manages to save the treaty from falling into wrong hands, thus averting war.

FATTY'S FATAL FUN (Starlight—Oct. 23).—Fatty is about to be married and looks forward to the day. So do his friends, for they have planned to give him a little party in honor of the affair. A wild man from a circus has escaped and the authorities are after him. Why not make Fatty the wild man? Fine! Accordingly, while on his way to the church to be united in matrimony he is set upon and carried off, painted as befits a wild man and released. The circus people capture him, but he makes such a noise that the police come on the scene and free him.

Meanwhile, the bride-to-be and her mother are frantic, the guests leave, and the clergyman wants to depart. But just at the psychological moment our hero arrives, wild man outfit and all, and is welcomed with open arms. His captors are also there, so while he sits on their prone bodies the knot is tied and he is happy at last.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD NO. 3—"A Rheumatic Joint." (Pathe—Two Parts—Oct. 18).—The cast: Burr McIntosh, Max Figman, Lolita Robertson, Harry Carr, Edward O'Connor.

J. Rufus Wallingford is in Zwick's Sanitarium with rheumatism. Cornelius Rockewell is there, too. But the treatment is too much for Wallingford and he makes his escape, bringing another patient with him. It is whispered about that old man Rockewell will give a vast sum of money to be cured of his ailment, so Wallingford and Blackie get together and open an anti-old age cure. Quite by accident, to be sure, Onion Jones, a member of the firm of Wallingford & Co., meets Mr. Rockewell on a train and says he is on his way to the cure, incidentally advising the millionaire to "go thou and do likewise." He does, but only for investigation—and very much sub-rosa.

However, everything is set for him and he falls, outbidding Onion's offer of $100,000 for Wallingford's interest with one of $150,000. The name of Rockewell is then crossed off the list of the men who were mixed up in the ruin of the father of the Warden girls, and the "con" men prepare to "land" another prospect. They do it in the next episode. It is called "The Master Touch."

COUNSEL FOR THE DEFENSE (Balboa—Three Parts—Oct. 18).—The cast: Jack Livingston, Robert Gray, Marguerite Nichols.

While robbing a house, Steve Flanders mortally wounds a woman, and makes his escape. He is arrested later and Richard Morgan, a young lawyer, is assigned to defend him. Flanders tells his counsel where the jewels he stole that night are hidden and the later takes them himself. Some time later, Morgan having earned an enviable reputation as a lawyer, is married to Miss St. Clair, giving her for a bridal gift the jewels stolen by his first client. The evening of the wedding, while the new Mrs. Morgan is preparing for the honeymoon, Flanders, ignorant of the fact that he is entering the house of his counsel's wife, climbs through the window to rob the place. He sees the jewels and in his efforts to secure them his gun goes off, fatally injuring the bride. Morgan rushes on the scene and Flanders recognizes him and the jewels. Then, in reply to questions, he refers the police to his lawyer, and the young counsel realizes that the jewels that were the indirect cause of his success also figured in the loss of his newly-wedded wife.

GEITHORN, THE RUSTIC VENICE (Picturesque Holland—Photocolor—Oct. 18).—All the charm and simplicity of this wonder city of Holland, together with the most picturesque scenes, are brought out through the magic of Photocolor. It is shown how, on account of the absence of roads or streets, all transportation is done in boats on the many canals, as

**Wanted**
**Good One Reel Comedy Negatives**
Prompt payment
**Address: Box 1002,**
**c/o M. P. World.**
State Full Particulars.

**THE STERLING CAMERA & FILM CO.**
**Manufacturers of Feature Film Productions**
**Commercial, Industrial and other Camera Work a Specialty. All Work Guaranteed**
**145 W. 45th St., New York, N. Y.**

**PATENTS**
**Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.**

Get acquainted with the
**ERBOGRAPH WAY**
of Developing and Printing
**ERBOGRAPH COMPANY**
**203-11 West 146th St., New York City**

**First Class Features**
**Being booked in**
**IOWA, INDIANA, ILLINOIS, WISCONSIN, MICHIGAN and MISSOURI**
**Apply**
**Central Film Company**
**110 South State St. CHICAGO**

NOW BOOKING
**Is he CHARLES CHAPLIN?**
**Two Reels**
**General Feature Film Co.**
**313 Mallers Building, Chicago.**

**HARRY K. LUCAS**
**"THE SUPPLY KING"**
**ATLANTA, GEORGIA**
**EVERYTHING FOR THE THEATRE.**
**50-PAGE ILLUSTRATED SUPPLY CATALOGUE MAILED FREE.**

**THE MOVING PICTURE WORLD WELCOMES NEWS ITEMS OF INTEREST.**

**M·IN·A COMEDIES "KIDDING THE GOATS"**
**RELEASED OCTOBER 28th ON THE GENERAL FILM PROGRAM**

# AS COOL AS A CUCUMBER

## With Sturtevant Ventilating Fans

REG. U. S. PAT. OFF.

photoplay audiences find as much enjoyment during the warm summer months as in the winter time. What they object to is a hot, ill-ventilated theatre. They go to the Airdomes.

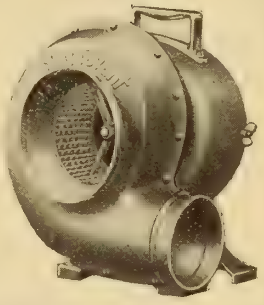
**Don't let the Airdomes Paralyze Your Business. Install Sturtevant Fans and keep the summer trade.**

Send details as to size of your theatre, balcony (if any), seating capacity, doors, windows, etc., and draw a rough floor plan. Our engineers will make recommendations and provide estimates without putting you under any obligations.

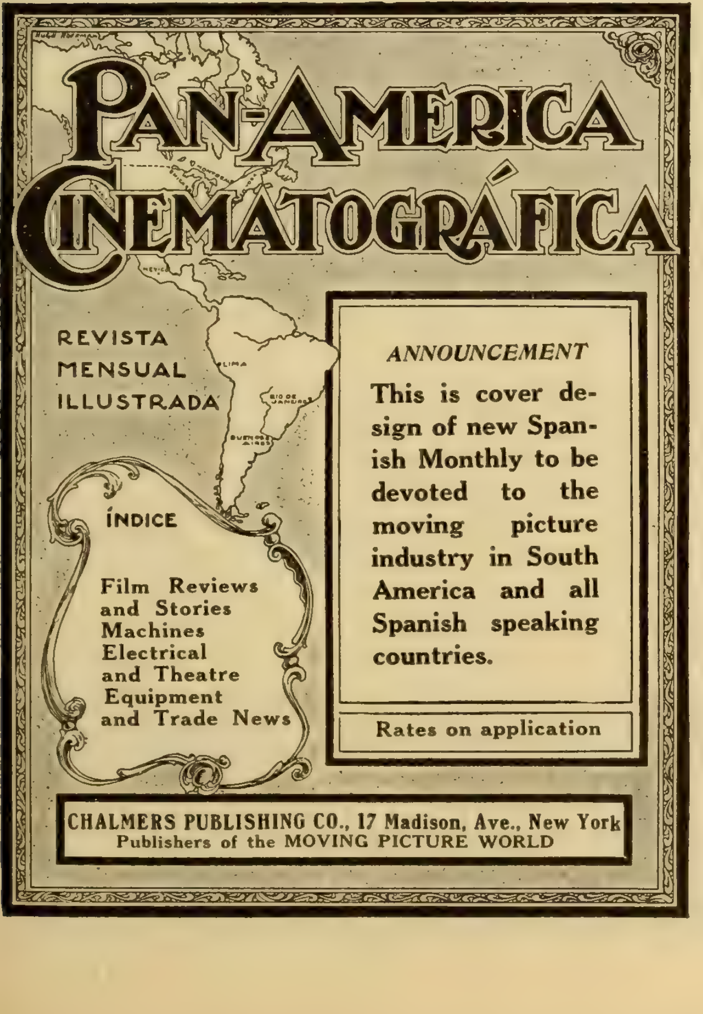
**B. F. STURTEVANT COMPANY**

**HYDE PARK, BOSTON, MASSACHUSETTS, And All Principal Cities**

Largest Manufacturers of Fans, Heating and Ventilating Apparatus in the World.



---



# PAN-AMERICA CINEMATOGRÁFICA

REVISTA
MENSUAL
ILLUSTRADA

ÍNDICE

Film Reviews and Stories
Machines
Electrical and Theatre Equipment
and Trade News

*ANNOUNCEMENT*

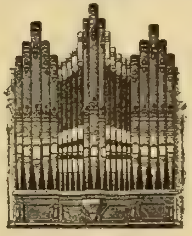
**This is cover design of new Spanish Monthly to be devoted to the moving picture industry in South America and all Spanish speaking countries.**

**Rates on application**

**CHALMERS PUBLISHING CO., 17 Madison, Ave., New York**
**Publishers of the MOVING PICTURE WORLD**

---

THE "Weickhardt" ORGAN.



# A GENUINE PIPE ORGAN

LENDS A TONE OF REFINEMENT TO A MOVING PICTURE THEATRE

## *Weickhardt Pipe Organs*

are installed in the largest and most prominent theatres in Chicago, Milwaukee, Minneapolis and other cities. The music obtainable from a WEICKHARDT PIPE ORGAN is wonderfully suited for playing to the pictures. Real pipe organ music adds an impressiveness to the various scenes that makes people not only see but also feel. Organ music has an irresistible and abiding effect on theatre-goers. They will surely come again with each change of the program.

PRICES AND SPECIFICATIONS
PROMPTLY ON REQUEST

**Wangerin-Weickhardt Co.**
112-124 BURRELL STREET
MILWAUKEE, WISCONSIN, U.S.A.

in the real Venice away down in Italy. There are countless bridges in all parts of the city which are necessary for the crossing of the canals. Then scenes of how the inhabitants carry on their trade are shown, how the barges are pushed, the difficulties the grocer has in delivering his goods, all of more than ordinary interest.

HOW WINTER FLOWERS BLOOM (Globe—On Same Reel as Foregoing).—This picture shows the growth, hundreds of times faster than nature, of many of our most popular plants. We see the hyacinth burst into bloom in a few seconds, picturing action that really requires months to take place. We are shown other favorite flowers growing and breaking into bloom. These pictures were taken after the most exacting patience over a long period of time.

NEAL OF THE NAVY (No. 8, "The Sun Worshippers"—Panama Films—Two Parts—Oct. 21).—Annette Ilington and her foster brother, Neal, in search of the map of Lost Isle, her heritage, are captured by Hernandez and Ponto, the soldiers of fortune, and put in prison. In this episode, Joe Welcher is ordered to take Mrs. Hardin to the city and they start on donkeys, Mrs. Hardin hardly being able to stay on the animal. They meet a squad of sailors and the officer in charge, becoming suspicious, orders the party taken on board the United States cruiser on which he is stationed.

Meanwhile, Annette and Neal are also being taken to the city, but by Hernandez and Ponto, and are forced to enter an old city of Sun Worshippers where Annette is prepared to be sacrificed. Neal escapes and running to the coast signals the warship for aid. Annette also succeeds in making her escape and reaches the shore in time to prevent the brute man killing Neal. The sailors come ashore and rescue the captives, and Annette recovers the map to Lost Isle when it falls from Hernandez's pocket. On board the war vessel, Neal trains a six-inch gun on the temple of the Sun Worshippers and sends a shot crashing through it, wrecking the place completely.

## Associated Film Sales Corp.

LOVE'S OLD SWEET SONG (Deer-Two Parts—Rel. Wk. of Oct. 25).—Stella, a New York dancer, tires of her life on Broadway, and severs her connection with George Sinclair, "a man about town," when he refuses to marry her. Determined to work and earn an honest and respectable living, she accepts a position as dancer and entertainer at The Silver Grill, Wild Horse, Col. Leaving an explanatory note for Sinclair, she starts for the West. Sinclair learns where she has gone and makes a note of her destination. On her arrival at Wild Horse, Stella finds conditions at the hotel unpleasant, owing to the fact that she is obliged to room with the other dance hall girls, who are jealous of her. She rents a furnished cottage from Andy Sims, owner of Bar X ranch, who becomes interested in her.

Prior to the opening performance, Stella receives the following note from Andy: "We're short on flowers, but strong on pianos. I'll watch you tonight and wish you success." The note is followed promptly by his gift of a piano, and some sheet music, "The Songs That Mother Used to Sing." Stella is pleased by Andy's manner of extending hospitality, and realizes that he is different from the other men of the place. The opening night at The Silver Grill, Stella's beauty and dress create a sensation. "Grouch" McCoy, the foreman of Andy's ranch, who is present, recognizes in Stella a girl he met the previous summer in New York.

As the summer passes, "Grouch" notices Andy's growing interest in the dancer. Having a sincere liking for Andy, the forman tries to warn him against Stella. Andy refuses angrily to listen, stating, "I have asked the lady to marry me!" "Grouch" retorts, "She ain't fit to be your wife!" and a bitter quarrel ensues. The seeds of suspicion are sown and Andy reconsiders his offer of marriage to Stella. He finds, however, that he cannot give her up and later they are married. Later George Sinclair is called to the Pacific coast on business. En route his train stops at Wild Horse, Col., and the whim seizes him to stop off and look up Stella. They meet that evening at The Silver Grill, where the proprietor introduces Sinclair to "Mr. and Mrs. Andy Sims." Andy, in his friendly western fashion, invites Sinclair to call. Unseen by Andy, Stella scribbles a note on the edge of the menu, which she passes to Sinclair, telling him that she is married to a good man and very happy and begging him to go away. Sinclair, who is still sore over Stella's former treatment of him, calls at the cottage during the absence of Andy, and tries to induce Stella to return to New York with him. When she refuses he tries to force her to go. Andy returns unexpectedly, and is an unseen witness and listener to the scene and conversation which takes place between them. When Sinclair attempts to use force with Stella, the husband comes forward. Stella runs to him for protection, but he waves her aside and tells Sinclair, "There's a train to New York in half an hour, and you're going to take it!" Sinclair laughs in Andy's face, but Andy's statement is repeated a second time, and emphasized with a revolver pointed straight at Sinclair. The New Yorker protests but is finally escorted to the train by Andy at the point of the gun.

Stella, believing that Andy will never forgive her, decides to leave and starts to pack, but breaks down when she comes across their favorite song, "Love's Old Sweet Song." Andy returns, finds Stella packing, and thinks she is going to join Sinclair, but she denies this indignantly, telling him that until she met him (Andy) she never knew what true love was; and that now she has started she intends to keep on the right road. When it comes to the final parting, Andy cannot let her go.

THE DUEL OF HEARTS (Ramona—Two Parts—Rel. Wk. of Nov. 2.—Jess, the village telegraph operator, loses her position when a new girl is sent from the city to take charge of the depot and telegraph office. Through force of circumstances, Jess is compelled to obtain employment in the dance hall and saloon as bar maid, and there becomes acquainted with Curley Bradford, a professional gambler with a big heart.

Curley has already become infatuated with Alice, the new telegraph operator, and his attentions soon win favor from her. Jess becomes deeply infatuated with Curley, although the latter never knows of the woman's love for him. His desire to become the equal of Alice causes him to become disgusted with the life of a gambler, but when he is on the verge of reform, Alice discovers what she thinks to be an affair between Curley and Jess and sends Curley a note, telling him never to see her again. Curley leaves the village for his mining claim.

In the meantime, the village gossips have decided that Alice has been having too much to do with the gambler and form a delegation to call on the new operator and tell her to quit the gambler or leave town. When the gossips tell Alice their mission, she calmly ushers them into the freight store room—"to talk the matter over"—and locks them in. Some bandits have plotted to hold up the depot and when they arrive, they unconsciously break into the freight room and are attacked by the gossips who wage terrific warfare on the bad men with umbrellas, slats from goods boxes, etc.

Curley strikes it rich at his mining claim and sends Jess a liberal check, telling her that

WE BUY, SELL AND EXCHANGE
SECOND-HAND MOVING PICTURE MACHINES AND FILMS
Write for Bargains
MONARCH FILM SERVICE
Department T. Memphis, Tennessee

NOW
T S M Quality
Lobby Display Frames

The most important thing about your theatre is your Lobby Display.

Write for our catalogue. Quality BEST—Our PRICES will save you money.

The Theatre Specialty Mfg. Co.
318 Long Ave., Cleveland, Ohio.

Motion Picture Outfit For Sale
Fully equipped motion picture laboratory and studio, including Williamson printer, motor equipped, cost $350.00. Motor driven drum holds 1100 ft. Five 200-ft. racks, cost $15.00 each. Six new cypress tanks, wash tank, scenery, two Panchroma arcs, twelve 1000-watt Photo-lites, cost $12.00 each, etc., etc. A SNAP FOR $475.00. Address FRANK J. MILLER, 131 E. Third St., Dayton, Ohio.

"Turning Dimes Into Dollars"
You can increase your box office receipts a hundred per cent. by the dozens of new, live and up-to-date plans contained in this book.
Every picture, vaudeville and combination house manager needs new ideas; here they are in abundance, and every one will double or triple your attendance.
Complete detailed information how to bring dollars instead of dimes into your treasury sent to any address for $1.25.
MURRAY PUBLISHING COMPANY
Suite 403, 1493 Broadway New York City

FOR SALE
A good proposition for the party who cares to invest.
A theatre seating 1,050 in a town of 20,000, having franchises with both booking offices—K. & E. and Shuberts. At the present time playing pictures to a very profitable business. Theatre two years old. A $50,000 investment for ground and theatre. Terms cash. If interested address MANNINGTON, care Motion Picture World.

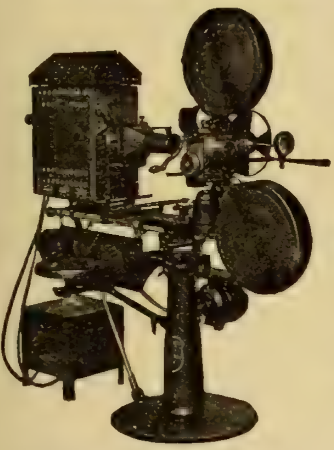
In answering advertisements please mention The Moving Picture World

FOR the best music obtainable for motion pictures find out about the new
SEEBURG-MOTION-PICTURE-PLAYER
Manufactured by
J. P. SEEBURG PIANO CO.
Republic Bldg., 209 S. State St., CHICAGO

MINA COMEDIES
Run One After the Feature
EVERY THURSDAY ON THE GENERAL FILM PROGRAM BOOK THEM

# The 1916 Model MOTIOGRAPH

**The machine that gives universal satisfaction.**



Don't purchase a machine until you have thoroughly tried it out—the 1916 Model MOTIOGRAPH when put under test will tell facts.

The **Extra Balance Wheel,** the **New Sliding Disc Connection** and the **New Front Shutter** have increased the efficiency of the MOTIOGRAPH **100%**—yet the price has not been raised.

Inspect the machine at your dealer's. If he hasn't one on his floor write to factory for literature and give name of your dealer.

**The Enterprise Optical Mfg. Co.**
**574 W. Randolph St., Chicago, Ill.**

Eastern Office
19 West 23rd St., New York City.

Western Office
833 Market St., San Francisco, Cal.

---

# EVERYTHING YOU OUGHT TO KNOW

**to Get Best Results in the Conduct of Your**
**MOTION PICTURE BUSINESS**
**Where Electricity Is Concerned**

**Whether You Are** OPERATOR
MANAGER OR
MANUFACTURER

**IS AT YOUR EASY COMMAND IN**

# Motion Picture Electricity

**By J. H. HALLBERG**
**Electrical Expert with an International Reputation**

**This Splendid Work Will Pay for Itself the First Day You Have It in Your Possession**

**Sent to Any Address, Charges Prepaid, on Receipt of TWO DOLLARS AND FIFTY CENTS**

**Chalmers Publishing Co.**
**17 Madison Avenue, New York City**

---

*A Reel Bright Spot*

BIO
CARBONS
80-210

*Produced Only With*

# BIO CARBONS

RECOGNIZED BIO CARBONS BRAND STANDARD

*ORDER FROM YOUR DEALER OR EXCHANGE OR FROM*

*Charles L. Kiewert Co.*

*MILWAUKEE*
*114 Huron St.*

*NEW YORK*
*165 Greenwich Street*

*SAN FRANCISCO*
*143 Second St.*

---

# For Artistic Lobby Display

**and Stage Decorations**

**Install our Line of Artificial**

**FLOWERS**
**TREES**
**VINES**
**LEAVES**
**GARLANDS**
**WREATHS**
**PALMS**

Estimates made and theatres decorated under contract by our expert.

**Our Thirty-two Page Catalogue No. 10, illustrating in colors the latest Artificial Flowers for Theatre Decoration, FREE.**

**FRANK NETSCHERT CO., Inc.**
**61 Barclay Street New York City**

with it, she can be able to leave the saloon and live as she should live. Jess learns that she was the cause of Curley leaving and tells Alice that Curley loves her (Alice) and gets her promise to take Curley back when he returns from the mining claim. Jess sends Curley a telegram, signing Alice's name, and telling him to come back to Alice. Curley returns and the story ends happily. The deep affection of Jess for Curley, the sacrifices she makes for him and the favors Curley does for Jess—through pity rather than love—form a plot of great heart interest.

---

HILARY OF THE HILLS (Santa Barbara—Two Parts—Rel. Wk. of Nov. 2.—Hilary lives with her father, Jim Durland, in an isolated mining camp in the hills, several miles from Black Hollow, the nearest railroad station. Ben Lee, the mining camp bully, is in love with Hilary. The girl has known Ben all her life; she is a little afraid of him, but he exercises a certain influence over her. He asks her to marry him, afraid to refuse, she puts him off; tells him he must wait. Her father and the miners look upon the pair as practically engaged.

A strike is threatened at the mine. Robert Grayson, the mine owner, who lives in the East, sends his son, Theodore Willard Grayson, to investigate the trouble. The elder Grayson, a hardened, grasping money maker, has never treated the miners fairly, and is hated by his employees. Ted believes he can accomplish more with the men if his true identity is unknown—owing to their hatred of his father. On arrival at the mining camp, Ted is introduced to the miners (and later to Hilary) as Ted Willard, the new mine superintendent. Ted is in sympathy with the miners and does his best to better their condition; but they have been ill-treated for so long, they distrust him and refuse to believe that he is actuated by fair motives.

In Leila, the dance hall entertainer, Ted recognizes his only sister. A few years prior to the opening of the story, Leila married Robinson against her father's wishes. Mr. Grayson refused to forgive her and drove her from home. Later Leila discovered that Robinson was a gambler; they drifted to the mining camp, where he deserted her. Her letters to her father, begging for forgiveness, were never answered. Unable to leave the mining camp without funds, and forced to support herself, she became a dancer. To avoid bringing disgrace on the name of Grayson, Ted and his sister meet in public as strangers. While Ted is trying to effect a reconciliation between his sister and their father, Leila meets him secretly at his cabin in the woods.

Ted and Hilary become interested in each other, and their friendship ripens into love. Ben, the camp bully, notices Ted's interest in Hilary, becomes jealous of him and spies upon him. Ben sees Leila, the dancer, going to her brother's cabin in the hills at dusk, and mistakes her for Hilary. Filled with jealous fury, he follows the girl. Leila quarrels with her brother and leaves the cabin before Ben arrives. Ben accuses Ted of having Hilary hidden at the mine, which results in a desperate fight between the two men on the edge of the cliff.

Hilary accidentally witnesses a meeting between Ted and the dancer, where Ted, with his arm around Leila is trying to comfort his unfortunate sister. Unaware of their true relationship, Hilary becomes jealous. Mr. Grayson, in the East, failing to receive satisfactory reports from his son Ted, determines to visit the mine. He notifies Ted that he will arrive at Black Hollow, the nearest railroad station, on Friday, and will bring money for the next payroll. Ted starts with a horse and buggy to meet his father.

Ben learns that Mr. Grayson is bringing money for the payroll, and, with two confederates, he plans to rob Ted and Grayson at Wind River, a lonely point on the road. Hilary learns of the plot, secures the aid of several cowboys, and starts for Wind River. Ben and his confederates overtake Ted and his father before Wind River is reached. The masked men order the occupants of the buggy to climb out and turn over the money. Instead of complying, Ted strikes the horse a sharp blow with the whip and makes a wild dash for liberty. Ben and his confederates follow in pursuit. In the desperate fight which follows Mr. Grayson is wounded, and Ben is killed before Hilary and the cowboys arrive. Mr. Grayson is taken to Durland's cabin where Hilary cares for him.

Leila at the dance hall hears the cowboys talking of the hold-up. She inquires if anyone was hurt, and is told that old Grayson was shot. Thinking her father was killed, she faints. Later she hears that her father was only wounded and goes to Durland's cabin to see him. A reconciliation takes place, and Hilary learns that the dancer is Ted's sister, not his sweetheart, and he induces her to fill the latter role.

---

AND HE CAME STRAIGHT HOME (Atla—Rel. Wk. of Nov. 2).—Jones, a middle-aged business man, arrives at his home at 2 in the morning, intoxicated. His wife meets him on the porch and Jones begins to explain. The scene fades and the picture tells Jones' story.

Jones started home from the office perfectly sober; a mishap made him decide to walk home. On his way he passed the wall of the cemetery from which there sprouted a puff of smoke and from which there dissolved in a little old man who bid him follow, and who led Jones through the wall, along the uncanny paths of the burying ground and to a tomb. Jones grew nervous, but the little man led him through the stone wall of the tomb. Inside Jones found three mummy cases, one of which, the old man said, contained the remains of a queen of Egypt, the second, the emperor, her terrible husband, and the third, apparently a child. The old man touched the case which opened and revealed the beautiful queen. At the same time the little man dissolved into the Devil. The queen came to life and complained that she had not eaten for 5,000 years, and Jones gallantly invited her out to dinner. The Devil procured a taxi from thin air and while Jones and the queen were busy in the restaurant the Devil, with malice aforethought, returned to the tomb and hurried the angry emperor to the restaurant. Jones, in the midst of the revelry, turns for the waiter to find the irate emperor awaiting him with a four-foot knife. Jones flees, the emperor giving chase and the queen and devil following along behind. The emperor overtakes Jones about where Jones first met the little man and drags him bodily through the wall and into the tomb. He motions to the small coffin, which falls over, and the emperor places Jones thereon and prepares to chop his head off. The queen, who is smitten with Jones, snatches the devil's wand, changes him into smoke, with a wave replaces the emperor in his coffin and after bidding Jones a farewell, passes the wand over herself and instantly appears as Jones first saw her. Jones is too alarmed for much formality, but, after sneaking up on the emperor's coffin and closing the doors with a bang, he "beats it" and the tale dissolves as he flees in the distance.

Jones' wife stands eyeing him suspiciously as Jones finishes his tale with a sub-title, "And then I hurried right home." Mrs. Jones takes just one wallop at her husband and the last we see of her she is slamming the door. Jones lands in a mud puddle in which he places his fat preparatory to a night in the open, vowing never to tell the truth again.

---

## Miscellaneous Feature Films

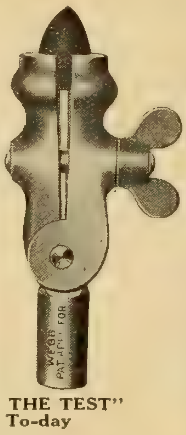
### TRIANGLE FILM CORP.

THE COWARD.—The cast: Frank Keenan, Charles Ray, Gertrude Claire, Margaret Gibson, Nick Cogley, Charles K. French.

Colonel Winslow, veteran of the Mexican War, hopes for a great future for his only son, Frank. At the outbreak of the Civil War, a recruiting station is opened in the Virginia village where the Winslows live. Frank, obsessed with fear and admitting that he is a coward, refuses to enlist. His father's humiliation is great and in his wrath he drives Frank to the office under threat of death, and the son joins the local company. The very first night he is assigned to picket duty near the Union front. He is terrified, throws down his rifle and flees. His family's negro, Mammy, gives him refuge in the kitchen and summons his mother. The latter is comforting him when the colonel, puzzled by her absence, comes to look for her and discovers Frank. The colonel then goes to the army and becomes Private Winslow in the company which his cowardly son deserted.

Meanwhile, Frank hides in the attic as a group of Union officers arrive and take possession of the house. As they discuss the weakness of one of their positions he listens. A plan formulates itself in his mind; he casts

Our No. 2
Carbon
Economizer
Has Saved
Thousands
of
Dollars
for
Exhibitors
Mechanically Perfect



"IT HAS STOOD THE TEST"
Order a Pair To-day
$1.25 EACH, $2.00 A PAIR, ½," ⅝," ¾," Sizes
*Sent Prepaid on Receipt of Price*
Motion Picture Specialty & Repair Co.
107 4th Avenue Pittsburg, Pa.

L. A. MOTION PICTURE CO.
Manufacturers of high grade studio equipment
215-217 E. Washington Stree
LOS ANGELES, CAL.

We Furnish Cameramen
ALSO DO
PRINTING AND DEVELOPING
OF THE HIGHEST GRADE
We guarantee all work. Give prompt delivery at lowest prices
Standard Motion Picture Company
Room 1620, 5 So. Wabash Ave. CHICAGO

Book our new 5-Reel Feature
"The Exposition's First Romance"
Peerless Film Exchange
Mallers Bldg. Chicago
Family Theatre Bldg. Des Moines

FULCO FULCO FULCO FULCO
Moving Picture Exhibitors
Get your supplies from FULCO the house that carries everything you need
E. E. FULTON CO., 152 W. Lake St., Chicago
FULCO FULCO FULCO FULCO

FILMS
of every description for sale and for rent at remarkably low prices.
Features of Quality Our Specialty
WRITE FOR LISTS
THE FILM EXCHANGE
37 W. 39th Street, New York, N. Y.

Attention! State Rights Buyer! Biggest drawing card in months!
"WAS SHE TO BLAME?" Society drama in five parts from the book by Eugene Illes.
Rights for Illinois, Indiana and Wisconsin sold to Celebrated Players Film Co., Chicago
Linick & Melchior—ELM FEATURES—412 Mallers Bldg., Chicago

# HARMO PIPE ORGAN

**NEW YORK OFFICES**
**126 W. 46th St.**
Tel. Bryant 5911

**CHICAGO OFFICES**
**1423 McCormick Bldg.**
Tel. Harrison 8168

## Important to Exhibitors Who Intend Installing Organs

The Harmo Pipe Organ is in a separate and distinct class by itself. It has no competitors. There is none other like it. Why?

**Because**—IT IS A GUARANTEED GENUINE PIPE ORGAN HAVING THE 16-FT. TONAL QUALITY THAT IS THE NECESSARY CHARACTERISTIC OF THE REAL ORGAN.

**Because**—The Harmo Pipe Organ possesses ALL—and more—of the facilities for "playing the pictures," claimed by any instrument—imitation or other, that is on the market.

**Because**—One of its big and EXCLUSIVE features is, that it can be played from the simple keyboard of any piano, thereby dispensing with the cumbersome Console and Manuals—yet obtaining the same effects—enabling any pianist to operate it, and obviating the necessity for the services of an expensive organist.

**Because**—You can play the piano alone—the organ by itself—or the piano and organ together—and use, if desired, the standard perforated music rolls to the same purpose.

**Because**—The PRICE is less than, and the TERMS are as liberal as—the IMITATION.

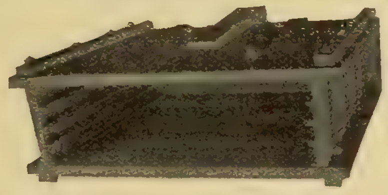
WHAT MORE CAN BE DESIRED? WHY NOT THEN GET THE REAL, GENUINE ARTICLE?

We simply invite the closest investigation of the entire field, knowing in the end

**YOU WILL PURCHASE THE HARMO IN PREFERENCE TO ALL OTHERS**

Write, telephone or call and arrange for demonstration.

# Laboratory Insurance!



**Why invest money in expensive chemicals and high salaried and competent men to mix your developing solutions, in order that your negatives will receive the proper chemical attention, but overlook the fact that a cheaply constructed and leaky tank will jeopardize your result. Interest yourself in this statement and send for illustrated booklet.**

**A. J. CORCORAN, Inc.** 11 John Street
NEW YORK CITY

# FOR SALE

**MOVING PICTURE MAILING LISTS**

Only complete one to be had, numbering 22,000; price, $40.00; itemized by states, or $3.50 per thousand for states you want. Postage guaranteed.

| | |
|---|---|
| **1173 Film Exchanges** | **$4.00** |
| **149 Manufacturers and Studios** | **1.00** |
| **210 Moving Picture Machine and Supply Dealers.** | **1.50** |

Write for particulars

**Trade Circular Addressing Co.**
**168 West Adams Street, Chicago**
Franklin 1183 Estab. 1880

# REPEAT ORDERS COUNT—SPEER CARBONS—GET THEM!!!

**NET CASH PRICES**

**½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)**
**9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)**
**⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)**
**¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)**
**⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)**
**1x12, cored, pointed one end, $150.00 per M. (500 in a case)**

***We Fill Sample Orders for 100 Carbons at the Above Pro Rata Prices***

SPEER CARBON
FOR PROJECTORS
MADE IN U.S.A.
SPEER LIGHT
SAINT MARYS, PA.
SPEER
TRADE MARK

OUR SPEER CARBONS
are guaranteed to give satisfaction or
MONEY BACK

**SPEER CARBON CO., Dept. "W," SAINT MARYS, PA.**
(Makers of carbon for electrical purposes during the past 25 years)
**J. H. Hallberg, 36 East 23rd St., New York City, Eastern Distributor**

away his fear and obtains the plans by surprising the officers while they are unarmed. On a horse he rides to the Confederate commander, having made his escape in the blue coat of a northern sentry whom he had knocked unconscious. As he gallops ahead of his pursuers he starts across a bridge commanded by the fire of his father, who is on picket duty at the time. Seeing only the blue coat Colonel, or Private, Winslow fires. His aim is true and horse and rider topple into the river. Frank,however, though wounded is able to get ashore and deliver the plans to the commander. An attack is ordered and the northern army routed. Father and son are reunited after the battle.

---

THE MARTYRS OF THE ALAMO.—The cast: Sam De Grasse, Walter Long, Tom Wilson, A. D. Sears, Alfred Paget, Augustus Carney, John Dillon, Fred Burns, Ora Carew and Juanita Hanson.

Santa Anna, dictator of Mexico, comes to San Antonio, Texas, and there follows a series of outrages upon Americans living there. The wife of Captain Dickinson is insulted by one of the dictator's officers. When her husband goes to demand satisfaction he is thrown into jail. Then are introduced Bowie, Crockett and Silent Smith. The last named falls in love with the old soldier's daughter. These leaders of the Texans successfully conceal their arms when Santa Anna issues a proclamation confiscating all weapons. With these arms the Texans attack the Alamo, a combined mission and fort, and capture it.

Santa Anna, in whose absence they made their successful assault, starts back to San Antonio with 6,000 men. The Alamo is besieged and after ten days of fighting and desperate resistance, it is captured. Only Silent Smith, who had been sent to Sam Houston for help, Mrs. Dickinson and her baby and the old soldier's daughter are spared. Mother and child are sent to inform their coutnrymen of the fate that befell the rebels while the other woman is held by Santa Anna because of her beauty.

Houston hears of the fate of the defenders of the Alamo when Mrs. Dickinson and her child ride into his camp. With his small force, Houston gave battle to Santa Anna's army on the San Jacinto river. The 6,000 Mexicans were routed by the few hundred Texans and Santa Anna was taken prisoner. He was released only after he agreed to grant the independence of Texas.

---

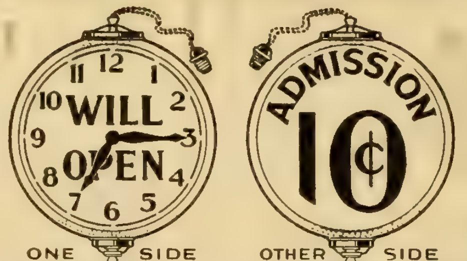
A FAVORITE FOOL (Keystone—Two Parts).—The cast: Eddie Foy, Polly Moran, Charles Arling, Mae Busch, the Seven Little Foys.

Arling, ringmaster of a small wagon circus, abuses Polly and her seven children. Foy, a farmhand, sympathizes with her and she decides to quit her place as trapeze woman in the show and get other work. She sends her brood to the poorhouse, and Foy, ignorant of her flock, makes love to her and is accepted. She sends for the children and they arrive just as the ceremony is finished. As she proudly introduces them to their new father, Foy dashes out and drives away in the wagon which has brought the children.

In his escape he crashes into the rig of a clown who is coming to tell Polly that she is the rightful owner of the circus. Mother and children reach the scene of the wreckage, and Foy is severely beaten up by his wife. She desists only when interrupted by the clown, who shows her the paper that proves her ownership of the show. In her joy she drops the paper and starts to kiss her children. Foy reads and then changes his attitude. The reunited family start to rejoin the circus.

Back on the lot, Polly discovers that a farmer's wife has eloped with Arling, doing her act. She discharges both and in the argument that follows Foy takes all the burden of settlement and sends the other, except the farmer's wife, away. As he is trying to urge her to return to her husband that worthy apepars and starts shooting. Foy's wife, thinking he is untrue to her, tries to cut off his retreat. Arling turns the lions into a cage in which Foy has taken refuge, just as the cyclone hits the tent and sends him sailing through the air in the cage with the lions. He finally reaches ground safely by using bunches of toy balloons which the cyclone blows his way. Back on earth, Arling gets the fate of a villain, and married couples agree to bury their differences.

COLOR FLASHING SIGN



ONE SIDE
OPENING TIME

OTHER SIDE
ADMISSION SIGN

$6 This is the latest admission sign. One side has movable hands you set to indicate your opening time. When you open, turn the sign around and it shows admission fee. Sign is 12 inches high, made of opal glass with blue etched letters. Electric light inside illuminates sign and a patented device causes it to flash alternately brilliant red, purple and green flashes, which compel attention. It draws the crowd. 5c. sign instead of 10c. if you say so. Also can have additional wording, "Children 5c.," if you desire. Plug and bulb included. Just attach to any electric light socket. Order one to-day from

EVERYTHING FOR YOUR PLAYHOUSE
HOMMEL'S
COMMERCIAL BUILDING
422 FIRST AVE.
PITTSBURGH, PA.

Scenarios Wanted
Single Reel Comedies
WENONAH FILM PRODUCING CO.
33-35 No. Presbyterian Ave.
Atlantic City, N. J.

MENGER & RING, Inc.
MANUFACTURERS OF
Poster and Lobby
Display Frames
304-6 W. 42d St., NEW YORK
Phone Bryant 6621-22

For
POSTERS
Goes Lithographing Co
Chicago

ACETINE
FILM CEMENT
AT ALL SUPPLY HOUSES OR WRITE
QUAKER CITY CO.
3955 RIDGE AVE. PHILA, PA.

CAILLE
Ticket Office
Equipments
Embody Ticket Sellers, Ticket Choppers, Change Makers, Theatre Record Ledgers and Theatre Tickets. Catalog on request.
CAILLE BROS. COMPANY, 1081 Amsterdam Ave., Detroit, Mich

HER PAINTED HERO (Keystone—Two Parts).—Charles Murray, a property man, and Slim Summerville, a billposter, love Polly Moran, a stage-struck maiden, who, in turn adores a matinee idol, Hale Hamilton. Harry Booker, who is Polly's father, receives word from the executor of his brother's estate that he is the heir. They move into a mansion where Polly and Murray are about to be married. Hamilton is a wedding guest. Before the ceremony, Murray's jealousy manifests itself and the two men quarrel. Summerville and Booker also get into the argument and a general melee follows. All kinds of handy ammunition is used in a running battle among the trees and shrubbery of the Booker estate. The final result of the dispute is Polly's refusal to wed Murray and her suggestion to Hamilton that she will back him in a new production if he will assign her to the leading woman's part.

Polly appears at the theater and her inexperience causes many ludicrous situations. She ruins a scene and in the general disorder some inflammable material back stage catches fire. Murray grabs a hose and turns it on everybody. Polly is accidentally lifted with the curtain and falls from the top of the proscenium arch. A bomb is thrown on the stage and the explosion blows Hamilton, Murray and Slim out of sight. Hamilton leaves in disgust. Polly and Murray reunite.

---

## METRO PICTURES CORPORATION.

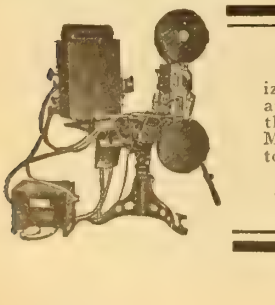
TABLES TURNED—(Rolfe Photoplays, Inc., Nov. 1—Five parts).—The cast: Emmy Wehlen, J. Frank Glendon, Leslie Austin, Walter Hitchcock, Jeanette Horton, H. Cooper Cliffe, Edgar L. Davenport.

Howard Sherbrooke, a wealthy senior at a law university, is infatuated with Ethel Stratton, a girl who is a favorite with the students. Dick Leslie, his chum, is also in love with her. Dick is from the West, working his way through college, and Howard has assisted him financially. Howard does not know of Dick's love for Ethel. After graduation, Howard, whose interest in Ethel has ripened into love, realizes that his family and social friends will not tolerate her as his wife. He plans a mock marriage, intending to take her to New York with him. He tells Dick of this proposed arrangement, and asks him to get some one to impersonate a minister for the ceremony. Dick veils his indignation, but agrees to carry out the plan. Instead, he engages a real minister, who marries Ethel and Howard. Dick goes West.

The couple live happily in a Brooklyn flat for several months when Howard receives a detter from his father, stating that he is planning for his son to marry Beatrice Ford, daughter of his friend, Randolph Ford, a multi-millionaire. He adds that Mr. Ford intends making Howard head of the law department in his firm. Howard realizes he must break off his affair with Ethel. He tells her that he is not married to her, and that he must leave to marry a girl of his own caste. Broken hearted, Ethel informs him she is soon to become a mother. Howard blames the mock marriage on Dick, and leaves.

Ethel writes a scathing letter to Dick. Dick hurries East and finds the minister who performed the ceremony. It is the morning of the Sherbrooke-Ford wedding. Ethel goes to the church, and as she starts to denounce her husband during the ceremony, falls in a swoon and is carried into the vestry. Dick and the minister arrive at the church, but the guests are leaving. Ethel comes out of the church alone and meets Dick, who tells her she is really married to Howard. Accompanied by the minister they hurry to the Ford home, where they convince Mr. Ford his son is a bigamist. Mr. Ford, in a rage, declares he will send his son to prison. Horrified at the prospect of a prison term and the attending disgrace, Howard goes into the library where a flash from a pistol shot records his unhappy end. A few months later Ethel and Dick are married.

THE CATALOGUE OF
BRUSH ELECTRIC LIGHTING SETS
contains much that is valuable about electric lighting in general, and moving picture work in particular. Send for it.
THE CHAS. A. STRELINGER CO.
Box MP-2, Detroit, Mich., U. S. A.



STANDARDIZED PROJECTION

Exhibitors who buy the MASTER MODEL buy standardized equipment, because no matter how different in mechanism and looks projecting machines can be constructed, the splendid performance of the American Standard MASTER MODEL cannot be surpassed. We were the first to originate and to use the motor drive, the larger lamphouse, the lamp adjustments outside the lamphouse, the automatic fire-shutter, controlled by governor, the 2,000-ft. magazines and reels, etc. The MASTER MODEL possesses all these refinements as well as many exclusive features all its own. Write us to tell you about them.

AMERICAN STANDARD MOTION PICTURE MACHINE COMPANY
One Hundred Ten and Twelve West Fortieth Street, New York

## Gundlach Projection Lenses

You can not get the BEST results without them, so what's the use worrying along with ordinary lenses when there is absolute certainty that these lenses will make your picture as sharp and brilliant as it is possible to make it. You can not afford to have a poorer picture than your competitor and nearly every theatre in the country is using Gundlach Projection Lenses now, so if you are not you are behind the game and badly handicapped.

There is no string attached to Gundlach Projection Lenses. They are sold subject to approval and you decide with your own eyes whether they improve the picture or not. They can be obtained promptly for any operating condition.

UNITED STATES WAR DEPARTMENT
SPECIFIES
GUNDLACH PROJECTION LENSES

New York, May 15, 1915.

Gundlach-Manhattan Optical Co., Rochester, N. Y.

Gentlemen: Your letter of May twelfth, with reference to the advertising in connection with the Government's specifying Gundlach Lenses for the sixty-six machines, received.

There is no objection to advertising any of the facts in this matter, and in this connection we might state that both Gundlach Motion Picture and Gundlach Stere Lenses were specified, after exhaustive tests had been made.

The sixty-six machines were shipped to the Chaplains of the various army posts and were sent to China, the Philippine Islands, the Hawaiian Islands, Porto Rico, Canal Zone, and all over the United States.

Yours very truly,
THE PRECISION MACHINE CO., INC.
J. E. Graef, Act. Gen. Mgr.

JEG/MB

**Gundlach-Manhattan Optical Co.**
**808 Clinton Ave., So., Rochester, N. Y.**

IT'S ALL IN THE LENS

# REFLEX

## *The Quality Carbons of the World.*

**Specially constructed negative with copper coated core.**

Looking over our last four testimonials published in our weekly advertising, you will find the writers of the testimonials brought out the following points in connection with REFLEX carbons:

1. They give a more brilliant, whiter and better light.
2. They are not a dirty carbon and do not fill the lamphouse full of soot.
3. They are steady as a rock.
4. They last longer than other carbons.
5. They can be used with a lower amperage.
6. They are better carbons than others on the market.
7. They are worth the difference in price for the added beauty of the picture shown.

All these points are of interest to you, Mr. Manager, and you should give REFLEX carbons a trial.

**¾ x 12 plain cored, $10.00 per hundred carbons**
**⅝ x 12 plain cored, $7.50 per hundred carbons**
**⅝ x 6 copper coated cored, $3.75 per hundred carbons**
**½ x 6 copper coated cored, $2.75 per hundred carbons**

If your dealer cannot supply you, send us his name and we will fill sample orders in lots of fifty each in all the above sizes, providing cash accompanies the order in full.

**Watch our weekly advertisements. They will interest you.**

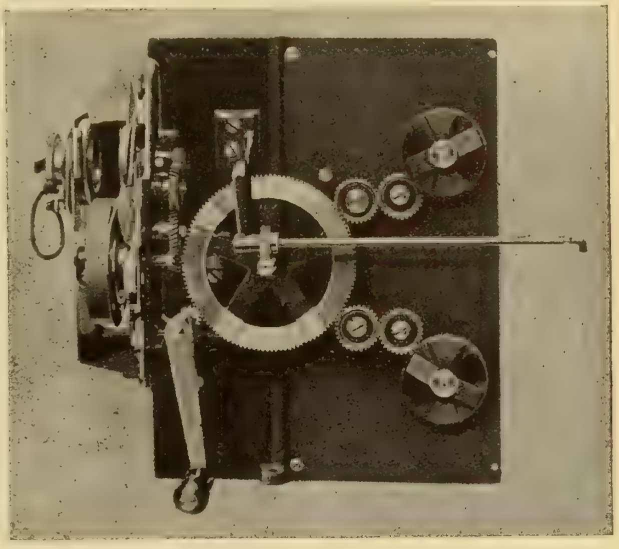
## Jones & Cammack

Sole Distributors for the United States
Corner Bridge and Whitehall Streets
NEW YORK CITY

## The Universal Camera

### For Motion Photography

A ONE PIECE MACHINE



The Universal Camera is so constructed that every moving part is directly connected to one main casting, which insures perfect operating mechanism and protection against disarrangement through rough handling or climatic change.

*Demonstrational Catalogue on request*

## The Universal Camera Company

25 E. Washington St., Chicago, U. S. A.
1207 Times Bldg., New York
Represented by Atlas Educational Film Company
821 Market Street, San Francisco, Cal.

## SIMPSON SOLAR SCREEN

**The Original Daylight Screen**

SEAMLESS SEAMLESS

## THE PERFECT PROJECTION SURFACE

Write us for particulars.

**ALFRED L. SIMPSON**
**113 West 132nd Street, N. Y. City**

***Patented June, 1908***

## QUALITY and PROMPTNESS

**Printing, Developing, Titling**
**Tinting, Toning**

Best results from any negatives.

## Modern Film Laboratories, Inc.

LABORATORIES
193-9 Newell Street
Brooklyn, N. Y.
Tel. Greenpoint 1940

New York Office,
665 Eighth Ave.
Tel. 7684 Bryant

## PICTURE PLAYHOUSE FILM CO., INC.

FLAME OF PASSION (Five Parts).—The cast: Tom Terriss, Lionel Pape, Reinzi de Cordova, Alfred Hemming, Charles Mather, Lida Hickok, Marguerite Hanley, Elaine Terriss, William Lewin.

William Lanyon, a West Indian planter, dies and leaves all his estate to his nephew, Dick Lorient, a New York society rounder, who is engaged to be married to his cousin, Dulcie Lanyon. Dick leaves to inspect his property and John Stark, the overseer, to whom the estate has been left in the event of Dick's death, conspires to gain possession of the property.

In Jamaica, Dick meets the "Woman," and in the Flame of Passion, passes through rushing waters and fires of hell. How he escapes the siren's deadly fascination and the villainous scheming of Stark is depicted herein.

PAPA'S WIFE (Two Parts).—A widower with an only son marries a widow with an only daughter. The son at college receives word that his dad has married again a younger woman. Dad and wifey widow go off honeymooning on their yacht. The son returns home and mistakes the young daughter for his mother. The daughter and girl friend keep up the joke and amusing complications follow, where this big grown-up son is lectured, coaxed, scolded by this little so-called mother, starved, sent to bed at night supperless, has a terrible night, and locked up in the cupboard, and finally, when his father and his real stepmother arrive discovers the truth, and ends in a novel and surprising way.

THE PEARL OF THE ANTILLES (Five Parts—October).—Raoul Mendoza, a famous swordsman, in order to save his daughter from the temptations of Paris, sends her to the tropical South of France, to live with an old lighthouse keeper and his wife and son. Sometime later Mendoza is stricken with illness and is advised by his doctor to take a complete rest and an immediate change of air. Mendoza decides to join his daughter in the South. Through cunning, Marquise de Bregant secures an invitation from Mendoza to join in the trip and he accepts. Meanwhile, Caprice, the daughter of Mendoza, is, quite unknown to her, loved by Jean, the son of Charcot, the old lighthouse keeper. She is also worshipped by Hannibal, an assistant at the lighthouse to Charcot, a mysterious man who was picked up on the sands, shipwrecked and never regained his memory.

Mendoza and Bregant arrive at the village and Caprice is at once attracted by Bregant. Jean is jealous, and Hannibal, when he meets Bregant, almost awakened out of his dormant lethargy, behaves in a peculiar fashion. Juliette, having followed Bregant, arrives and meets him secretly. Caprice takes Bregant over the lighthouse. There is a little lovemaking which Hannibal sees and attacks Bregant in spite of the pleadings of Caprice. During the struggle Bregant recognizes Hannibal. Bregant makes arrangements with Caprice to elope. Hannibal finds out all, tells Mendoza, but he disbelieves him. Hannibal leaves and while gazing out of the window, Bregant passes. An old negro in his way begs alms. He knocks him down; the negro rises and he fells him again and beats and kicks him mercilessly as he lies on the ground. The fight partly restores Hannibal's memory, and he returns to Mendoza and reveals the hidden past.

Two men went to South America on an exploring expedition, one was the Marquis de Bregant, the other Count Chambord. They were very successful, but particularly Chambord, who located gold mines. Bregant was, in consequence, exceedingly jealous. One day Bregant beat an old porter into insensibility. Chambord interfered, but was soon felled by Bregant, who took the latter's papers and returned to France, where he was acclaimed with high honors, giving out that poor Chambord died of fever. In the meantime, Chambord was nursed back to life by the natives, but his memory never returned and he eventually found himself upon a ship as a sailor until wrecked upon the shores of the South of France, where he remained as assistant lighthouse keeper to Charcot. As he finishes the story, Jean rushes in with the news that Bregant had gone off in his yacht and taken Caprice with him. The shock of such news is too much for Mendoza, and he is stricken with paralysis. Meanwhile, Caprice, who only consented to leave with Bregant under the promise of marriage on the boat, Bregant having told her that he had the minister, discovers that it is all a fraud.

He fails in his attempt to drug her, and when he leaves to procure assistance, she locks herself in a cabin. When they reach port, Caprice escapes with the captain's assistance. Meantime, Jean, who has come to Paris in search of Caprice, by chance, one day, meets her. He persuades her to return to her father, who forgives her for her actions. Jean locates Bregant one night in a restaurant with his paramour, and a duel is arranged for the next day. Mendoza's prayer for the return of his strength is answered, and he swears vengeance upon his enemy. In the morning Bregant arrives in the woods to fight Jean, but, to his horror and amazement, he meets Mendoza. Realizing he is doomed, he tries to avoid a fight, but is forced to it, and after a very thrilling encounter he is killed. Mendoza, Caprice and Jean then leave Paris forever to settle in the beautiful spot where Caprice spent her childhood days.

## WORLD FILM CORP.

THE FAMILY CUPBOARD (Brady—Five Parts—Oct. 11).—The cast: Holbrook Blinn, Frances Nelson, John Hines.

Charles Nelson is a self-made man and has amassed a fortune. His family consists of his wife, son Kenneth, and daughter Alice. His wife has become absorbed in society, requiring all the money her husband can made to support the large establishment and entertain. The wife, son and daughter are out night after night, leaving Mr. Nelson much alone; while he pays the bills, he has little of the society of his family. He turns to Kitty Claire, a vaudeville performer, for consolation and companionship.

His son Kenneth gets into an argument with a friend at his club and hears that his father is keeping a woman in an establishment uptown. Kenneth returns home, under the influence of liquor and insults his mother's companion, Mary Burke. Mr. Nelson enters, sees the situation and asks him what it all means. Kenneth turns on him and tells him that every one knows he is keeping a woman in an apartment uptown. This conversation is overheard by Mrs. Nelson, who asks Mr. Nelson if it is true. He replies, "Yes." They agree to part. Kenneth clings to his mother. Alice, the daughter, sympathizes with her father. She realizes that it is their own fault; they have given him nothing in return for all his labor in their behalf.

Mr. Nelson is now living at the Alpine apartments, to which comes Kitty Claire. He tells her the end has come. Meanwhile Kenneth, the son, has come to see his father. Kitty, going out, hears him ask if his father is in, and seeks an acquaintance with Kenneth, who becomes infatuated with her and moves to the same hotel. Then Kenneth begins to live a Bohemian life with Kitty Claire and Dick LeRoy, another vaudeville performer. He finally asks Kitty to become his wife. She replies, "It is impossible, there was another man——." The boy, crushed and broken-hearted, demands the name of the man. Mr. Nelson enters at the point when Kenenth demands the name of the man. Kitty points to Mr. Nelson.

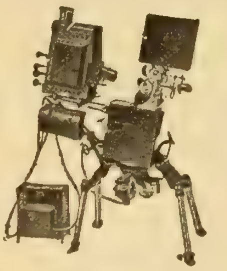
Humiliated and ashamed Kenenth decides to end his life. He is about to write a letter when his mother arrives, she sees the pistol and tries to keep him from carrying out his plan. They are interrupted by a knock at the door; Kenneth is called down to the office by the clerk; while he is gone Mrs. Nelson seizes the opportunity to telephone to Mr. Nelson. He arrives, with Alice, the sister. Kenneth and his father are reconciled, also Mrs. Nelson, and her husband and the family are reunited.

*Follow the Crowd*

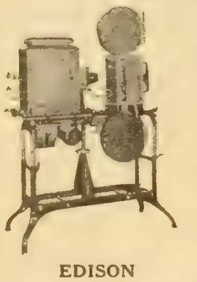
**If you need no more convincing argument, Mr. Man-With-Something-to-Sell-to-the-Picture-trade the well filled advertising columns of The Moving Picture World ought to influence you in placing your copy.**

**If you want to know why the World's advertising columns are filled from week to week, drop us a line and let us tell you some of the things which Moving Picture World advertising has accomplished.**

**Tell Your Advertising Story in The Moving Picture World**



POWER'S



EDISON

**Motion Picture Machines and Supplies**

**Everything for the Modern Motion Picture Theatre**

**(Except Films and Posters)**

**No delays—We have it in stock**

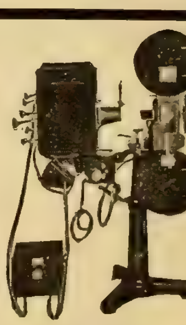
**Try Us Now and Be Convinced**

**Picture Theatre Equipment Co.**

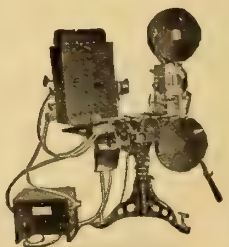
19 WEST 23rd STREET
NEW YORK CITY

158 PEARL STREET
BUFFALO, N. Y.

*Did you send for our catalog*



SIMPLEX



STANDARD

# CLASSIFIED ADVERTISEMENTS

**Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.**

## SITUATIONS WANTED.

MOVING PICTURE DIRECTOR at liberty. Just returned from England. A. S. E., care M. P. World, N. Y. City.

EXCHANGE MANAGER wants connection with live company appreciating honest effort and executive ability. At present am manager and western representative Eastern Film Co. Best of reasons for desiring change either immediately or the near future. References and details on request. Exchange Manager, care M. P. World, Chicago, Ill.

THOROUGHLY RELIABLE MANAGER, seven years' city experience. Vaudeville and pictures. Desires change. Last employers five years. Manager Majestic Theater, Brownsville, Tenn.

HIGH-CLASS MANAGER at liberty. Ten years' all-round experience, having made a study of perfect presentation, courtesy, system and economy, etc., always being successful, owing to my real managerial ability. Have and can procure gilt-edge references from well-known picture men. Any high-class proposition considered, any place. Expert Manager, care M. P. World, N. Y. City.

CAMERAMAN, with first-class outfit. Will go anywhere. Moderate salary. Address J. S., care M. P. World, N. Y. City.

CAMERAMAN, experienced, with lights, studio, industrial, weekly, etc., also laboratory work. Stradling, 114 Jersey St., Buffalo, N. Y.

OPERATOR & ELECTRICIAN (licensed) desires position; willing to go anywhere. Satisfaction guaranteed. Experienced. Address C., care M. P. World, N. Y. City.

AT LIBERTY—Moving picture operator, twelve years' experience, wants position with reliable party where good projection is appreciated. Address A. Ludescher, 209 Julien Ave., Dubuque, Ia.

OPERATOR—Long experience can handle any machine, also wife who plays piano. Will go anywhere. State salary. F. B. Poore, 1010 C Ave., Lawton, Okla.

CAMERAMAN, with Pathe camera outfit and knowledge of light effects, at liberty December 1. Cameraman, care Box 104, Station C, Los Angeles, Cal.

OPERATOR—Six years' experience, guarantee perfect projection, first-class electrician, can repair machines, go anywhere, reasonable salary. First-class references. Address Walter Milner, care Idyl Theater, Ocean City, N. J.

AT LIBERTY—Comedy and feature director, one who has been producing large productions. Address D., care M. P. World, N. Y. City.

CHAS. DE FLESH, scenic artist. My original stage settings, composed for wonderful day, sunset, and night light effects. Can be seen at the Dyckman and Crescent theaters, New York City. My imitation stage effects can be seen at the Duffield theater, Brooklyn. For particulars, address 447 Halsey st., Brooklyn, N. Y. Tel. Bedford 8594-J.

EXPERIENCED LABORATORY MAN, clerical ability, considers all propositions. G. H. care Leroy, 268 West 39th St., N. Y. City.

## HELP WANTED.

BOOKING MEN, experienced, for feature films. Apply afternoons, Room 1104, 110 West 40th St., N. Y. City.

## THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

## THEATERS FOR SALE OR RENT.

MOVIE—Buffalo, N. Y., Admission five and ten cents week days, ten cents Sundays. 799 opera chairs. New brick and stone building, fireproof. Lot 70x110 feet. Total weekly expenses $145.50 week. Receipts average $295 week. Price for real estate and equipment $35,000. $10,000 cash will swing the deal. Lewis, Moving Picture Broker, 580 Ellicott Sq, Buffalo, N. Y.

MOVIE—Seating and standing capacity about 500. Five cents admission. Two new 6A Power's machines, opera chairs, fireproof booth, sunlight curtain, inclined floors. Long lease, cheap rent. Expenses about $330 week, receipts up to $500 week. Sunday, October 10, receipts were $193.65. Write, telegraph, Lewis for particulars. 580 Ellicott Sq., Buffalo, N. Y.

FOR SALE—Largest, best located theater, county seat 8,000. Seating 300, have electric light plant. Seeburg orchestra, style "M." Open seven days week. Old established business; present owner opened show four years ago. C. C. Haddox, Kenton, Ohio.

FOR SALE—Beautiful picture house, seats over 400. First class equipment. Located in best block of fast growing Western city, 70,000 people. O. M., care Cooperage Co., Gadsden, Ala.

FOR SALE—Modern moving picture and vaudeville theater; seating one thousand, in live city of twenty-five thousand population in New York State. Fully equipped stage. Running every day. Good lease. Address Modern, care M. P. World, N. Y. City.

AN ABSOLUTELY SURE MONEY MAKER—You can control show business in best show town in Iowa for ten thousand. Three first-class shows making money. Act quick. Address G. T., care M. P. World, N. Y. City.

FOR SALE—Moving picture theater in town of 3,500. 360 seats, fully equipped, no competition. $8,500 investment, will sell it for $7,000. Will stand rigid investigation. Reason for selling long sickness. No agents. The Crystal Theater, South Superior, Wyo.

PICTURE THEATER—Beautifully equipped, fine location, paying proposition in an Ohio town. $35,000. Excellent opportunity. Apply Peppas and Alex Co., 1420 W. 3d St., Cleveland, Ohio.

MOVING PICTURE THEATER for sale, best location in city of Menominee, Mich. Seats 450; including stage with sceneries. Can make lease on building at reasonable rate. The only picture theater in city population 12,000. Must be sold at once. Peter Sibenaler, Trustee, Menominee, Mich.

FOR SALE—The only motion picture theater located on the main street of a city in New York State of over 60,000 population. Very latest modern equipment, low rental, long lease. A moneymaker for one who can devote their time, owner interested in other business which demands his time. M., care M. P. World, N. Y. City.

## EQUIPMENT FOR SALE.

FOR SALE—New and second hand moving picture machines, all leading makes, at reduced prices. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

3,000 USED opera chairs, some as good as new; I can save you money on new or used chairs, steel and cast patterns, standard asbestos booths at cut prices. J. P. Redington, Scranton, Pa.

WRITE OR WIRE—The Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo., the largest exclusive theater equipment concern in the West, for seats, all leading makes of moving picture machines, operating booths, curtains and all other theater accessories. Folding chairs, 40c each up. Opera chairs, 60c each up. Moving picture machines, $50 each up. Send them an exact list of your wants and see why they sell everyone.

FOR SALE—New or second hand opera chairs for moving picture theaters at a bargain. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

FOR SALE—ELECTRIC SIGN, BEAUTIFUL, LARGE, INTERMITTENT FLASHING, COMPLETE OUTFIT $250. ALSO MOVABLE TICKET OFFICE, $75. PHOTOS, PARTICULARS MAILED. GRAND THEATER, BELLOWS FALLS, VT.

FOR SALE—One Simplex like new, with type "S" lamp house, motor drive. Six months factory guarantee, lists $410. Yours for $325. Will sell without motor and rheostat. J. H. Hallberg, 36 East 23d St., N. Y. City.

FOR SALE—One Power's 6A machine, nearly new, motor driven. Cheap for cash. L. Box 259, Waterman, Ill.

OPERATORS AND MANAGERS—Save money on your carbon bill by burning them shorter with a "Hercules Carbon Economizer." Takes any size carbon from ⅛ to ¾ of an inch. Price, postpaid, $1 each. "Hercules Lugs" made of solid brass will never burn off, last a lifetime. Price, postpaid, $1 a pair. Wm. Salkey & Co., 100 3d Ave., N. Y. City.

BARGAIN—Power's 6A, elegant shape. 14" magazines, loop setter, etc., $160. Ship immediately C. O. D. Box 369, Canton, Ohio.

OPERA AND FOLDING CHAIRS—Largest selection ever offered on new and used. Folding 40c up, opera 65c upwards (used). Southern exhibitors save your money by getting lowest freight rates to all points South by railroad or steamer. Atlas Seating Co., 501 Fifth Ave., N. Y. City.

AT BARGAIN PRICES—1915 models, Power's 6A motor drive, like new, $243. Two 6A without motors, $200 each, perfect condition. One 6A without loop-setter $175. Simplex with motor drive, entirely remodeled, perfect condition, $237. Also used Power's No. 5 and 6. Edison Exhibition and Motiograph machines, $40 and up. Ft. Wayne Compensarcs, 1-110 V, 1-220 V, like new, $40. Wire or write. J. H. Hallberg, 36 East 23d St., N. Y. City.

FOR SALE—At a reasonable price, two American Standard Machines No. 2, complete in every particular and in first-class condition, and including Ft. Wayne compensarc, Edison inductor, rewinders, cables, blocks, two throw switches, etc. Address Academy of Music, Jersey City, N. J. Tel. 152 Jersey.

## CAMERAS FOR SALE.

NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

LATEST professional junior and senior cameras, flexible shafts, printers, perforators, winders, measurers, trays, racks, tripods, tilts, cardanopods, companion projectors, dissolvers, lenses optielectromechanical work, filming, titles, America's greatest display, reasonable prices. Pioneer Manufacturer, Patentee. Eberhard Schneider, 219 Second Ave., N. Y. City.

CAMERAS—Vista $27, Jure $37, Pittman, Jr., $90; F.3.5 lens Pittman-Prestwich $150. Pittman Professional, 400-foot automatic dissolve, $200. Small printer $25. Home projector $50. Film measurer, $6.50. Ray, 326 Fifth Ave., N. Y. City.

## FILMS WANTED.

GOOD—One-reel comedy negatives wanted. Prompt payment. State full particulars. Address Box 1002, care M. P. World, N. Y. City.

WANTED—"Ten Nights in a Barroom," "Pathe Passion Play," "Volunteer Organist," "The Christian," "Princess Bagdad," "Kadra Safa" and reproductions of famous plays, novels, historical, Shakesperian and sensational. From four reels and up. One reel comedies and talking pictures. Send list, lowest price and advertising paper. Letter only. A. J. Doerick, 236 Lexington Ave., Brooklyn, N. Y.

## FILMS FOR SALE OR RENT.

**EDUCATIONAL PICTURES—Jungle, Florida, animal scenes. Prints any length. List free. Tropical Co., 63 Boulevard, Tampa, Fla.**

100 SINGLES AND DOUBLES, American make, 12 posters with each reel. Shipped privilege screen examination. Federal, 119 East 23d St., N. Y. City.

FOR SALE—1,000 reels of high class 1, 2 and 3-reel dramas and comedies with posters, etc.; also 4, 5 and 6-reel features, featuring well-known stars. All films in good condition. Bargain prices. Address M. Levison, 145 West 45th St., N. Y. City.

"REDEMPTION," 3 reels, $40. "Zigomar," 3 reels, $25. "Auto Bandits," 3 reels, $30. "The Dead Man's Child," 3 reels, $18. "The Gangsters," 3 reels, $20. "Vengeance of Egypt," 3 reels, $25. "Stain of Guilt," 3 reels, $18. "The Shadows of Evil," 2 reels, $15. "The Iron Master," 2 reels, $17. Plenty of posters. Write Box 1004, Portland, Ore.

RELIGIOUS FILMS—Machines, slides, stereopticons. Send for bargain list. W. B. Moore, 713 Masonic Temple, Chicago, Ill.

FOR SALE—200 reels film, $1.50 per reel, 100 reels with paper, $3.00 per reel. Lot features for sale. Cheap. Meyer Silverman, Pittsburgh, Pa.

FOR SALE—Nat Goodwin in "Oliver Twist," five reels, good condition, $75. Address Bartel, 306 West 46th St., N. Y. City.

FOR SALE—500 reels at $3 per reel and up, with posters. Write for list. Wichita Film & Supply Co., Wichita, Kans.

## MUSICAL INSTRUMENTS FOR SALE.

FOR SALE—Drum and traps. Good condition. Single headed drum, canvas case, genuine Turkish cymbal (cost $11), 17-inch crash, rosewood xylophone, electric drum-heater, pedal and numerous small traps, $25 net. Room 308, 1547 Broadway, N. Y. City.

## MISCELLANEOUS.

WE BUY and sell new and second hand moving picture machines, opera chairs and films. Crescent Film Exc., 37 So. Wabash Ave., Chicago, Ill.

THEATERS designed anywhere in the United States; practical designs, permanent construction. W. R. Gatlin, Architect, Hopkinsville, Kentucky.

"THRU THE MIGHTY EVERGLADES"—16 colored slides, with lecture, $10. Interesting. Instructive. Tropical Company, 63 "Bayshore," Tampa, Fla.

**The "M. P. World" carries more classified ads than all other trade papers combined—WHY?**

# INDEX

## TO CONTENTS

Advertising for Exhibitors... 782
"Alone in London" (Ideal)... 811
Among the Picture Theaters... 779
Analyses Local Business... 824
Another Censorship Angle... 806
Applegate, Roy... 801
At Leading Picture Theaters... 762
Author and Producer... 761

Bad Ventilation Loses... 826
Baggot, King... 800
"Blackbirds" (Lasky)... 810
Booming Massachusetts Ball... 798
British Notes... 780
Calendar of Daily Program Releases... 838, 840
Carmen at Imperial... 833
Carewe, Edwin... 805
Chicago News Letter... 773
Children as Patrons... 830
Cliffe H. Cooper... 803
"Chorus Lady, The" (Lasky)... 811
Comments on the Film... 791
Competition and Business... 828
"Corsican, The" (Sun)... 809

Daly, Hazel... 763
Date of Publication to Change... 762
Director and Actor... 807
"Disciple, The" (Triangle-Kay-Bee)... 810
"Divorced" (Equitable)... 811
Dreadful Word, The... 760
"Dream Seekers, The" (Kalem)... 809

"Eleventh Hour, The" (Pathe)... 812
Equitable Directors Afield... 802
Exhibitors' Ball Coming... 822

Facts and Comments... 759
Flickers... 805
"For the Honor of the Crew" (Vitagraph)... 812

Gaumont Silences Baseless Rumors... 767
Good Kalems Coming... 764
Grand Central Sold... 832

Hennegan, James T... 804
"Her Painted Hero" (Triangle-Keystone)... 809
"His Wife" (Thanhouser)... 808
Hoops, Arthur, Joins George Kleine... 767

Importance to the Film of Interiors Detail, The... 781
In Memory of M. A. Neff... 798

Kansas Keeps the Pieces... 831
King, Anita, Reaches New York... 769
Kramer, S. B... 766

Larrimore, Francine... 803
"Laurel of Tears, The" (Biograph)... 809
List of Current Film Release Dates... 870, 872, 874

"Man Who Could Not Beat God, The" (Vitagraph)... 808
Manufacturers' Advance Notes... 815
Matters in the Courts... 814
Men in the Mirror, The... 778
Modern Theater Construction... 770
Morosco Makes Another Big Catch... 768
Motion Picture Exhibitor, The... 798
Motion Picture Photgraphy... 790
Moving Picture Educator... 796
Must Have Permits... 801
"Mystery of Room 13, The" (Edison)... 813

"Nedra," A Big Production... 800
"Nell of the Dance Hall" (Lubin)... 812
News of Los Angeles and Vicinity... 775
Newspictures for Paramount... 768
Notes of the Trade... 820

Observations by Man About Town... 795
Ohio Exhibitors' Convention... 798
Osborn, Helen Marie... 794
"Other Girl, The," First Raver Feature... 762

Perry, Fayette... 794
Photoplaywright, The... 784
Picture Theaters Projected... 821
Projection Department... 786

Real Stories from Reel Studios... 772
"Reformer, The"... 820
Reorganize League at Cleveland... 798
"Rights of Man, The" (Lubin)... 813
Rothapfel Goes on Tour... 765
Runey's Camera Auto... 827

Sachetto, Rita... 799
School for Theater Managers... 804
Sends $100 to Hospital Fund... 804
"Soul of Broadway, The" (Fox)... 812
Spoor Adds Orchestra... 805
Stories of the Films... 842

"Tables Turned, The" (Rolfe Metro)... 814
Tippert, William H... 799
Triangle in New Brokaw Building... 766
Tuchman, Albert... 799

Valli Valli... 794
Vitagraph Dynamites a Yacht... 763

Wheeler, Samuel F., Back in Law... 803

Yvonne, Mimi... 765

## TO ADVERTISERS

**ASBESTOS SUPPLIES.**
Johns-Manville, H. W., Co... 878

**CARBON AND CARBON ACCESSORIES.**
Jones & Cammack... 865
Kiewert, Chas. L... 861
Motion Picture Specialty & Repair Co... 862
Reisinger, Hugo... 877
Speer Carbon Co... 863

**CHAIR & SEATING MANUFACTURERS.**
American Seating Co... 881
Andrews, A. H., Co... 881
Peabody School Furniture Co... 881
Steel Furniture Co... 881
Wisconsin Seating Co... 881

**ELECTRICAL AND MECHANICAL EQUIPMENT.**
Amusement Supply Co... 876
Cushman Motor Works... 881
Detroit Engine Works... 881
Electric Products Co... 880
Fort Wayne Electric Works... 882
Fulton, E. E... 862
General Electric Co... 881
Hallberg, J. H... 873
Hertner Electric & Mfg. Co... 878
Hommel, Ludwig, & Co... 864
Jenkins, Francis C... 875
Kleine Optical Co... 848
Lucas, Harry K... 858
Moore-Hubbell Co... 879
Picture Theater Equipment Co... 866
Porter, B. F... 880
Stern Mfg. Co... 880
Sturtevant, B. F., Co... 859
Strelinger, Chas. A... 864
Swaab, Lewis M... 878
Typhoon Fan Co... 821
Westinghouse Electric & Mfg. Co... 850

**FILM EXCHANGES.**
Bradenburgh, G. W... 881
Central Film Co... 858
Film Exchange, The... 862
General Feature Film Co... 858
Greater N. Y. Film Rental Co... 838, 874
Ideal Film Service... 847
Linick & Melchior... 862
Monarch Film Service... 860
Nielsen, F. O... 846
Peerless Film Co... 862

**LENS MANUFACTURERS.**
Gundlach-Manhattan Optical Co... 845

**MANUFACTURERS OF MOVING PICTURES.**
American Film Co., Inc... 728-29
Associated Film Sales Corp... 745
Biograph Co... 839
Centaur Star Features... 734-35
Cort Film Corp... 851
Edison, Thos. A., Inc... 748
Equitable Film Corp... 736-37
Essanay Film Mfg. Co... 715, 720-21
Famous Players Film Co... 722-23
Gaumont Co... 731-33
Kalem Co... 719, 758
Kleine, George... 749-53
Knickerbocker Star Features... 841
Lasky, Jesse L., Feature Play Co... 824-25
Lubin Mfg. Co... 754, 836
Metro Pictures Corp... Colored Insert
Mutual Film Corp... 726-27
North American Film Corp... 730
Paramount Pictures Corp... Colored Insert
Pathe Exchange, Inc., The... 740-44
Picture Playhouse Film Co., Inc... 845
Raver Film Corp... 855
Rolin Film Co... 869
Selig Polyscope Co... 857, 883
Sterling Camera & Film Co... 858
Thanhouser Film Corp... 713, 747
Triangle Film Corp... 746
Universal Film Mfg. Co... 716-18
Vitagraph Co. of America... 755-57, 835
V-L-S-E, Inc... 837
**"Who Are They?"**... 843
World Film Corp... 738-39

**MISCELLANEOUS.**
Automatic Ticket Selling & C. R. Co... 850
Bioscope, The... 878
Box 1,002, care M. P. World... 858
Caille Bros. Co... 864
Circulation Coupon, M. P. World... 879
Classified Advertisements... 867
Corcoran, A. J... 863
Eastman Kodak Co... 878
Erbograph Co... 876
Evans Film Mfg. Co... 880
Film Titles Mfg. Co... 878
Gunby Bros... 879
Industrial Moving Picture Co... 852
Johns-Manville Co... 878
Kinematograaf, De... 878
Kraus Mfg. Co... 876
Miller, Frank... 858
Mannington, care M. P. World... 860
Moore, Wm. N... 858
M. P. Directory Co... 878
M. P. Electricity... 861
M. P. Fire Prevention Devices Co... 878
Murray Publishing Co... 860
National Ticket Co... 842
Netschert, Frank... 861
N. Y. Film Laboratories... 878
Pan-American Cinematografica... 859
Quaker City Co... 864
Salvation Army Free Xmas Dinner... 881
Selig Polyscope Co... 857
Standard Motion Picture Co... 862
Underwood Typewriter Co... 880
Wenonah Film Producing Co... 864

**MOVING PICTURE CAMERAS.**
L. A. Motion Picture Co... 862
Universal Camera Co... 865

**MUSICAL INSTRUMENTS.**
Deagan, J. C... 849
Harmo Electric Co... 863
Seeburg, J. P., Piano Co... 860
Sinn, Clarence E... 879
Waugerin-Weickhardt Co... 859

**POSTERS AND FRAMES.**
Goes Lithographing Co... 864
Menger & Ring... 864
Newman Mfg. Co... 849
Theater Specialty & Mfg. Co... 860

**PROJECTION MACHINE MANUFACTURERS.**
American Standard M. P. Mch. Co... 864
Enterprise Optical Co... 861
Power, Nicholas, Co... 884
Precision Mch. Co... 871

**PROJECTION SCREEN MANUFACTURERS.**
Genter, J. H., Co., Inc... 880
Minusa Cine Products Co... 869
Radium Gold Fibre Screen, Inc... 844
Simpson, Alfred L... 865

**STEREOPTICON SLIDES.**
Niagara Slide Co... 821
Utility Transparency Co... 878

## WHAT WOULD HAPPEN IF
# THE EARTH STOOD STILL?

Frankly, we don't know. But we do know what happened to a great many theatre owners who "Stood Still"—the "Receivers" got 'em.

What would happen to "Film Producers" if they played the game as it was played five years ago, or if they failed to understand what the public want *To-day?*

Well, it's just so with the exhibitor. He must keep pace with the times or the "Receiver" will get him.

If you want to keep your pictures up to the standard the public demands you must install a "MINUSA GOLD FIBRE SCREEN." This wonderful screen is "BUILT BY BRAINS" to fit *your* theatre ONLY. The "Working Conditions" of each screen are studied separately, and it takes ten days to make one.

Are you going to listen to the demands of your patrons for a screen that gives more "Picture Light" and that "Won't Tire the Eyes"? If so, send in your specifications TO-DAY.

MINUSA

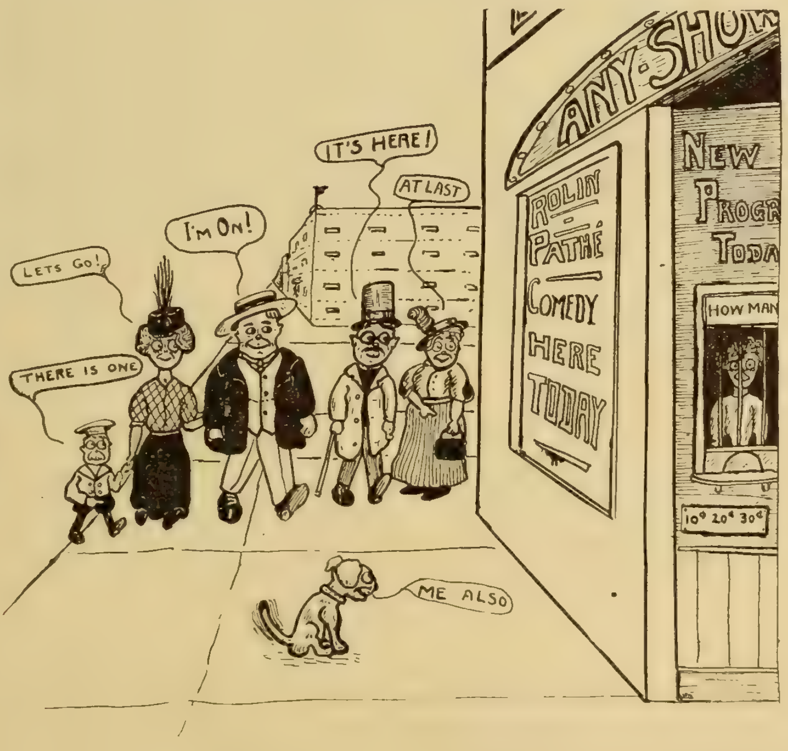
# MINUSA CINÉ PRODUCTS COMPANY,

SAINT LOUIS
BROADWAY AT CHESTNUT
CHICAGO
SAN FRANCISCO
PITTSBURGH
CALGARY, ALBERTA
NEW YORK
19 WEST TWENTY-THIRD STREET

SCREENS "BUILT BY BRAINS"

---

***NOTHING SUCCEEDS LIKE SUCCESS***



***COMEDIES THAT ARE!***

ALL CLASSES AND AGES WANT

# ROLIN PHUNPHILMS

**Released Exclusively Through PATHE EXCHANGE, Inc.**

WHY SHOULDN'T THEY ?????
LOOK—

**Harold Lloyd as Lonesome Luke**
**Earl Mohan as The Original Bounder**
**Harry Pollard as SNUB the NUT**
**Gene Marsh — She's Only a NUT**
**and The Dainty and Winsome Comedienne**
**BEBE DANIELS AS HERSELF**

DIRECTION OF HAL ROACH

## ROLIN FILM COMPANY

D. Whiting, Gen. Mgr.
907 Brockman Bldg., Los Angeles, Cal.

# List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 838, 840.)

## Universal Film Mfg. Co.

RELEASE DAYS.

**Sunday**—Big "U," Laemmle, L-KO.
**Monday**—Broadway Universal Features, Imp, Nestor.
**Tuesday**—Gold Seal, Imp, Rex.
**Wednesday**—Animated Weekly, L-KO, Victor.
**Thursday**—Big "U," Laemmle, Powers.
**Friday**—Imp, Nestor, Victor.
**Saturday**—Big "U," Bison, Joker.

### ANIMATED WEEKLY.

Sept. 22—Number 185 (News).
Sept. 29—Number 186 (News).
Oct. 6—Number 187 (News).
Oct. 13—Number 188 (News).
Oct. 20—Number 189 (News).
Oct. 27—Number 190 (News).
Nov. 3—Number 191 (News)

### BIG U.

Sept. 30—The Sheriff of Red Rock Gulch (Two parts—Western—Drama).
Oct. 7—The $50,000 Jewel Theft (Two parts—Drama).
Oct. 14—No release this day.
Oct. 21—The Greater Courage (Two parts—West Mining—Drama).
Oct. 28—The Flag of Fortune (Two parts—Heart-Interest—Drama).
Nov. 4—The Markswoman (Western—Drama).

### BISON.

Oct. 2—The Ghost Wagon (Three parts—Western—Drama).
Oct. 9—The Queen of Jungle Land (Three parts—Drama).
Oct. 16—The Yellow Star (Three parts—Underworld—Drama).
Oct. 23—A Fight to a Finish (Three parts—Railroad—Drama).
Oct. 30—The Superior Claim (Three parts—Western—Drama).
Nov. 6—The Mettle of Jerry McGuire (Two parts—Railroad—Drama).

### BROADWAY UNIVERSAL FEATURES.

Sept. 27—Judge Not; or "The Woman of Mona Diggins" (Six parts—Drama).
Oct. 4—Fatherhood (Four parts—Drama).
Oct. 11—The Man of Shame (Five parts—Dr.).
Oct. 18—The Campbells Are Coming (Four parts—Drama).
Oct. 25—The College Orphan (Six parts—Dr.).
Nov. 1—The Long Chance (Six parts—Western—Drama).

### GOLD SEAL.

Sept. 28—Her Prey (Two parts—Drama).
Oct. 5—The Silent Battle (Three parts—Dr.).
Oct. 12—The Kiss of Dishonor (Two parts—Drama).
Oct. 19—The Fair God of Sun Island (Three parts—Sea—Drama).
Oct. 26—No release this day.
Nov. 2—The Measure of Leon Dubray (Three parts—Western—Drama).

### IMP.

Sept. 29—An All Around Mistake (Two parts—Comedy).
Oct. 1—The Wolf of Debt (Four parts—Dr.).
Oct. 5—The Unnecessary Sex (Comedy).
Oct. 12—Bashful Glen (Comedy).
Oct. 15—No release this day.
Oct. 19—No release this day.
Oct. 22—The Meddler (Two parts—Modern—Drama).
Oct. 26—By Return Male (Comedy).
Oct. 29—The Craters of Fire (Three parts—Melo-Drama).
Nov. 2—When Beauty Butts In (Comedy).
Nov. 5—The Reward (Three parts—Drama).

### JOKER.

Oct. 2—An Innocent Villain (Comedy).
Oct. 9—No Babies Allowed (Comedy).
Oct. 16—A Millionaire for a Minute (Com.).
Oct. 23—Pete's Awful Crime (Comedy).
Oct. 30—Title not decided.

### LAEMMLE.

Oct. 3—Her Three Mothers (Three parts—Drama).
Oct. 7—No release this day.
Oct. 10—Marianna (Drama).
Oct. 14—The Girl of the Dance Hall (Three parts—Western—Drama).
Oct. 17—No release this day.
Oct. 21—No release this day.
Oct. 24—No release this day.
Oct. 28—No release this day.
Nov. 4—A White Feather Volunteer (Two parts—Drama).
Nov. 7—No release this day.

### L-KO.

Sept. 29—Married on Credit (Comedy).
Oct. 3—A Mortgage on His Daughter (Com.).
Oct. 6—No release this day.
Oct. 10—A Bath House Tragedy (Two parts—Comedy).
Oct. 13—Under New Management (Two parts—Comedy).
Oct. 17—Does Flirting Pay? (Comedy).
Oct. 20—Room and Board—A Dollar and a Half (Two parts—Comedy).
Oct. 24—Poor but Dishonest (Comedy).
Oct. 27—Tears and Sunshine (Comedy).
Oct. 31—Father's First Murder (Comedy).
Nov. 3—The Idle Rich (Two parts—Drama).
Nov. 7—Cupid and the Scrub Lady (Comedy).

### NESTOR.

Oct. 1—No release this day.
Oct. 4—When a Man's Fickle (Comedy).
Oct. 8—Eddie's Little Love Affair (Comedy).
Oct. 11—Some Fixer (Comedy).
Oct. 15—And the Best Man Won (Comedy).
Oct. 18—A One Cylinder Courtship (Comedy).
Oct. 22—Almost a Knockout (Comedy).
Oct. 25—An Heiress for Two (Comedy).
Oct. 29—The Frame-Up on Dad (Comedy).
Nov. 1—A Circumstantial Scandal (Comedy).
Nov. 5—Father's Helping Hand (Comedy).

### POWERS.

Oct. 12—The Third Partner (Drama).
Oct. 14—Lady Baffles and Detective Duck in "When the West Went Dry" (Comedy).
Oct. 16—The Vengeance of Guido (Drama).
Oct. 21—The Prankful Ponies (Vaudeville Act).
—Insect Oddities (Ditmars Educational).
Oct. 23—A Pure Gold Partner (Drama).
Oct. 28—Lady Baffles and Detective Duck in "The Lost Roll" (Comedy).
Oct. 30—No release this day.
Oct. 31—The Man from Argentine (Two parts—Drama).
Nov. 4—The Thinking Cockatoos (Vaudeville Act).
—Insect Celebrities (Ditmar's Educational ).
Nov. 6—No release this day.

### REX.

Oct. 5—No release this day.
Oct. 8—The House With the Drawn Shades (Two parts—Drama).
Oct. 10—Alas and Alack (Drama).
Oct. 17—A Mother's Atonement (Three parts—Human Interest—Drama).
Oct. 19—Lon of Lone Mountain (Drama).
Oct. 24—The Springtime of the Spirit (Three parts—Human Interest—Drama).
Oct. 26—The Millionaire Paupers (Three parts Society—Drama).
Nov. 2—No release this day.
Nov. 7—Such a Princess (Three parts—Fairy Story).

### VICTOR.

Oct. 6—The Woman Who Lied (Four parts—Drama).
Oct. 8.—No release this day.
Oct. 13—No release this day.
Oct. 15—A Kentucky Idyll (Two parts—Dr.).
Oct. 20—No release this day.
Oct. 22—The Magic Bon-Bon (Comedy).
Oct. 27—A Life at Stake (Two parts—Western—Drama).
Oct. 29—No release this day.
Nov. 3—No release this day.
Nov. 5—No release this day.

### UNIVERSAL SPECIAL FEATURE.

Oct. 4—The Broken Coin (Episode No. 16, "Kitty in Danger"—Two parts—Drama).
Oct. 11—The Broken Coin (Episode No. 17—"The Castaways"—Two parts—Dr.).
Oct. 18—The Broken Coin (Episode No. 18, "The Underground City"—Two parts—Drama).
Oct. 25—The Broken Coin (Episode No. 19, "The Sacred Fire"—Two parts—Drama).
Nov. 1—The Broken Coin (Episode No. 20—Two parts—Drama).

## Mutual Film Corp.

MUTUAL FILM CORPORATION.
RELEASE DAYS.

**Sunday**—Reliance (2), Casino (1), Thanhouser (1).
**Monday**—American (2), Falstaff (1), Novelty (1).
**Tuesday**—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
**Wednesday**—Rialto, Reliance or Centaur (3), Novelty (1).
**Thursday**—Centaur (2), Falstaff (1), Mutual Weekly (1).
**Friday**—Mustang (2), American (1), Cub (1).
**Saturday**—Clipper, Than-o-play or Mustang (3), Beauty (1).

### AMERICAN.

Oct. 11—Let There Be Light (Two parts—Dr.).
Oct. 15—Profit from Loss (Drama).
Oct. 18—The Blot on the Shield (Two parts—Drama).
Oct. 22—Visitors and Visitees (Drama).
Oct. 25—Out of the Ashes (Two parts—Dr.).
Oct. 29—The Smugglers' Cave (Drama).
Nov. 1—The Wasp (Two parts—Drama).
Nov. 5—On Secret Service (Drama).

### CLIPPER STAR FEATURES.

Oct. 9—Pardoned (Three parts—Drama).
Oct. 30—The Idol (Three parts—Drama).

### BEAUTY.

Oct. 16—Aided by the Movies (Comedy).
Oct. 19—Alias James, Chauffeur (Comedy).
Oct. 23—Deserted at the Auto (Comedy).
Oct. 26—Touring with Tillie (Comedy).
Oct. 30—An Auto Bungalo Fracas (Comedy).
Nov. 2—One to the Minute (Comedy).
Nov. 5—Billie Ban Densen's Campaign (Comedy).

### CASINO.

Oct. 24—The Reformer (Comedy).
Oct. 31—Zabisky's Waterloo (Comedy).
Nov. 7—Confessions (Comedy).

### CENTAUR.

Oct. 21—Vindication (Two parts—Drama) (Bostock Animal Picture).
Oct. 27—The Blood of Our Brothers (Three parts—Drama).
Oct. 28—The White King of the Zaras (Two parts—Drama).
Nov. 4—When Avarice Rules (Two part—Dr.).

### CUB.

Oct. 15—Taking a Chance (Comedy).
Oct. 22—The Little Detective (Comedy).
Oct. 29—Jerry to the Rescue (Comedy).
Nov. 5—Who's Who (Comedy).

### FALSTAFF.

Oct. 7—Dicky's Demon Dachshund (Comedy).
Oct. 11—Capers of College Chaps (Comedy).
Oct. 14—Bing Bang Brothers (Comedy).
Oct. 18—Busted but Benevolent (Comedy).
Oct. 21—Hattie the Hair Heiress (Comedy).
Oct. 25—Tillie the Terrible Typist (Comedy).
Oct. 28—The Soap Suds Star (Comedy).
Nov. 1—Freddie the Fake Fisherwoman (Comedy).
Nov. 4—"Clarissa's" Charming Calf (Com.).

### GAUMONT.

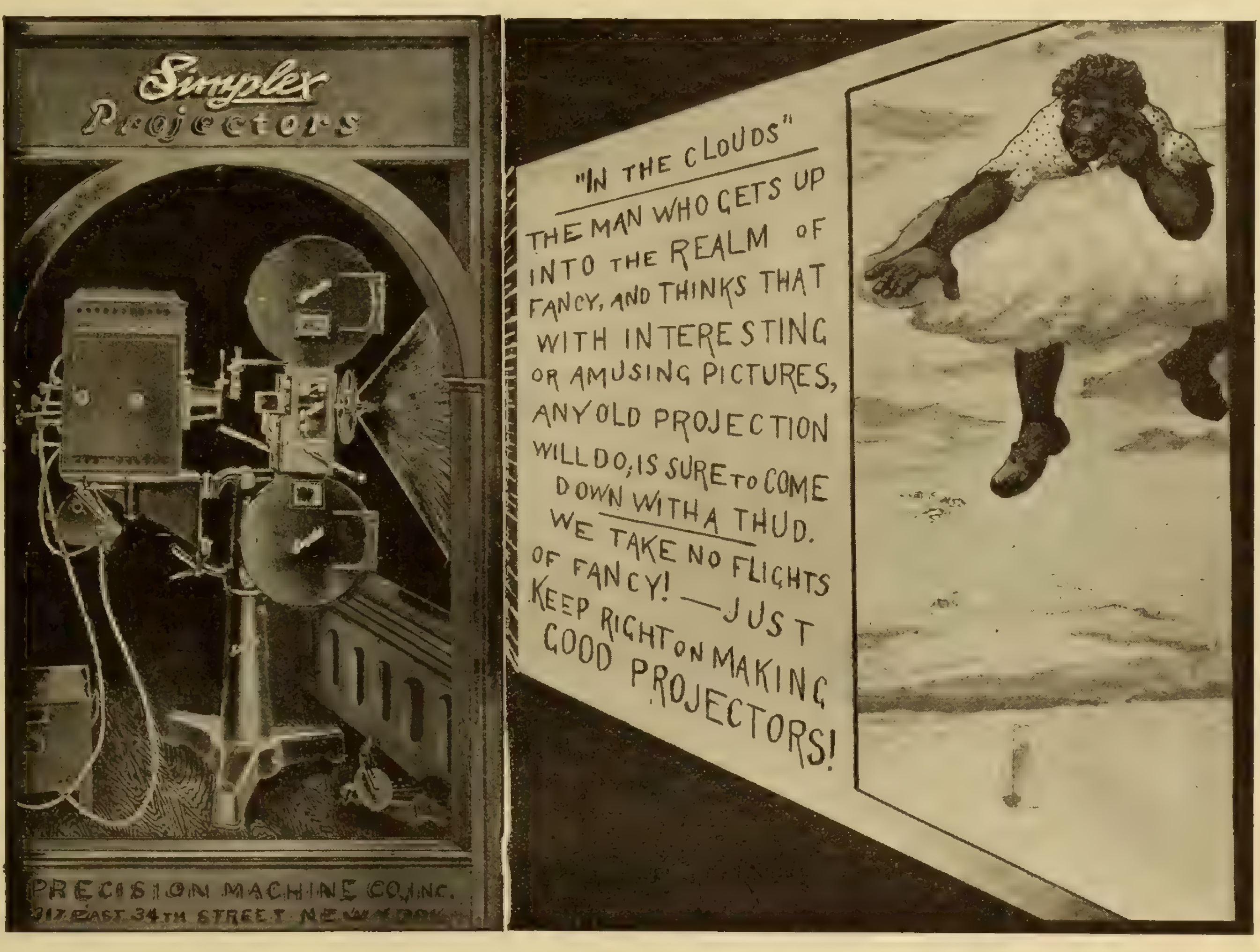
Oct. 12—Seeing America First (No. 5—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Oct. 19—See America First (No. 6—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Oct. 26—See America First (No. 7) (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Nov. 2—See America First (No. 8—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

(Continued on page 872.)

# SIMPLEX PROJECTORS

## ARE MARKETED

**not upon fictitious nor visionary attributes—BUT UPON REAL MERIT**


Simplex Projectors
PRECISION MACHINE CO. INC.
317 EAST 34TH STREET NEW YORK
"IN THE CLOUDS"
THE MAN WHO GETS UP INTO THE REALM OF FANCY, AND THINKS THAT WITH INTERESTING OR AMUSING PICTURES, ANY OLD PROJECTION WILL DO, IS SURE TO COME DOWN WITH A THUD.
WE TAKE NO FLIGHTS OF FANCY! —JUST KEEP RIGHT ON MAKING GOOD PROJECTORS!

## PERFECTLY CONSTRUCTED

**Hence economical to use:—Doubly so because**
**They never "LOSE TIME"**
**Are always "ON THE JOB"**

**Simplex**
TRADE MARK PAT'D

**The PROJECTOR that received the UNANIMOUS APPROVAL of the U. S. GOVERNMENT WAR DEPARTMENT**

**GRAND PRIZE—PANAMA-PACIFIC INTERNATIONAL EXPOSITION**

**Send for Catalog "A"**

MADE AND GUARANTEED BY

**THE PRECISION MACHINE CO. INC.**
**317 East 34th St. New York**

# List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 838, 840.)

(*Mutual Releases continued from page* 870.)

### MUSTANG.

Oct. 22—The Sheriff of Willow Creek (Two parts—Drama).
Oct. 23—Buck's Lady Friends (Three parts—Drama).
Oct. 29—Playing for High Stakes (Two parts—Drama).
Nov. 5—The Trail of the Serpent (Two parts—Drama).

### MUTUAL WEEKLY.

Oct. 21—Number 42, 1915 (News).
Oct. 28—Number 43, 1915 (News).
Nov. 4—Number 44, 1915 (News).

### NOVELTY.

Oct. 20—You Can't Beat It (Comedy).
Oct. 25—Hobo Nerve (Comedy).
Oct. 27—Love and Artillery (Comedy).
Nov. 1—Putting Papa to Sleep (Comedy).
Nov. 3—The Fortune Hunters (Comedy).

### RELIANCE.

Oct. 17—The Ever-Living Isle (Two parts—Drama).
Oct. 24—The Penalty (Two parts—Drama).
Oct. 31—The Feud (Two parts—Drama).
Nov. 7—The Law of Duty (Two parts—Dr.).

### RIALTO.

Oct. 20—The Card Players (Three parts—Dr.).
Nov. 3—The Devil's Darling (Three parts—Drama).

### THANHOUSER.

Oct. 17—John T. Rocks and the Flivver (Comedy-Drama).
Oct. 19—The Spirit of Audubon (Two parts—Drama).
Oct. 24—At the Patricians' Club (Drama).
Oct. 26—The Conscience of Juror, No. 10 (Two parts—Drama).
Oct. 31—The Fisherwoman (Drama).
Nov. 2—The Commuted Sentence (Two parts—Drama).
Nov. 7—Mistake of Mammy Lou (Drama).

### THAN-O-PLAY.

Oct. 15—The Long Arm of the Secret Service (Three parts—Drama).
Nov. 6—Mr. Meeson's Will (Three parts—Dr.).

### MUTUAL MASTERPICTURES.

Oct. 14—The Brink (American—Four parts—Drama (No. 42).
Oct. 21—The Miracle of Life (American—Four parts—Drama) (No. 43).
Oct. 28—His Wife (Thanhouser—Five parts—Drama) (No. 44).
Nov. 4—The Seventh Noon (Four parts—Dr.) (No. 48).

### NORTH AMERICAN FILM CORPORATION.

Sept. 27—The Diamond from the Sky (Chapter No. 22, "The Rose in the Dust"—Two parts—Drama).
Oct. 4—The Diamond from the Sky (Chapter 23—"The Double Cross"—Two parts—Drama).
Oct. 11—The Diamond from the Sky (Chapter No. 24, "The Mad Millionaire"—Two parts—Drama).
Oct. 18—The Diamond from the Sky (Chapter 25, "A House of Cards"—Two parts—Drama).

## Associated Film Sales Corp.

Releases for week of October 18:
The Misleading Clue (Santa Barbara—Two parts—Drama).
For the Honor of Bar X (Ramona—Two parts—Drama).
Saved from Disgrace (Empire—Two parts—Drama).
Double Reward (Navajo—Two parts—Dr.).
Mistakes Will Happen (Federal—Comedy).
You Never Can Tell (Banner—Comedy).
In Wrong (Atlas—Comedy).
All on Account of a Doughnut (Alhambra—Comedy).

Released for week of October 25.
The Reckoning (Ramona—Three parts—Drama).
Ohara of the Mounted (Federal—Two parts—Drama).
When Stubs Leaves the Bowery (Santa Barbara—Comedy).
The Paradoxical Burglar (Alhambra—Comedy).
Love's Old Sweet Song (Deer—Two parts—Drama.
Shot at Sunrise (Monte—Comedy).
The Plaid Coat (Banner—Comedy).
Safety First (Empire—Comedy).

## Pathe Exchange, Inc.

**RELEASE DAYS.**
**Monday**—Balboa, Globe Phunphilms.
**Wednesday**—Pathe News.
**Thursday**—Panama Films.
**Friday**—Gold Rooster Plays.
**Saturday**—Pathe News, Starlight.

### BALBOA.

Sept. 27—The Lost Secret (Two parts—Drama).
Oct. 18—Counsel for the Defense (Three parts—Drama).

### GLOBE.

Oct. 9—Altar of Heaven, Pekin, China (Scenic).
Oct. 23—How Winter Flowers Bloom (Educational).
Nov. 6—Human Movements Analyzed (Educational).

### GOLD ROOSTER PLAYS.

Oct. 22—An affair of Three Nations (Five parts—Drama).
Oct. 29—Comrade John (Five parts—Drama).
Nov. 5—The Menace of the Mute (Five parts—Drama).

### PANAMA FILMS.

Oct. 14—Neal of the Navy, No. 7 (Two parts—Drama).
Oct. 21—Neal of the Navy, No. 8, "The Sun Worshippers" (Two parts—Dr.).
Oct. 28—Neal of the Navy, No. 9 (Two parts—Drama).
Nov. 4—Neal of the Navy (No. 10—Two parts—Drama).

### PATHE.

Oct. 18—New Adventures of Wallingford No. 3, "A Rheumatic Joint" (Two parts—Comedy).
Oct. 25—New Adventures of Wallingford, No. 4, "The Master Stroke" (Two parts—Comedy).
Oct. 25—Police Dog to the Rescue (Cartoon—Comedy).
—An Intimate Study of Birds, No. 10 (Educational).
Nov. 1—New Adventures of Wallingford (No. 5—Two parts—Comedy).

### PATHE NEWS.

Oct. 16—Number 83, 1915 (News).
Oct. 20—Number 84, 1915 (News).
Oct. 23—Number 85, 1915 (News).
Oct. 27—Number 86, 1915 (News).
Oct. 30—Number 87, 1915 (News).

### PHOTOCOLOR.

Oct. 23—Geithorn, the Rustic Venice (Colored—Scenic).
Nov. 7—Children of the Netherlands (Scenic).

### PATHECOLOR.

Oct. 27—Whiffles Woos and Trouble Brews (Colored—Comedy).
Nov. 3—Adventures of a Madcap (Four parts—Drama) (Colored).
Nov. 3—Whiffles' Futile Flivver (Comedy) (Colored).

### PHUNPHILMS.

Nov. 1—Giving Them Fist (Comedy).

### STARLIGHT.

Oct. 23—Fatty's Fatal Fun (Comedy).
Oct. 30—Dough Nuts (Comedy).
Nov. 6—Flats and Sharps (Comedy).

### VICTORY.

Oct. 27—The Eleventh Hour (Three parts—Drama).

## Miscellaneous Feature Releases.

### ALL FEATURE BOOKING AGENCY.

October—Right Off the Bat (Five parts—Comedy—Drama).

### CASINO FEATURE FILM CO.

Oct.—Dates (Comedy).
—On the Golf Links (Comedy).

### CROSSETTE FILMS.

Oct.—The Man on the Crib (Two parts—Dr.).

### J. CHAS. DAVIS, JR.

Oct. 14—A Model Frame-Up (Magneto—Three parts—Comedy).

### EQUITABLE FILM CORPORATION.

Oct. 4—The Price (Triumph—Drama).
Oct. 11—Blue Grass (Drama).
Oct. 18—The Bludgeon (Drama).
Oct. 25—The Cowardly Way (Drama).

### FOX FILM CORPORATION.

Oct. 4—Sin (Drama).
Oct. 11—The Little Gypsy (Drama).
Oct. 18—The Family Stain (Drama).

### IDEAL FILM SERVICE.

October—The Bottle (Four parts—Drama).
October—Alone in London (Five parts—Dr.).

### KULEE FEATURES, INC.

October—How Molly Made Good (Photo Drama—Six parts—Drama).

### LIBERTY MOTION PICTURE CORPORATION.

Oct. 6—For Five Thousand Dollars a Year (Five parts—Drama).

### LINICK & MELCHIOR.

Oct.—Was She to Blame (Five parts—Drama).

### METRO PICTURES CORPORATION.

Oct. 11—The Stork's Nest (Columbia—Five parts—Drama).
Oct. 18—The Final Judgment (Rolfe—Five parts—Drama).
Oct. 25—My Madonna (Popular Plays & Players—Five parts—Drama).
Nov. 1—Tables Turned (Rolfe—Five parts—Drama).

### PARAMOUNT PICTURES CORPORATION.

Oct. 14—Blackbirds (Lasky—Drama).
Oct. 18—The Chorus Lady (Lasky—Drama).
Oct. 21—The Secret Sin (Lasky—Drama).
Oct. 25—The Yankee Girl (Morosco—Comedy-Drama).
Oct. 28—The Masqueraders (Famous Players—Five parts—Comedy-Drama).
Nov. 1—Carmen (Lasky—Five parts—Drama).
Nov. 4—Still Waters (Famous players—Five parts—Comedy-Drama).

### SUN PHOTOPLAY CO.

October—The Corsican (Five parts—Drama).

### THE PICTURE PLAYHOUSE FILM COMPANY.

Oct.—The Flame of Passion (Five parts—Dr.).
Oct.—Papa's Wife (Two parts—Comedy).
October—Love and War (Two parts—Comedy).

### TRIANGLE FILM CORPORATION.

Oct. 27—The Lamb (Fine Arts—Five parts—Drama).
Oct. 27—The Iron Strain (Kay-Bee—Five parts—Drama).
Oct. 27—My Valet (Keystone—Four parts—Dr.).

### VICTORY FILM CORPORATION.

October—The Fall of Warsaw (Three parts—Topical).

### WORLD FILM CORPORATION.

Oct. 11—The Family Cupboard (Brady—Dr.)
Oct. 17—The Heart of the Blue Ridge (Shubert—Drama).
Oct. 24—Salvation Nell (Calif—M. P. Corp.—Drama).
Nov. 1—Bought (Shubert—Drama).
Nov. 8—The Little Church Around the Corner (Blaney—Drama).

### WORLD SERIES FILM CO.

October—1915 World's Championship Series (Topical).

### V-L-S-E, INC.

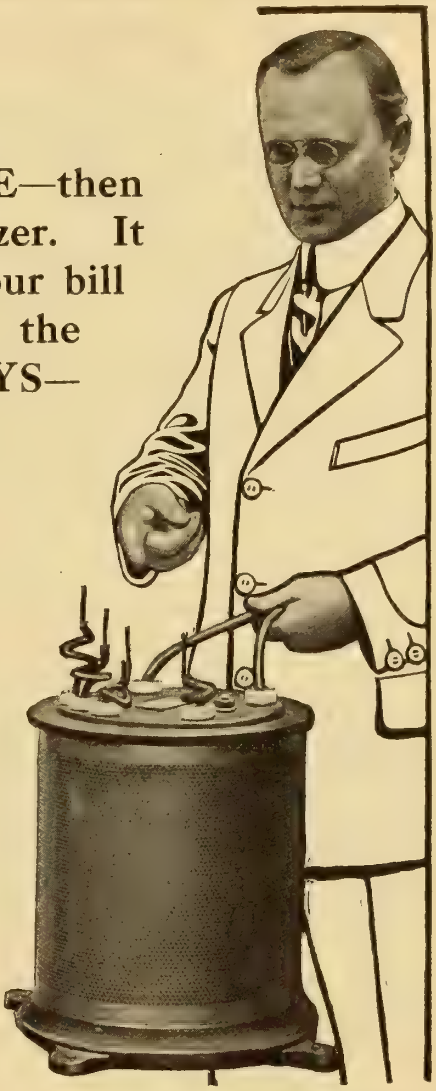
Oct. 11—In the Palace of the King (Essanay—Six parts—Drama).
Oct. 18—A Black Sheep (Selig—Five parts—Drama).
Oct. 18—The Man Who Couldn't Beat God (Vitagraph—Drama).
Oct. 25—The Rights of Man (Lubin—Five parts—Drama).
Nov. 1—The Turn of the Road (Vitagraph—Drama).
Nov. 8—The Raven (Essanay—Six parts Drama).
Nov. 15—Sweet Alyssum (Selig—Five parts—Drama).

### KLEINE—EDISON FEATURE SERVICE.

Oct. 13—The Magic Skin (Edison—Five parts—Drama).
Oct. 20—The Green Cloak (Kleine-Five parts—Drama).
Nov. 3—The Sentimental Lady (Kleine—Five parts—Drama).
Nov. 10—The Children of Eve (Edison—Five parts—Drama).
Nov. 17—The Politicians (Kleine—Drama).

# In October, 1907,

Your Electric Bills were more than DOUBLE—then Hallberg came with his Electric Economizer. It saved you from one-half to two-thirds on your bill and improved your picture 100% over the Rheostat. YOU REMEMBER THOSE DAYS—MY HALLBERG WAS A GOD-SEND TO YOU.



1907 Photograph of J. H. Hallberg and his A. C. Economizer

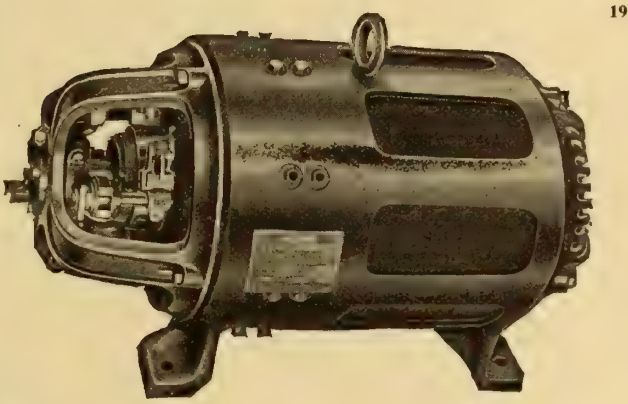
Again I am in the lead and offer you my new

# HALLBERG
# 20TH CENTURY
# MOTOR GENERATOR

## 30 to 70 AMP. SIZE

**Weight, 450 lbs.**
**Length, 28 inches**
**Width, 15 inches**
**Height, 15 inches**
**Operates noiselessly**
**(1) Arc 30 to 70 amp.**
**(2) Arcs 30 to 35 amp. each**

**Can give 100 amp. for 15 minutes**



## 60 to 130 AMP. SIZE

**Weight, 650 lbs.**
**Length, 38 inches**
**Width, 20½ inches**
**Height, 20½ inches**
**(2) Ball bearings**
**(1) Arc 50 to 130 amp.**
**(2) Arcs 60 to 70 amp. each**

**Can give 175 amp. to arc for 15 minutes.**

*It Fits Under Any Make Machine*
*It Can Be Installed in One Hour by Operator*

*It Changes A. C. to D. C. at Highest Efficiency*
*Fully Guaranteed to Give Best Light*

**MADE INTERCHANGEABLE FOR 110 AND 220 VOLTS SINGLE AND POLYPHASE.**

## PRICES

| | |
|---|---|
| 20-40 Amperes, 2 or 3 phase | $189 |
| 30-70 Amperes, 2 or 3 phase | $249 |
| 60-130 Amperes, 2 or 3 phase | $369 |
| 20-40 Amperes, single phase | $219 |
| 30-70 Amperes, single phase | $289 |

**Above prices for 60 cycles, with control for 1 lamp. Prices on controls for extra lamps upon request.**

## PROMPT SHIPMENTS

**Can be purchased from all high class moving picture machine distributors and dealers. For name of nearest dealer write to**

# J. H. HALLBERG

SWEDISH ELECTRICAL ENGINEER
MANUFACTURER
38 E. 23rd St., New York, U. S. A.

# List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 838, 840.)

## General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, MinA, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

### BIOGRAPH.

Oct. 18—Bad Money (Drama).
Oct. 19—His Hand and Seal (Special—Two parts—Drama).
Oct. 21—The Vulture (Drama).
Oc . 22—Brute Force (Special—Two parts——Drama—Biograph Reissue No. 20).
Oct. 23—The Banker and the Thief (Drama).
Oct. 25—Arline's Chauffeur (Drama).
Oct. 26—A Mystery of the Mountains (Special—Two parts—Drama).
Oct. 27—Harvest (Special—Three parts—Dr.).
Oct. 28—A Trick of Fate (Drama).
Oct. 29—The Coming of Angelo (Drama) (Biograph Reissue No. 21).
Oct. 30—The Sheriff's Trap (Drama).
Nov. 2—Between Father and Son (Special—Two parts—Drama).
Nov. 3—Dora Thorne (Special—Four parts—Drama).
Nov. 4—The Passing Storm (Drama).
Nov. 5—The Musketeers of Pig Alley (Drama) (Biograph Reissue No. 22).

### EDISON.

Oct. 16—The Little Saleslady (Drama).
Oct. 20—Cartoons in the Country (Cartoon—Comedy).
Oct. 22—The Land of Adventure (Special—Three parts—Drama).
Oct. 23—The Broken Word (Drama).
Oct. 27—The Seventh Day (Comedy).
Oct. 29—The Mystery of Room 13 (Special—Four parts—Drama).
Oct. 30—Niagara Falls (Scenic).
—Yardville Folks (Educational).
Nov. 3—The Parson's Button Matcher (Com.).
Nov. 5—Friend Wilson's Daughter (Special—Three parts—Drama).
Nov. 6—Waifs of the Sea (Drama).

### ESSANAY.

Oct. 14—All Stucky Up (Comedy).
Oct. 15—Broncho Billy's Parents (Western——Drama).
Oct. 16—The Reaping (Special—Three parts—Drama).
Oct. 18—Inheritance (Special—Three parts——Drama).
Oct. 19—The Outer Edge (Special—Three parts—Drama).
Oct. 20—The Fable of the Sorrows of the Unemployed and the Danger of Changing From Bill to Harold (Comedy).
Oct. 21—When Snakeville Struck Oil (Comedy).
Oct. 22—Broncho Billy Evens Matters (Western—Drama).
Oct. 23—The Spider (Special—Two parts—Drama).
Oct. 25—The Destroyer (Special—Three parts—Drama).
Oct. 26—Miss Freckles (Special—Two parts—Drama).
Oct. 27—Dreamy Dud in "Up in the Air" (Cartoon—Comedy).
—A Scenic Subject on the same reel.
Oct. 28—Fun At a Ball Game (Comedy).
Oct. 29—Broncho Billy's Cowardly Brother (Western—Drama).
Oct. 30—The Lighthouse by the Sea (Special—Three parts—Drama).
Nov. 1—Fifty-Fifty (Special—Three parts—Drama).
Nov. 2—Despair (Special—Three parts—Dr.).
Nov. 3—The Fable of "The Escape of Anthony and the Salvation of Herbert" (Comedy).
Nov. 4—The Night Sophia Graduated (Com.).
Nov. 5—Broncho Billy's Mexican Wife (Western—Drama).
Nov. 6—On the Little Mill Trace (Special—Two parts—Drama).

### GEORGE KLEINE.

Sept. 20—A Woman's Mistake (Special—Two parts—Drama).
Sept. 27—The Mysterious Visitor (Special—Two parts—Drama).
Oct. 4—The Fashion Shop (Special—Two parts—Drama).
Oct. 11—Wilful Peggy (Special—Two parts—Drama).
Oct. 18—The Village Outcast (Special—Two parts—Drama).
Oct. 25—The Price of Ambition (Special—Two parts—Drama).

### KALEM.

Oct. 12—Queering Cupid (Comedy).
Oct. 13—Voices in the Dark (Special—Two parts—Drama).
Oct. 15—The Law At Silver Camp (Special—Two parts—Drama).
Oct. 16—A Test of Courage (Episode No. 49 of the "Hazards of Helen" Railroad—Series—Drama).
Oct. 18—The Apaches of Paris (Special—Four parts — "Broadway Favorites"—Drama).
Oct. 19—Adam's Ancestors (Burlesque Comedy).
Oct. 20—The Man in Hiding (Special—Two parts—Drama).
Oct. 23—A Mile a Minute (Episode No. 50 of the "Hazards of Helen" Railroad Series—Drama).
Oct. 25—The Net of Deceit (Broadway Favorites—Special—Three Parts—Dr.).
Oct. 26—The Knaves and the Knight (Comedy).
Oct. 27—By Whose Hand (Special—Two parts—Drama).
Oct. 29—The Ventures of Marguerite, No. 1, "When Appearances Deceive (Dr.).
Oct. 30—Rescue of the Brakeman's Children (Episode No. 51 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 1—The Coquette (Special—Four parts—Drama).
Nov. 2—Diana of the Farm (Burlesque Com.).
Nov. 3—The Sign of the Broken Shackles (Special—Two parts—Drama).
Nov. 5—The Ventures of Marguerite, No. 2, "The Rogue Syndicate" (Drama).
Nov. 6—Danger Ahead! (Episode No. 52 of the "Hazards of Helen" Railroad Series—Drama).

### LUBIN.

Oct. 16—The Price of Pies (Comedy).
Oct. 18—The Lonely Fisherman (Drama).
Oct. 19—Cutting Down Expenses (Comedy).
Oct. 20—Nell of the Dance Hall (Special—Three parts—Drama).
Oct. 21—When Youth is Ambitious (Special—Two parts—Drama).
Oct. 22—A Woman Reclaimed (Drama).
Oct. 23—Playing Horse (Comedy).
Oct. 25—The Inevitable Penalty (Drama).
Oct. 26—Playing in Tough Luck (Comedy).
Oct. 27—The Man of God (Special—Two parts—Drama).
Oct. 28—The Strange Unknown (Special—Three parts—Drama).
Oct. 29—The Wonder Cloth (Drama).
Oct. 30—His Body Guard (Comedy).
Nov. 1—The Sacred Bracelet (Drama).
Nov. 2—Up Against It (Comedy).
Nov. 3—A Western Governor's Humanity (Special—Three parts—Drama).
Nov. 4—When War Threatened (Special—Two parts—Drama).
Nov. 5—The Urchin (Drama).
Nov. 6—The Cellar Spy (Comedy).

### MINA.

Aug. 19—A Case of Limburger (Comedy).
Aug. 26—Some Monkey Business (Com.).
—How Wifey Won Out (Com.).
Sept. 30—Why the Boarders Left (Comedy).
Sept. 2—Squeals on Wheels (Com.)
Sept. 9—Lost in the Swim (Comedy).
Sept. 16—Booming Trixie (Comedy).
Sept. 23—When Husband's Go to War (Com.).
Oct. 7—The Honeymoon Roll (Comedy).
Oct. 14—Alone in the City of Sighs and Tears (Comedy,.
Oct. 21—Beached and Bleached (Comedy).
Oct. 28—Kidding the Goats (Comedy).

### SELIG.

Oct. 21—The Chronicles of Bloom Center Series No. 1, "The Landing of the Hose Reel" (Special — Three parts—Comedy).
Oct. 21—Hearst-Selig News Pictorial No. 84, 1915 (News).
Oct. 23—In Leopard Land (Jungle-Zoo—Wild Animal—Drama).
Oct. 25—The Chronicles of Bloom Center, No. 2, "Shoo Fly" (Special—Two parts—Comedy).
Oct. 25—Hearst-Selig News Pictorial, No. 85, 1915 (News).
Oct. 26—The Race for a Gold Mine (Western Drama).
Oct. 28—Hearst-Selig News Pictorial, No. 86, 1915 (News).
Oct. 30—When California was Wild (Jungle-Zoo Wild Animal Drama).
Nov. 1—The Flashlight (Special—Two parts—Drama).
Nov. 1—Hearst-Selig News Pictorial No. 87, 1915 (News).
Nov. 2—Athletic Ambitions (Western—Com.).
Nov. 4—Their Sinful Influence (Special—Three parts—Drama).
Nov. 4—Hearst-Selig News Pictorial No. 88, 1915 (News).
Nov. 6—The Lost Messenger (Jungle-Zoo—Drama).

### VITAGRAPH.

Oct. 11—The Lure of a Widow (Comedy).
Oct. 12—Lillian's Husbands (Broadway Star Feature — Special — Three parts—Comedy).
Oct. 13—On With the Dance (Comedy).
Oct. 14—The Third Party (Drama).
Oct. 15—How John Came Home (Comedy).
Oct. 16—The Ruling Power (Broadway Star Features—Special—Three parts—Dr.).
Oct. 18—Quits (Comedy).
Oct. 19—The Gods Redeem (Special—Two parts—Drama).
Oct. 20—Brown's Summer Boarders (Comedy).
Oct. 20—To Cherish and Protect (Broadway Star Feature—Special—Three parts—Drama).
Oct. 21—On the Turn of a Card (Drama).
Oct. 22—A Safe Investment (Comedy).
Oct. 23—The Woman in the Box (Two parts—Drama).
Oct. 25—The Prince in Disguise (Comedy).
Oct. 27—Itsky, the Inventor (Comedy).
Oct. 28—The Unforgiven (Drama).
Oct. 29—A Case of Eugenics (Comedy).
Oct. 30—The Shabbies (Special—Two parts—Comedy-Drama).

## General Film Company Features

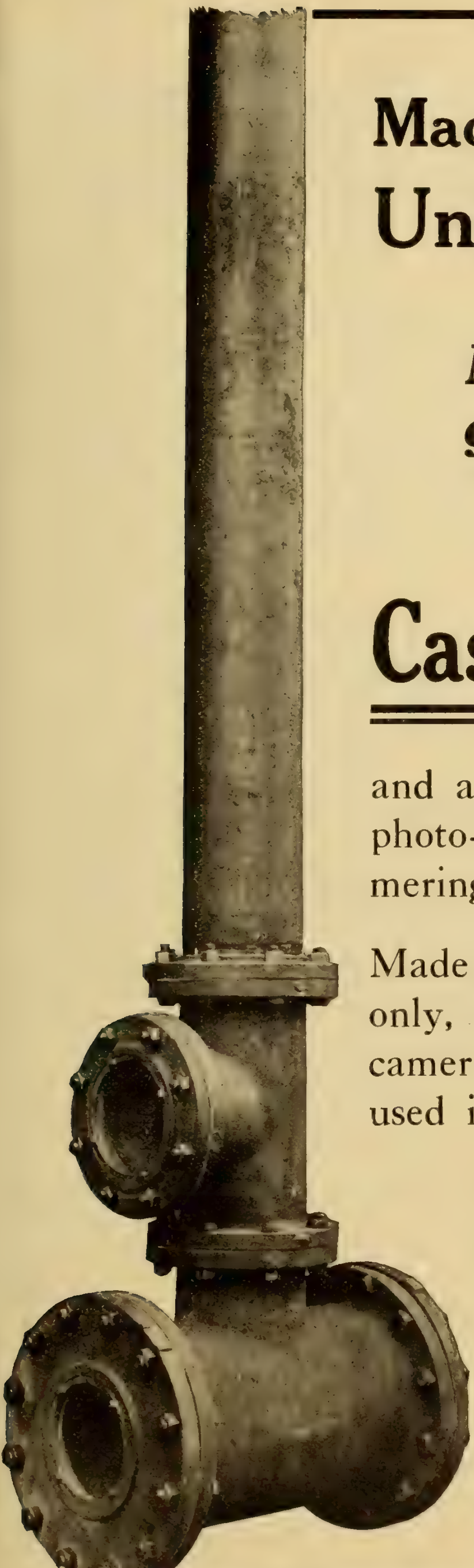
### BROADWAY STAR FEATURES.

Sept. 25—From Out of the Big Snows (Special—Three parts—Drama.)
Sept. 28—Through Troubled Waters (Special—Three parts—Drama).
Oct. 9—Youth (Special—Three parts—Dr.).
Oct. 12—Lillian's Husbands (Special — Three parts—Comedy).
Oct. 16—The Ruling Power (Special—Three parts—Drama).
Oct. 20—To Cherish and Protect (Special—Three parts—Drama).

### KNICKERBOCKER STAR FEATURE.

July 21—The Cup of Chance (Special Feature—Three parts—Drama).
Aug. 4—The Tides of Time—Special Feature—Three parts—Drama).
Aug. 18—Capital Punishment (Special—Feature—Three parts—Drama).
Sept. 1—Nancy of Stony Isle (Three parts—Special Feature—Drama).
Sept. 15—The Purple Night (Three parts—Special Feature—Drama).
Sept. 29—The Girl from Tim's Place (Special—Feature—Three parts—Drama).
Oct. 13—The Dragon's Claw (Special Feature—Three parts—Drama).
Oct. 27—The Morning After (Special Feature—Three parts—Drama).

Choose your own service of SELIG. LUBIN, BIOGRAPH. VITAGRAPH.
ESSANAY, KALEM and EDISON. Regular releases of One, Two, Three
and Four Reel productions at our Exchange nearest you.
GREATER NEW YORK FILM RENTAL CO., 126-132 West 46th Street, New York



# Machine for Photographing Underwater Pictures

## *Makes a Photo Playground of the Ocean Floor*

# Castles Under the Sea

and all the other beautiful and thrilling photo-plays possible in the clear, shimmering water of a hundred crystal bays.

Made in size to inclose photo-machinery only, or larger to accommodate both camera and operator. Your own camera used in both cases if you prefer.

If you want exclusive control under the patent, wire me. Patented October 12, 1915.

(This ad. will not appear again)

**C. FRANCIS JENKINS**
**5502 16th Street, Washington, D. C.**

## THESE LOBBY PICTURES

are hand colored. They are a work of art. They add tone to the Theatre and denote CLASS.

### MAKE YOUR LOBBY NEW.

Anderson, Gilbert M.
Arbuckle, Roscoe
Baggot, King
Bayne, Beverly
Briscoe, Lottie
Benham, Harry
Bushman, Francis X.
Cummings, Irving
Chaplin, Chas.
Coxen, Edward
Cunard, Grace
Cruze, James
Clark, Marguerite
Courtot, Marguerite
Daly, Arnold
Farnum, Wm.
Ford, Francis
Ford, Victoria
Fisher, Marguerita
Frederick, Pauline
Figman, Max
Fuller, Mary
Fenwick, Irene
Greenwood, Winnifred
Grandin, Ethel
Gish, Dorothy
Gish, Lillian
Hall, Ella
Pickford, Mary
Rawlinson, Herbert
Harron, Robt.
Holmes, Helen
Hunt, Irene
Walker, Lillian
Washburn, Bryant
Williams, Earle
White, Pearl
Allison, Mae
Bara, Theda
Ham Comedians
Jolivet, Rita
Janis, Elsie
Johnson, Arthur
Joyce, Alice
Kerrigan, Warren
La Badie, Florence
Lockwood, Harold
Little, Anna
Leonard, Robt.
Mace, Fred
Madison, Cleo
Mayo, Edna
Mesereau, Violet
Marsh, Mae
Moore, Matt
Normand, Mabel
Panzer, Paul
Petrova, Olga
Pickford, Lottie
Roland, Ruth
Rich, Vivian
Saunders, Jackie
Stewart, Anita
Sweet, Blanche
Sterling, Ford
Snow, Marguerite
Stonehouse, Ruth
Theby, Rosemary
Tincher, Fay
Van, Wallie
Walthall, Henry
Wilbur, Crane
Williams, Kathlyn
Young, Clara K.
Ovey, George
Dawn, Hazel

Charles Chaplin

Size 22x28 ins. 75c. each. Framed, $2.50 each

THE SEMI-PHOTO POST CARDS, $3.00 PER THOUSAND, of over 600 players. The indispensable article for your mailing list.

PHOTOGRAPHS, SIZE 8 x 10, of all the prominent players; 600 different names, 20c. each.

LARGE PICTURES, HAND COLORED, size 11 x 14, all the prominent players, $2.00 per dozen; in aluminum frames, 50c. each.

GRAVURE FOLDER, containing pictures of the prominent players, including stars from the stage. $8.50 per thousand.

SINGLE COLUMN CUTS of all the players; over 600 names, 40c.

**KRAUS MFG. CO.**

**220 WEST 42nd STREET, NEW YORK** **12th Floor Candler Building**

Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

---

# Not "Just As Good" But "What You Want"

That's the kind of service we offer to our patrons. We furnish our patrons "WHAT THEY WANT" and do not undertake to impose by recommending something "JUST AS GOOD" or "BETTER" for the sake of extra profit, or to satisfy some other whim.

That, together with other good service accounts for the rapid growth of our business.

We have a proposition to offer to all Moving Picture Theatre Owners and Managers to increase their receipts by buying a new machine on the Instalment Plan at less than **$1.00 per day.**

Drop us a line for our proposition and Catalog.

## AMUSEMENT SUPPLY CO.

**6th Floor, Cambridge Bldg.,**
**N. W. Cor. 5th and Randolph, Chicago, Ill.**

**Distributors of the Power's, Motiograph, Edison and Simplex Machines and Genuine Parts**

---

## STATE RIGHTS FOR SALE

# The Battle of Ballots

**IN SIX PARTS**

**New England, New York, New Jersey, Ohio and Kentucky Sold—five states pending.**
**EVERYTHING ELSE OPEN**

**A modern moral movement that strikes the very foundation of this country's economic system. A psychological money-earner that boldly emblazons the battle always waging between the WETS and DRYS. The Battle of Ballots will clean up NOW and ALWAYS.**

***YOUR CHANCE! GRAB IT!***

**1, 3, 6 sheet lithographs, heralds, photographs.**

## STAR FILM COMPANY

**P. O. Box 485, Madison Square Station,** **NEW YORK CITY**

The best pictures
are transverted
by a

HERTNER

TransVerteR
TRADE MARK

Coming

ELECTRA

PINK LABEL

CARBONS

are a guarantee of perfect projection

A Limited Stock of

⅝ x 12 Cored Double Pointed and ⅝ x 6 Cored
Still on Hand

To be had of all first-class dealers

SOLE IMPORTER

HUGO REISINGER
11 Broadway New York

JOHNS-MANVILLE SERVICE
COVERS THE CONTINENT

Install it
on Merit—the

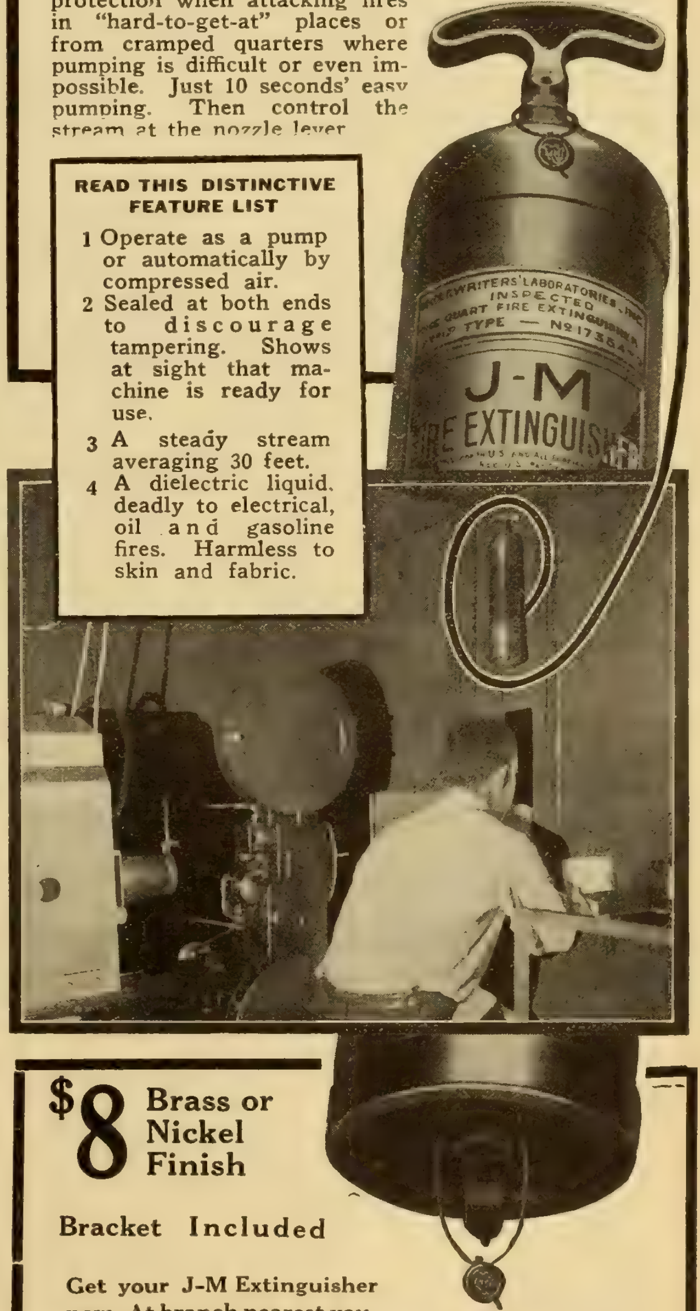
J-M FIRE
EXTINGUISHER

You are buying fire protection when you buy an extinguisher. Why not get the best obtainable—this most efficient fire-fighter?

Here's an extinguisher that may be operated manually as a pump or automatically by compressed air. The latter method is of great protection when attacking fires in "hard-to-get-at" places or from cramped quarters where pumping is difficult or even impossible. Just 10 seconds' easy pumping. Then control the stream at the nozzle lever

READ THIS DISTINCTIVE FEATURE LIST

1 Operate as a pump or automatically by compressed air.
2 Sealed at both ends to discourage tampering. Shows at sight that machine is ready for use.
3 A steady stream averaging 30 feet.
4 A dielectric liquid, deadly to electrical, oil and gasoline fires. Harmless to skin and fabric.



$8 Brass or Nickel Finish

Bracket Included

Get your J-M Extinguisher
now. At branch nearest you.

H. W. Johns-Manville Co.
New York and All Large Cities

**A Dependable Mailing List Service**

Saves you from 30 to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W32

**MOTION PICTURE DIRECTORY COMPANY**
80 Fifth Avenue, New York Phone 3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph

*Addressing Multigraphing Printing Typewriting*

**THE BIOSCOPE**

IS THE ENGLISH TRADE JOURNAL
OF THE MOVING PICTURE INDUSTRY
Annual Subscription (post free) 14s. (Dollars, 3.50)
85 SHAFTESBURY AVENUE, LONDON, W.

DUTCH EAST INDIES
Netherlands Belgium

**DE KINEMATOGRAAF**
Leading Organ of the Cinematograph Trade. With Correspondents all over the World.

**AMSTERDAM** **HOLLAND**
Annual Subscription ................................fl. Dutch 7.50
Sample Copies ..........................................fl. Dutch 0.20
Advertisements, each line ...........................fl. Dutch 0.20

DUTCH WEST INDIES

*Spanish* **TITLES** *English*
DEVELOPING---PRINTING
**Film Titles Mfg. Company**
Room No. 407, 110-112 W. 40th St., New York City
'Phone Bryant 9350

**FRUDE FILM CIRCUIT CLOSER**

For motor driven picture machines
SAVES MONEY AND WORRY
MOTION PICTURE FIRE PREVENTION DEVICES COMPANY
1061 Indiana Avenue, Chicago

**EXPERT PRINTING and DEVELOPING**
Fireproof throughout. Your negatives are safe here. Lowest prices
**NEW YORK FILM LABORATORIES**
521-523 West 23d St., N. Y.

**MAKE'EM YOURSELF SLIDES**

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips of assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

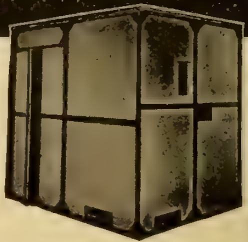
**UTILITY TRANSPARENCY CO.**
1733 West 9th Street Brooklyn, N. Y.

*A clear picture*

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.
ROCHESTER, N. Y.

**J-M Transite Asbestos Wood Booths**



Absolutely fireproof. Prevent noise of machine from disturbing audience. Cannot become electrically charged or grounded.

J-M Booths conform to all the requirements of state and municipal regulations, insurance authorities and inspection departments wherever ordinances compel the use of a fire-proof booth.

Furnished in portable and permanent types. Write our nearest Branch for "J-M Theatre Necessities" Booklet.

**H. W. JOHNS-MANVILLE CO.**
New York and every large city

**Motion Picture Machines**
FROM
**The Largest Supply House in the East**
We are Distributors for
**Minusa Gold Fibre Screens**
The Acme of Screen Perfection.
**Power, Simplex and Baird machines and all supplies**
Catalogs for the asking
**LEWIS M. SWAAB**
1327 Vine Street, PHILADELPHIA

**Perfect Developing and Printing**

Your negative developed, printed, titled and shipped within TWELVE HOURS.

**5c.** per foot complete

Special price on quantity orders.

TITLES in any language.

**6c.** per foot

Cards Free—Tinting Free

Large Glass Studio for Rent or Lease

**GUNBY BROS., Inc.**
145 West 45th Street New York City

**Are You Tired**

of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The

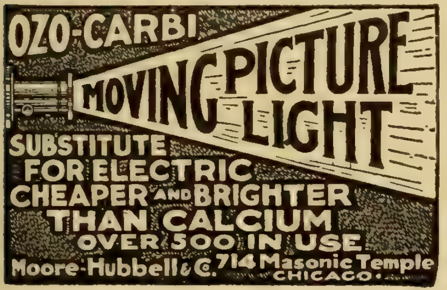
**Orpheum Collection**

contains the best music of this kind published. **Issued in Three Series:**

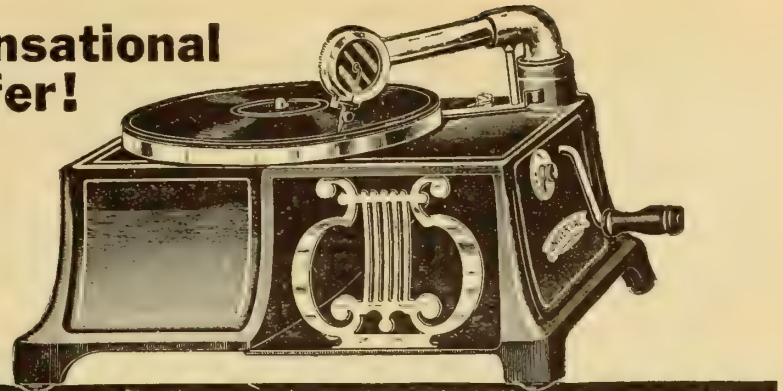
**No. 1, No. 2 and No. 3**

Piano (24 pages each), 58 cts. for each series; $1.15 for any two; $1.70 for all three. Violin, 40 cts. each; 75 cts. for any two; $1.05 for all three. Cornet, 35 cts. each; 65 cts. any two; 95 cts. all three. First and second series have parts for Cello, Flute, Clarinet, Trombone and Drums. Practical for piano alone or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. **Note new address.**

CLARENCE E. SINN
**1942 West 21st St. Chicago, Ill.**


OZO-CARBI
MOVING PICTURE LIGHT
SUBSTITUTE FOR ELECTRIC
CHEAPER AND BRIGHTER THAN CALCIUM
OVER 500 IN USE
Moore-Hubbell & Co. 714 Masonic Temple CHICAGO

**Sensational Offer!**



**No Money In Advance**

We offer you the most sensational, the most astoundingly liberal offer ever made in the history of the Phonograph business. We will send to you **without one penny in advance**, without one bit of obligation on your part whatsoever, this remarkable **Universal** Phonograph—this startling new invention—this marvelous **all metal machine** which is revolutionizing the talking machine world. Just 10,000 of these wonderful Phonographs have been set aside to be sent out on this amazing advertising offer which is made in order to get a machine in each locality of the United States immediately.

Never before—and without doubt never again—will an offer so liberal be made. **Not one cent in advance—no references asked—no C. O. D.—no delay—no red tape—not even your promise to keep the machine.** The coupon below is all that is necessary. And with this remarkable machine will be sent **eight splendid selections—the regular 65c double disc Columbia records.** Play this grand **Universal** in your home with the superb selections sent with it—give the **Universal** a thorough ten days' test and then, if after a thorough test and examination you believe it to be the most remarkable, the most wonderful phonograph you ever heard, simply

**Pay Only $1.00 In Ten Days**

and pay balance of our Special Limited Introductory Bargain price of $16.50 in small monthly payments of $1.55 each. If for any reason you do not want to keep the Phonograph and records simply return to us within ten days after receipt **at our expense** and you owe us nothing—without the Records the Phonograph furnished for only $13.90.

Think what a remarkable Phonograph this one must be in order to stand such a critical test as this. Songs, Speeches, Instrumental Music, Band and Orchestra Selections, each voice male or female, each instrument brought out in an actual reproduction exactly as the original, not one sound or syllable blurred or indistinct—no screeching or buzzing. Gorgeous Harp frontispiece and all trimming beautiful silver effect, not one particle of tin or wood in its entire construction; base 15 inches wide by 6 inches high, 11½ inches deep; weight 17 lbs; has exclusive automatic start and stop. Plays ALL makes and sizes of disc records.

Eight beautiful selections—the regular 65 cent double disc Columbia records—will be sent to you on this offer. A complete list of hundreds of the most famous selections will be sent along with the machine and records. You have the privilege of exchanging immediately any or all of the 8 selections sent to you for those of your own choice.

***NO REFERENCE ASKED***

Remember, no reference asked. On receipt of the coupon we simply ship the phonograph and records right out to you. If you decide that you want to keep Phonograph and records send us only $1 within ten days and pay the balance at $1.55 a month until you have paid us our Special Introductory Bargain Price of only $16.50. Otherwise return them AT OUR EXPENSE.

Do not delay in this matter. Send coupon today then examine and test this beautiful, perfect, new **Universal** Phonograph in your home on this liberal **No Money In Advance** offer. This offer is limited—immediate action is necessary—mail the coupon **today.**

**UNIVERSAL PHONOGRAPH CO.,**
**133-37 West 39th St., Chicago, Ill.**

**Send No Money**

**Universal Phonograph Co.,**
**133-37 West 39th St., Chicago, Ill.**

Send at once your wonderful new Universal Phonograph and 8 selections of the regular 65c Double Disc Columbia Records. If satisfactory after examination, and I decide to keep them I will send you $1 in ten days after arrival. I then agree to pay the balance of $15.50 in monthly payments of $1.55 each until paid. Otherwise I will return Phonograph and records to you at your expense.

Name..........................................

Address.......................................

Moving Picture World

**KNOWLEDGE BRINGS SUCCESS**

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs less.

**ONE YEAR..........................$3.00**
**SIX MONTHS .......................$1.50**
See title page for rates Canada and Foreign

**MOVING PICTURE WORLD**
**17 Madison Avenue, New York.**

..........................................

..........................................

..........................................

Cut out and mail today.

**Theatre**..........................................

# DON'T HESITATE! DO IT NOW

Send for our large, free samples! Let us prove to your entire satisfaction that Mirroroid is the world's best screen. Put our samples to any test against any screen on earth. Also crease, fold, try and tear the cloth. Note its surface will not crack or peel. Also note it can be washed with soap and water.

# MIRROROID

**is sold under a five-year guarantee. It can't turn black or tarnish.**

Realize—Mirroroid is the only rough matte finish metalized screen in the world—naturally insuring perfect results. It is made in 3 tints—silver white, pale gold, silver flesh.

The new black back 1916 Mirroroid screen now ready for shipments. As we have the largest factory in the world, we ship all orders same day as received.

**PRICE: 36 1-9 cents a square foot; $3.25 a square yard.**

**THE J. H. GENTER CO., Inc. Newburgh, New York**

AGENCIES ALL PRINCIPAL CITIES

---

# Porter Equips Metropolitan Opera House

**In Philadelphia, one of the GREATEST and FINEST THEATRES in the WORLD. Two FAMOUS SIMPLEX PROJECTORS, up-to-the-minute Models with Special Accessories installed under Porter's personal supervision. Largest Special SCREEN ever installed. Distance to Screen one of the greatest in the world. BRIGHTEST LONG DISTANCE PICTURE in the UNITED STATES.**

**B. F. PORTER, 1482 BROADWAY, AT TIMES SQUARE, NEW YORK**

---

# Quality means EVANS means Perfection

**We do PARTICULAR Work for PARTICULAR People**
**Developing and Printing ONLY**

**EVANS FILM MANUFACTURING COMPANY**
**416-418-420-422 West 216th Street, New York City**
**Telephone 6881 Audubon**

---

**No. 6A MACHINE OFFERING OF GREATEST VALUE**

2—No. 6A **complete** with loop setters, 110 A. C. or D. C. **motors**, motor drives, speed controllers, etc., $186.00 each, **same machines** equipped with 220 motors A. C. or D. C., $190.00 each.

3—No. 6A complete with motor drives, motors, speed controllers, etc. 110 or 220 A. C. or D. C. (no Loop Setter), $180.00 each.

2—No. 6A with loop setters complete with lenses, $145.00 each.

2—No. 6A complete with lenses to suit, $138.00 each.

2—No. 6 complete machines ready to operate, $115.00 each.

3—No. 5 complete machines with lenses, etc., $75.00 each.

All of the above machines are slightly used, but guaranteed good as new. All machines with motors are equipped with 2-60 ampere switches and double switch box. Will ship privilege of examination on receipt of $25.00 cash, C. O. D. for balance. Will refund your money less transportation charges in full if not satisfied with purchase.

**This must surely appeal to you.**

All orders for above received subject to prior sale.

**THE STERN MANUFACTURING COMPANY, 109 N. 10th St., Philadelphia, Pa.**

---

# UNDERWOOD

*Receives the*

FIRST GRAND PRIZE
SUPREME HONOR

*From the*

PANAMA-PACIFIC INTERNATIONAL EXPOSITION, 1915

"The Machine You Will Eventually Buy"

Underwood Building New York

(74)

---

# THE EYES HAVE IT!

The eyes of your audience are strained if you use alternating current to show your pictures.

The eyes have comfort if you use the

## Wotton Rexolux

to convert alternating current into direct, thus obtaining the strongest and steadiest light possible.

For further information, address

**Electric Products Company**
**CLEVELAND, OHIO**

---

**In Answering Advertisements, Please Mention the Moving Picture World**

Non-Breakable and Sanitary STEEL and CAST IRON
HIGH Quality
LOW Price

**Opera Chairs**
immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.
Grand Rapids, Mich.; New York, 150 Fifth Ave.

**THE PEABODY SCHOOL FURNITURE CO.**
North Manchester, Ind.
Opera Chairs
Folding Chairs
Complete Line
Prompt Shipments
Write for Catalogue
With Direct Factory Prices

FREE
**Christmas Dinners**
Will You Help
THE SALVATION ARMY LASSIES
Throughout the United States to supply
**300,000**
**Poor People**
with
**CHRISTMAS DINNERS.**
Send Donations to
COMMANDER
MISS BOOTH
**118 W. 14th St., New York City**
West'n Dept. Comm. Estill, 108 N. Dearborn St. Chicago

**—FEATURE FILMS—**
Three, four and five reel subjects, with paper,
**$10.00 per reel**
Two reel subjects, with paper,
**$7.50 per reel**
Single subjects, with paper
**$5.00 per reel**
Splendid comedies, all makes
**G. W. Bradenburgh**
802 Vine Street Philadelphia

**TYPE W FLAME ARC**
Powerful LAMPS Economical
For brilliantly illuminating the outside of your theatre
**General Electric Company**
4987 General Office, Schenectady, N. Y.

**OPERA CHAIRS**
FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. NO. 31

**The A. H. Andrews Co.**
115-117 So. Wabash Ave.
Chicago, Ill.
Branches in all Leading Cities
New York Office
1472 Broadway, Long Acre Bldg.
Seattle Office
508-10-12 First Ave., So.
San Francisco Office
728 Mission Street

**See the New "1915" Models.**

"UNLIKE THE ORDINARY CHAIRS"

ADDRESS:
THEATRE CHAIR SALES DEPT.
NEW LONDON
U. S. A. WISC.

CASTEEL THEATRE CHAIRS

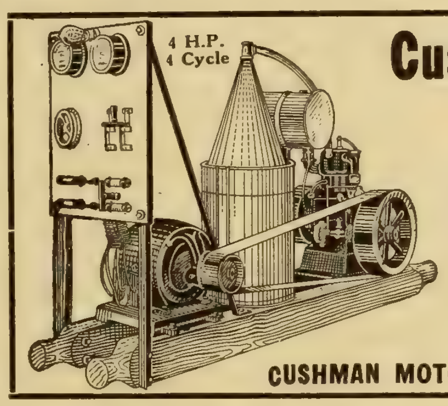
MADE ONLY BY
**WISCONSIN SEATING FACTORIES**

FACTORIES IN
NEW LONDON
PT. WASHINGTON
SHEBOYGAN
U. S. A. GRAFTON

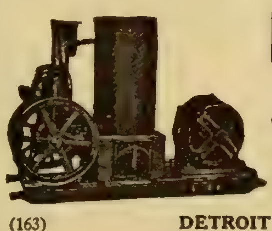
When you want Opera Chairs remember we have
**50,000 CHAIRS** ALWAYS IN STOCK
in 6 different designs in Antique Mahogany and Circassian Walnut finishes, assuring you of a satisfactory selection and
**IMMEDIATE SERVICE**
Other designs of unupholstered and **Upholstered Chairs** in unlimited numbers furnished in 25 to 50 days after receipt of specifications, depending on character of chair selected. We will be pleased to forward you illustrated literature on Veneer (plain) Chairs, or Upholstered; kindly state in which you are interested.

Our consultation service, specializing in designing economical arrangements for theatre seating, is tendered to you without any charge whatever.

AMERICAN SEATING COMPANY
General Offices: 1010 Lytton Bldg., Chicago
Sales offices in all principal cities.



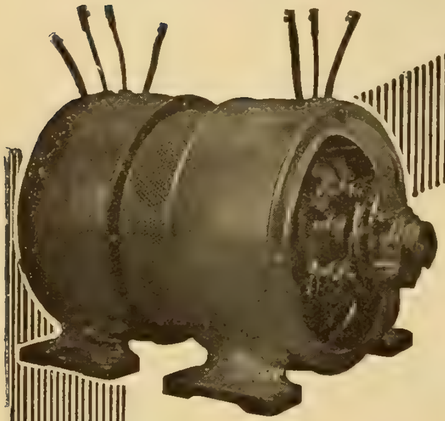
**Cushman Lighting Plants**
Get the Crowd.
Cushman throttling governed engines give steady voltage. It's cheaper to make your "juice" than to buy it. You get a good light at arc, which makes clear, bright pictures. Extremely light in weight, 4 H. P. complete plant weighs only 575 lbs. **Not the cheapest,** but cheapest in the long run. Get information describing exclusive features. It's free.
CUSHMAN MOTOR WORKS, 938 N. 21st St., Lincoln, Neb.



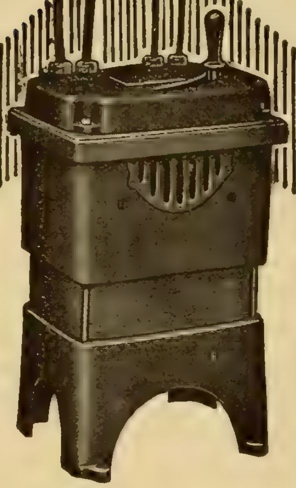
**MOVING PICTURE ELECTRIC LIGHT PLANT**
Used and highly endorsed by the United States Army. Biggest Sensation in the Moving Picture World. Can be operated by a boy 10 years old. One customer writes:
"Plant running like a top and delivering the 'juice' right along every day for our moving picture house. Costs us about one-tenth as much as public service. Also pumps water to all our buildings, 2,000 gallons per day."
Write today for Bulletin 101. It is a mighty interesting booklet.
(163) DETROIT ENGINE WORKS, Dept. 102, DETROIT, MICH., U. S. A.

# BETTER LIGHT

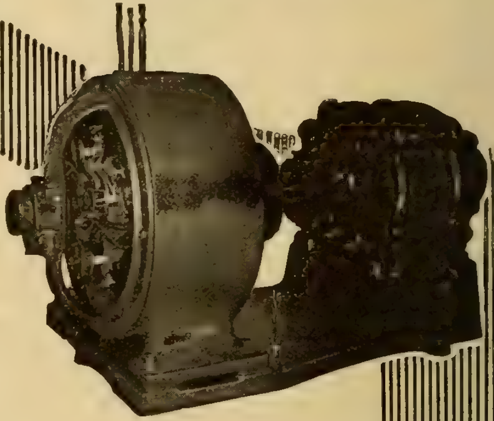
# LESS CURRENT



The DC Compensarc lowers the voltage of a direct current supply to that required at the lamp without needless waste.



The AC Compensarc cuts ⅔ from your lighting bill if you use alternating current.



The AC to DC Compensarc will transform alternating into direct current and reduce the voltage at the same time without needless waste.

No matter what current you have---Alternating or Direct---or what voltage or frequency, one of the

## FORT WAYNE COMPENSARCS

will enable you to secure a light that will give those clear, bright pictures that everybody now demands.

What's the use of paying extra money for special screens, projecting machines, and first run films and then spoil the whole result with poor light? With the Fort Wayne Compensarcs you can get any kind of light you want regardless of the kind or quality of your current supply.

The Compensarcs will give you

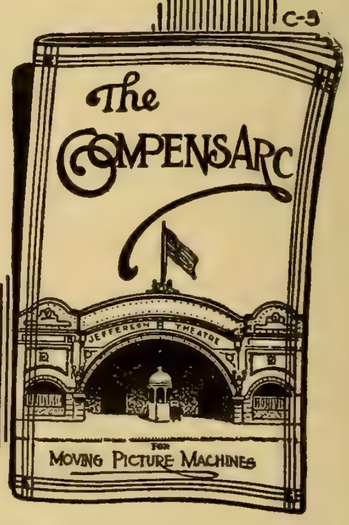
STEADY LIGHT. No flickering, no sputtering, even when changing intensities or from one machine to another.

WHITE LIGHT. No yellow streaks, no ghosts.

BRIGHT LIGHT. Three times the light with two-thirds the current.

They are safe, efficient, easy to operate, fool proof and reliable.

**FORT WAYNE ELECTRIC WORKS**
OF GENERAL ELECTRIC COMPANY
1702 BROADWAY
FORT WAYNE, INDIANA

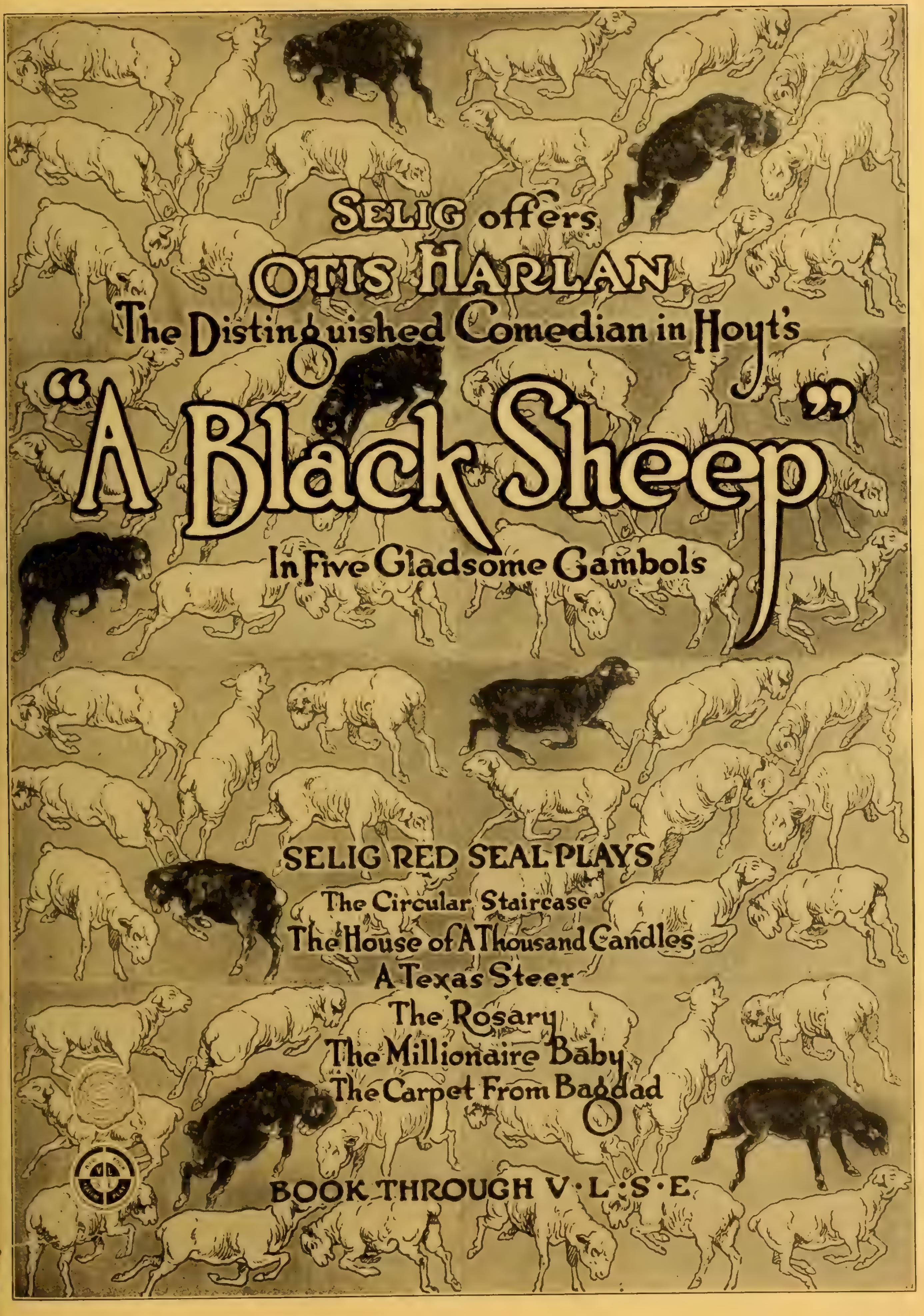


Compensarcs are so commonly found in motion picture theatres that many people now call all current saving and transforming devices by that name.

**But Remember**

*If it isn't a* FORT WAYNE
*it isn't a* "COMPENSARC"

*Send* TODAY *for this*
FREE *descriptive booklet*



SELIG offers

OTIS HARLAN

The Distinguished Comedian in Hoyt's

"A Black Sheep"

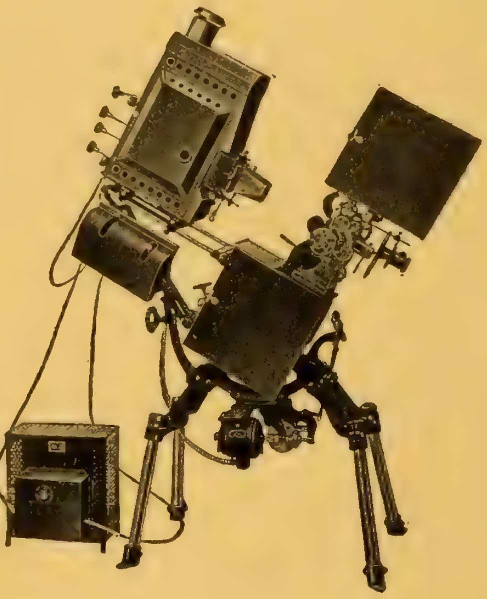
In Five Gladsome Gambols

SELIG RED SEAL PLAYS

The Circular Staircase
The House of A Thousand Candles
A Texas Steer
The Rosary
The Millionaire Baby
The Carpet From Bagdad

BOOK THROUGH V·L·S·E

N.P.Co.



# WE DESIRE TO REPEAT

## Strength—Organization—Service

Expert Workmanship—Best Material—Sincerity of Purpose—Exclusive Devotion to Projection—have resulted in maintaining the supremacy of Power's product throughout the history of the industry.

AWARDS

| | |
|---|---|
| American Museum of Safety, - - | Gold Medal, 1913 |
| American Museum of Safety, - - | Grand Prize, 1914 |
| Panama-Pacific International Exposition, | Grand Prize, 1915 |

HELD BY

NICHOLAS POWER COMPANY
NINETY GOLD STREET, NEW YORK CITY

ol. 26, No. 6 October 30a, 1915 Price 10 Cents

LIBRARY
THE MUSEUM
OF MODERN ART

H. E. HOFFMAN

# MOVING PICTURE WORLD

THE FILM
INDEX

EXHIBITORS'
GUIDE

Scene from "The Devil's Darling" (Gaumont).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

MUTUAL PROGRAM

THANHOUSER

PRODUCTIONS

**EDWIN THANHOUSER**
PRESENTS
A FINELY WOVEN DRAMA OF PRISON LIFE

# The COMMUTED SENTENCE

WITH
ETHYLE COOK, ERNEST WARDE & THOS. A. CURRAN
TWO REELS TUES. NOV. 2ND

# The MISTAKE OF MAMMY LOU

WAYNE AREY, MORGAN JONES AND GRACE DE CARLTON----IN A PLAY FULL OF THE STUFF THAT FILM SUCCESS IS MADE OF.
ONE REEL – SUNDAY NOVEMBER 7TH

## Than-o-play

**THANHOUSER 3-ACT FEATURE**
EDWIN THANHOUSER
PRESENTS

# MR. MEESON'S WILL

*H. RIDER HAGGARD'S great novel done into three reels of photo-art. The superb FLORENCE LA BADIE plays the title part and gives a performance as sparkling and scintillating as the best work of her brilliant career—*

STAGED BY FREDERIC SULLIVAN
THREE REELS SAT. NOV. 6TH

The Superb
FLORENCE LA BADIE

**THANHOUSER FILM CORP.**
NEW ROCHELLE, N.Y.
MUTUAL FILM CORP. – SOLE DISTRIBUTORS
FOR UNITED STATES, MEXICO AND CANADA

# Henry B. Walthall Depicts Poe's Anguish Over Starving Wife

In a tumble down hut at Fordham, in the outskirts of New York City, Edgar Allan Poe sat by the bed of his dying wife.

The snow sifted through the poor patched roof and broken door, and the midnight winds swept it in drifts across the floor.

The beautiful young wife was wrapped in Poe's old army coat, her only covering. She needed warmth and food, but Poe was penniless.

In the night hours he watched his adored wife, starving, shivering with cold, until death released her.

His sensitive soul was torn with horror and despair. But his genius burned clear. Out of blood and anguish was born what has since been acknowledged as one of the greatest masterpieces of the English language—"The Raven."

Essanay has created a wonderfully artistic six act photoplay of "The Raven," founded on Poe's life as presented in the widely known novel and play by George C. Hazelton, and directed by Charles J. Brabin.

HENRY B. WALTHALL, the living image of Poe, with Warda Howard, the great emotional actress, make of this masterpiece a drama that throbs with life and intense action.

Trademark Reg.
U. S. Pat. 1907.

**Essanay**

"FIRST TO STANDARDIZE PHOTOPLAYS"

**1333 Argyle Street, Chicago**
**George K. Spoor, President**

# To the Man

***You may think you have seen***
***never seen a five-reel comedy***

# "A BUNCH

THE GREATEST OF CH
DIRECTED BY RIC

## JOHN SLAVIN, W

and JUNE KEITH are

***Book This Big ESS***
***Through All Branches***

Trademark Reg.
U. S. Pat. 1907

**Essanay**
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 Argyle Street, Chicago
George K. Spoor, President

# Who Laughs

***ınny pictures, but you have***
***ɪith so many hearty laughs as***

# OF KEYS"

---

LES HOYT'S COMEDIES
D FOSTER BAKER

# LLIAM BURRESS

he laugh manufacturers

## *NAY Success Now*

***f the V. L. S. E.***

Trademark Reg.
U. S. Pat. 1907

**Essanay**
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 Argyle Street, Chicago
George K. Spoor, President

# WAR!

## *Essanay is*
## *Year's Greatest*

# "THE CRIM

By HOBART C. CH

DIRECTED BY

## E. H. CALVERT and

With an All-star Cast, are Featured in This

## *Book This Great*

***Through All V. L.***

Trademark Reg.
U. S. Pat. 1907

**Essanay**
"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago
George K. Spoor, President

# WAR!

***presenting the***
***Battle Drama***

# SON WING"

FIELD-TAYLOR
. H. CALVERT

## RUTH STONEHOUSE

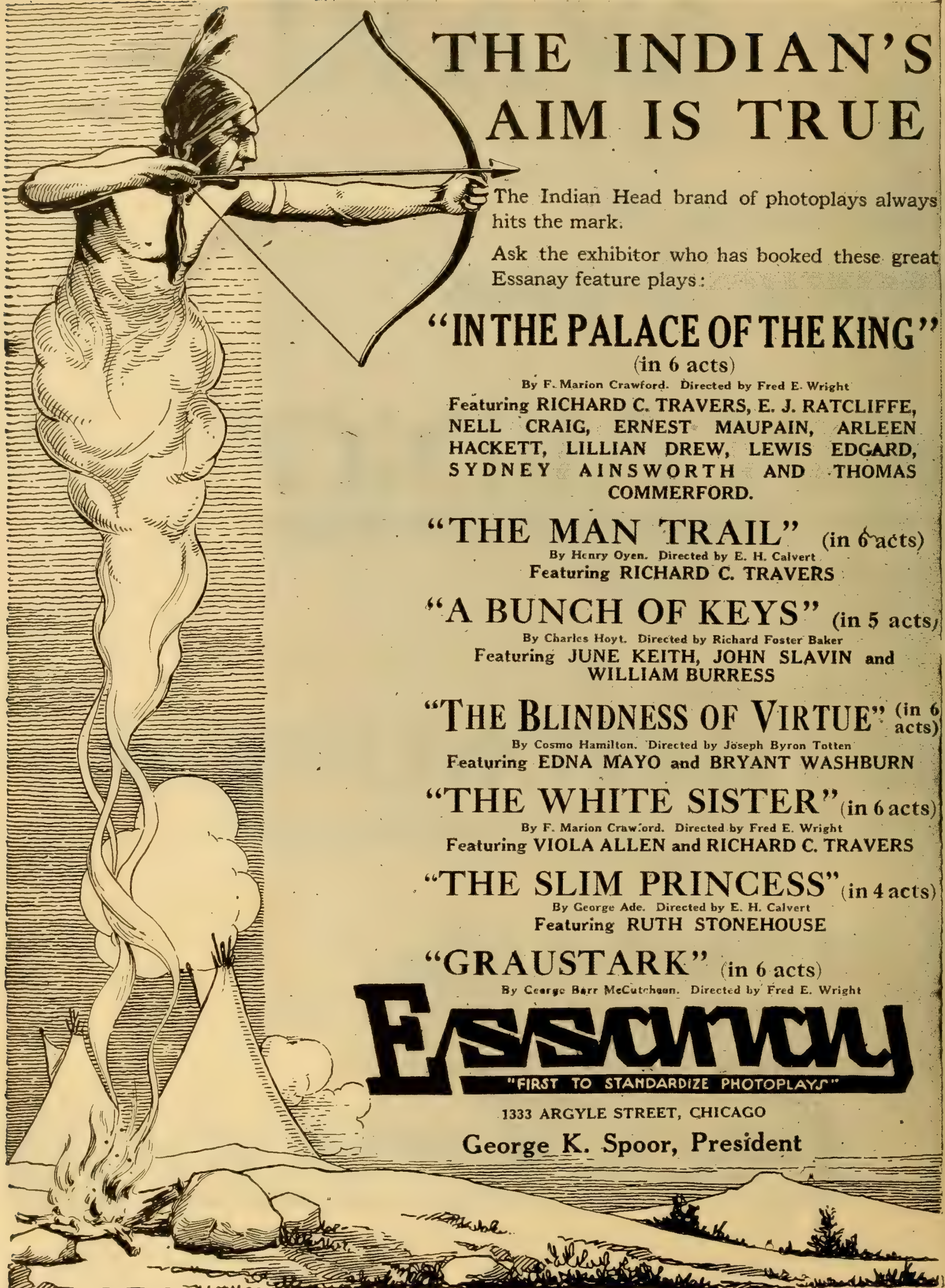
Spectacular Photodrama of War and Romance

## *6-act Thriller Now!*

***S. E. Exchanges***

Trademark Reg.
U. S. Pat. 1907.

**Essanay**
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 Argyle Street, Chicago
George K. Spoor, President



# THE INDIAN'S AIM IS TRUE

The Indian Head brand of photoplays always hits the mark.

Ask the exhibitor who has booked these great Essanay feature plays:

## "IN THE PALACE OF THE KING"

(in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

Featuring **RICHARD C. TRAVERS, E. J. RATCLIFFE, NELL CRAIG, ERNEST MAUPAIN, ARLEEN HACKETT, LILLIAN DREW, LEWIS EDGARD, SYDNEY AINSWORTH AND THOMAS COMMERFORD.**

## "THE MAN TRAIL" (in 6 acts)

By Henry Oyen. Directed by E. H. Calvert

Featuring **RICHARD C. TRAVERS**

## "A BUNCH OF KEYS" (in 5 acts)

By Charles Hoyt. Directed by Richard Foster Baker

Featuring **JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS**

## "THE BLINDNESS OF VIRTUE" (in 6 acts)

By Cosmo Hamilton. Directed by Joseph Byron Totten

Featuring **EDNA MAYO and BRYANT WASHBURN**

## "THE WHITE SISTER" (in 6 acts)

By F. Marion Crawford. Directed by Fred E. Wright

Featuring **VIOLA ALLEN and RICHARD C. TRAVERS**

## "THE SLIM PRINCESS" (in 4 acts)

By George Ade. Directed by E. H. Calvert

Featuring **RUTH STONEHOUSE**

## "GRAUSTARK" (in 6 acts)

By George Barr McCutcheon. Directed by Fred E. Wright

**Essanay**

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

George K. Spoor, President

# You Can Book Essanay Plays Without Looking at Them

There is a dramatic quality and artistic finish about all Essanay photoplays that touches the heart.

They have that human interest element that grips the spectator.

Essanay plays are standardized. They are all up to the highest mark of excellence.

WATCH FOR THE NEXT GREAT

## ESSANAY-CHAPLIN Comedy

## "A NIGHT IN THE SHOW"

with Charles Chaplin, the world's greatest comedian, in a new and funnier-than-ever role.

**"TWICE INTO THE LIGHT"**
3-Act Drama—Nov. 8
By Joseph Anthony Roach
**Directed by A. Berthelet**
Featuring John Lorenz

**"The Fable of Handsome Jethro Who Was Simply Cut Out to be a Merchant"**
Comedy—Nov. 10
By George Ade
**Directed by Richard Foster Baker**

**"THE INDIAN'S NARROW ESCAPE"**
Drama—Nov. 12
Featuring G. M. Anderson

**"WINE, WOMEN AND SONG"**
2-act Drama—Nov. 9.
Featuring

**G. M. ANDERSON**

**"CUPID'S BATH"**
Comedy—Nov. 11
A breezy western photoplay

**"THE SECOND SON"**
3-Act Drama—Nov. 13
By Charles Bradley
Featuring Nell Craig and Edmund Cobb
**Directed by Fred. E. Wright**

***Released through the General Film Co.***

A 50-foot scene strip of Essanay's big features is the best way to advertise these photoplays in your theatre. V. L. S. E. branch offices.

Special 6-sheet muslin Chaplin posters....................$1.75 } Essanay
25-foot strips of Essanay stars ............................ 1.50 } Publicity Dept.

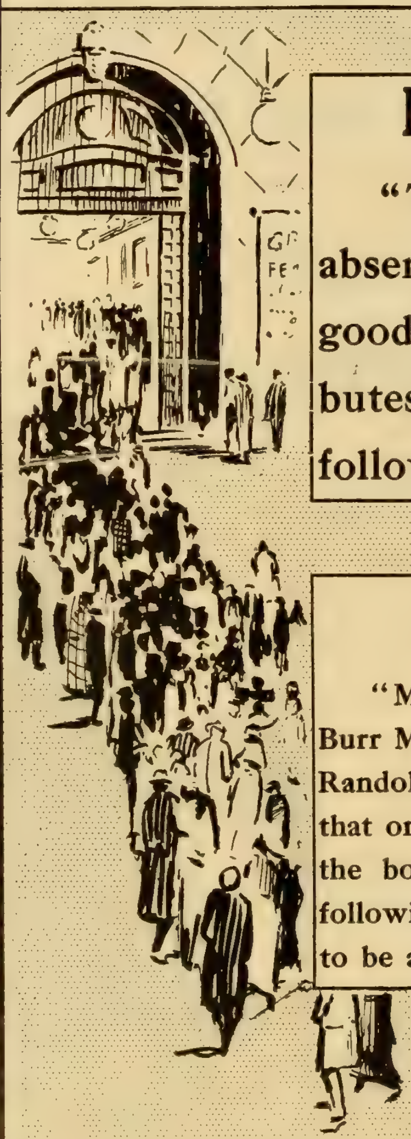
Life-sized Chaplin cut-outs for lobby stands, $2.50, at the General Film Co. offices.

**Essanay**
1333 ARGYLE STREET, CHICA
Geo. K. Spoor, Presid

# Pathe's Big Series Success

# of J. RUFUS

## Has Made Friends of



### Moving Picture World--Oct. 9, 1915

"The comedy is all action—There is a pleasing absence of slapstick play—With its accessories of good photography and above-mentioned attributes of direction and cast it bids fair for a large following in leading picture houses."

### Dramatic Mirror--Oct. 6, 1915

"Max Figman makes a thoroughly delightful 'Blackie Daw', and Burr McIntosh displays the suave smooth unctuousness of George Randolph Chester's mythical character in a manner so convincing that one almost imagines that he has just stepped from the pages of the book. The Whartons should be highly commended. If the following episodes are as entertaining as the first this should prove to be a mighty good and mighty profitable serial picture."

**The PATHÉ**

**EXECUTIVE**

**25 WEST 45th ST**

# The New Adventures

# WALLINGFORD

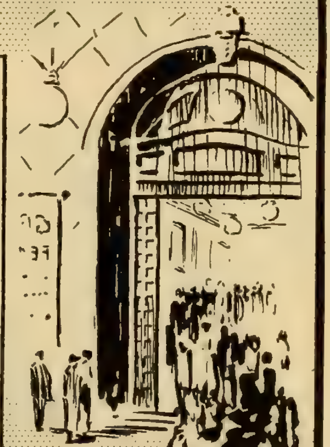
## All who have Seen it!

### Motography--Oct. 16, 1915

"The name of any one of the three artists (Max Figman, Burr McIntosh and Lolita Robertson), announced as the featured player in a production should make it a box office attraction. Together they make a cast of unusual strength."

### Motion Picture News--Oct. 9, 1915

"Burr McIntosh as 'Wallingford' and Max Figman as 'Blackie Daw' are of just the type we have imagined all these characters. The humor which is the basis of the whole picture is a refreshing relief from the slapstick sort which has played so large a part in series pictures of the past."



**EXCHANGE inc.**

**FFICES**

**EW YORK**

*Pathé Presents*

# WILLIAM

SUPPORTED BY THE POPULAR
FAVORITE *Ruth Roland*

# COMRADE

WILLIAM ELLIOTT IN "CONRAD-JOHN"

*Story and
Acting Com-
bine to make
a Splendid Picture*

**The PATHÉ
EXECUTIVE
25 WEST 45th ST.**

# ELLIOTT

IN THE FIVE PART

*Gold Rooster Play*

# JOHN

Adapted *from the Well Known Novel*

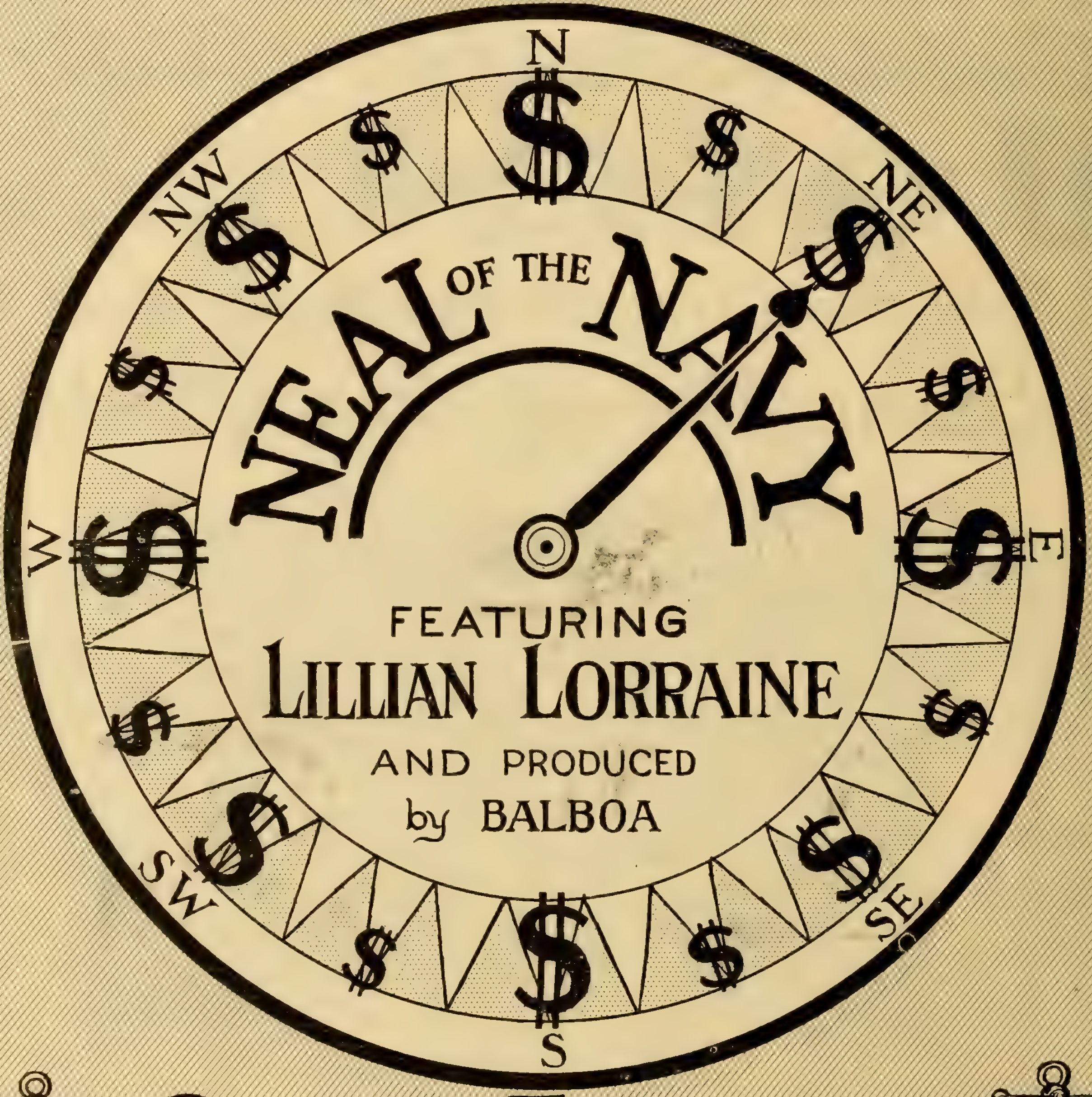
*by* Samuel Merwin and Henry K. Webster

*Sumptuously Produced by*
BALBOA

Released October 29th

**EXCHANGE** inc.
**OFFICES**
**NEW YORK**

# THE NEEDLE OF THIS COMPASS NEVER GOES WRONG!



## NEAL OF THE NAVY

FEATURING

**LILLIAN LORRAINE**

AND PRODUCED
by BALBOA

## The PATHÉ EXCHANGE Inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

# You Want Good, Live Single Reels

## Before Showing Your Feature Photoplay or Afterward

### 3 Big Reasons Why Exhibitors Are Contracting for the SOUTH AMERICAN TRAVEL PICTURES

**VARIETY to your program** Travel Pictures lend variety to your program, which is a necessity to attract and hold a class patronage. The big metropolitan theatres are cutting out the slap-stick, wild west one reelers, and running scenics instead. There are sound business reasons for it —people get tired of the same old thing—they want something new. Do you insure their finding it in your theatre?

**INTEREST for everyone** At this time everyone is interested in South America. The press is giving columns and columns of publicity. The trade searchlight is focused on South America. People are always interested in Travel Pictures. Are you capitalizing on this?

**REAL VALUE** Any pictures attracting new people and, best of all, that keep them coming to your theatre, are the kind of pictures which are valuable to you. Are you attracting new people by using the Paramount South American Travel Pictures?

### ACTION ALL THE WAY

**Every foot of Paramount South American Travel Pictures teems with action; nothing inanimate or just pretty, but big, live subjects—pulsing with life—showing the twelve republics that make up the "Great Continent of Opportunity." Every foot of film filled with action—action—action!**

**Book now—through Paramount Exchanges.**

## "You Can Travel 102 Miles per Hour"

If you want to work out your automobile on the new $3,500,000 Sheepshead Bay Speedway.

## PARAMOUNT SCOOP

## VINCENT ASTOR CUP RACE

### GREAT SINGLE REEL FEATURE

Fifteen automobile speed demons, madly dashing at the rate of 102 miles an hour for 350 miles. SOME PICTURE.

**Book now—through Paramount Exchanges**

Paramount Program

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Program

Paramount Newspictures

All the news of the dailies — and more — in the new

# PARAMOUNT WEEKLY NEWSPICTURES

It will tell your patrons about the unusual daily happenings in all parts of the United States.

Besides, there will be many unique features never before shown in film — subjects of fascinating interest.

## *This Will be a Regular Release!*

Something New
Something True
Something Paramount

***Going Over Big!***

Exhibitors everywhere are making their contracts for this release. Don't forget the release date—

## *November 8th!*

Write your exchange today!

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

# Paramount Pictures

## Please the Public

They are shown in the largest and finest theatres.

They afford wide variety—Comedy, Drama, Historical subjects, Romance.

Patrons like them—when patrons are satisfied the exhibitor makes money, and Paramount exhibitors are the most successful and prosperous in the business.

*That means something to you!*

No town is too small for Paramount Pictures.

Every town should have them.

Write our exchange, telephone, or, better still, go in to see the manager. He will tell you why.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

PARAMOUNT

DANIEL FROHMAN
PRESENTS

# MARY PICKFORD

IN AN EXQUISITE
PICTURIZATION OF
JOHN LUTHER LONG'S
BELOVED CLASSIC,

MARY PICKFORD AS CHO-CHO-SAN
"YOU WILL NOT FORGET YOUR CHO-CHO-SAN?"

# FAMOUS PLAYERS

**ADOLPH ZUKOR**, President
**DANIEL FROHMAN**, Managing Director
**EDWIN·S·PORTER**, Treasurer and General Manager

Canadian Distributors—Famous Players

48
FAMOUS
FEATURES
A YEAR

PROGRAM

# "MADAME BUTTERFLY"

IN THE CELEBRATED ROLE OF CHO-CHO-SAN—"MADAME BUTTERFLY," AS HER AMERICAN HUSBAND CALLS HER—MARY PICKFORD ATTAINS HER SUPREME PHOTOPLAY TRIUMPH. ONLY AN ACTRESS OF MISS PICKFORD'S REMARKABLE MAGNETISM AND DRAMATIC POWER COULD HAVE PRESENTED A PANTOMIMIC IMPERSONATION OF THIS FAMED CHARACTER THAT WILL STAND COMPARISION WITH THE ARTISTRY OF THE STAGE AND OPERATIC STANDARDS ALREADY ESTABLISHED. THE MAGNIFICENT SCREEN VERSION HAS PRESERVED AND ENHANCED ALL THE POETIC BEAUTY AND TENDER APPEAL OF THIS IMMORTAL LOVE TALE.

IN FIVE PARTS

RELEASED
NOV. 8TH.

"HE SAID HE WOULD RETURN WHEN THE ROBINS NEST AGAIN"

# FILM COMPANY

Executive Offices
507 FIFTH AVENUE
NEW YORK

Film Service, Ltd., Calgary—Montreal—Toronto

48
FAMOUS
FEATURES
A YEAR

The

Jesse L. Lasky Feature Play Company

announces that on

November 1st, 1915

it will release exclusively through

Paramount Pictures Corporation

an extraordinary photoplay production of

Geraldine Farrar

(by arrangement with Morris Gest.)

in

"Carmen,"

produced by Cecil B. De Mille.

# Newspapers of the Nation Praise Production.

## Kitty Kelly in the Chicago Tribune:—
"World's Greatest Newspaper"

"One cannot do justice to 'Carmen'. It is a picture of finesse, encompassing the sincere efforts of a great player — even to the point of very rough treatment accorded the expensive person of a prima donna — of a great director and of a loyal studio support. It is no Sunday school play, this picture of the classic heart bandit. There's a plentiful showing of emotions as they are, not as they are refined by civilization and the 'what will people say' idea, but it is all done with a swift deftness that makes the point without the wearisome tediousness of other directors less artistic than Cecil de Mille."

## Grenville Vernon in the New York Tribune:—

"The most interesting example of the new art of the photoplay. Miss Farrar's personality is admirably suited to the screen, and her facial expression was excellent."

Geraldine Farrar

## The Denver Post:—

"It has been an eventful week in the theatres. It was the 'movies' however, that took the honors by the film appearance of Geraldine Farrar and the expensive 'Carmen.'"

## San Francisco Call & Post:—

"Geraldine Farrar's 'Carmen' makes as dramatic an appeal to the eye as her voice ever did to the ear. The resolution of Geraldine Farrar, the beautiful and gifted star, to employ her talents in the attaining of success in the films is one of the greatest steps in advancing the dignity of the motion pictures. Miss Farrar's 'Carmen' in the films is the greatest triumph the motion picture has yet achieved over the speaking stage."

# Geraldine Farrar a Revelation on the Screen.

## Atlanta, G.a., Constitution:—

"You will never grasp the full beauty of grand opera's most celebrated star until she has enthrailed you from the screen in the witchery of 'Carmen'. Farrar, in her first attempt for the screen, has shown the faddish vampire delineator the part into the public heart. She has portrayed a Carmen that will live, because her work carries the universal appeal that takes root in the heart."

## W. Stephen Bush in The Moving Picture World:—

"It goes without saying that such a 'Carmen' as that of Miss Farrar will be enjoyed and admired everywhere. The entrance into the motion picture fields of an artist of the renown and talent of Miss Farrar is bound to raise the prestige of the screen; it will benefit the industry generally."

Geraldine Farrar

## Salita Solano in The Boston Traveler:—

"Miss Farrar was a fiercely sensual 'Carmen'. The picture was made with every care to detail and lighting effects. The ensemble scenes are admirably worked out. No opportunity was neglected to introduce beautiful scenic effects, those made near the ocean being especially worthy of mention."

## Charles Howard in the Boston Globe:—

"Of the skill with which the pictures are posed, the excellent fitness with which each type of character was cast, the amazing daring displayed in the smuggling scenes and, above all, in the bull fight, moments of breath taking realizm and marvelous photography —of these there is nothing but the highest praise."

# Lasky makes Imperishable Record of Miss Farrar's Art.

## H. T. Parker, in the Boston Transcript:-

"Carmen" contains two fights as vehement and swirling as the reel have ever unrolled and adds to them the tumult of an arrest and the incidents of a bull-fight in which the bull is a lively and engaging beast. It contains also sundry scenes and ardent amorous caresses — and these fights on the one hand and those transports on the other are dear to the public of the reels."

## Frederick Johns in the Boston American:-

"The photography of this picture is simply marvellous. You are lost in admiration at the beauty of the rapidly passing scenes and the effective massing of lights, shades and color effects."

Geraldine Farrar

## Fresno (Cal.) Republican:-

"Farrar smashes every tradition and the filmatization shows why she eclipses the star of Calvé. But Farrar positively electrifies. She is a tearing demon, a lurking vampire, and a breaker of hearts that knows no bounds".

## Leslie H. Allen in the Motion Picture News:-

"Boston has accepted the filmed 'Carmen' as more interesting scenically, more thrilling as to story, and more intense as to acting than any operatic 'Carmen', it has ever seen."

## Boston Post:-

"It chilled even while it inspired."—"The first presentation of the picturization of 'Carmen' to all who witnessed it was something never to be forgotten."—

# PROVEN!

*A Marvelous Photo Play* *A Drama of Power*

**Splendidly enacted by one of the greatest character actors of today**

*Read What the Critics Say About It:*

| | |
|---|---|
| "A Masterpiece"<br>*Motion Picture World* | "A Superfeature"<br>*New York Morning Telegraph* |
| "Just About Perfect"<br>*Motion Picture News* | "Huge Success"<br>*New York Journal* |
| "Created A Sensation"<br>*New York American* | "Caught the Attention of Broadway"<br>*New York Evening Mail* |

"If there was a dry eye in the theatre, it must have been a glass one!"—*New York Herald*

# GEORGE BEBAN

IN

# "An Alien"

**Produced by Thomas H. Ince**

**A Wonderful Record** Received today letter from a Kansas exhibitor—town of 3000 population—600 colored.

***"Eleven hundred paid admissions at 25c. each, voted 'AN ALIEN' the greatest picture ever produced. Everyone expected to cry and did."***

Many similar letters of endorsement.

**Big Box Office Receipts—Numerous Re-Bookings—Thousands of Pleased Patrons**

**Do Not Fail to Obtain This Wonderful Picture!**

WRITE THE NEAREST PARAMOUNT EXCHANGE

**SELECT FILM BOOKING AGENCY, Times Building, New York**

*Paramount Pictures*

The Oliver Morosco Photoplay Co.

PRESENTS

# BLANCHE RING

AMERICA'S FAVORITE
IN
HER GREATEST STAGE SUCCESS

# "The YANKEE GIRL"

by GEO. V. HOBART

**Complete Musical Score can be obtained at the Paramount Exchanges.**

A Glass of Champagne Too Much, Settles a Copper Feud in the Tropics

REALEASED OCT. 25th ON THE
PARAMOUNT PROGRAM

The Oliver Morosco Photoplay Co.

PUBLICITY OFFICE
222 WEST 42ND STREET
NEW YORK, N.Y.

STUDIOS
201 NORTH OCCIDENTAL B'VD
LOS ANGELES, CALIF.

CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE LTD. MONTREAL, TORONTO, CALGARY.

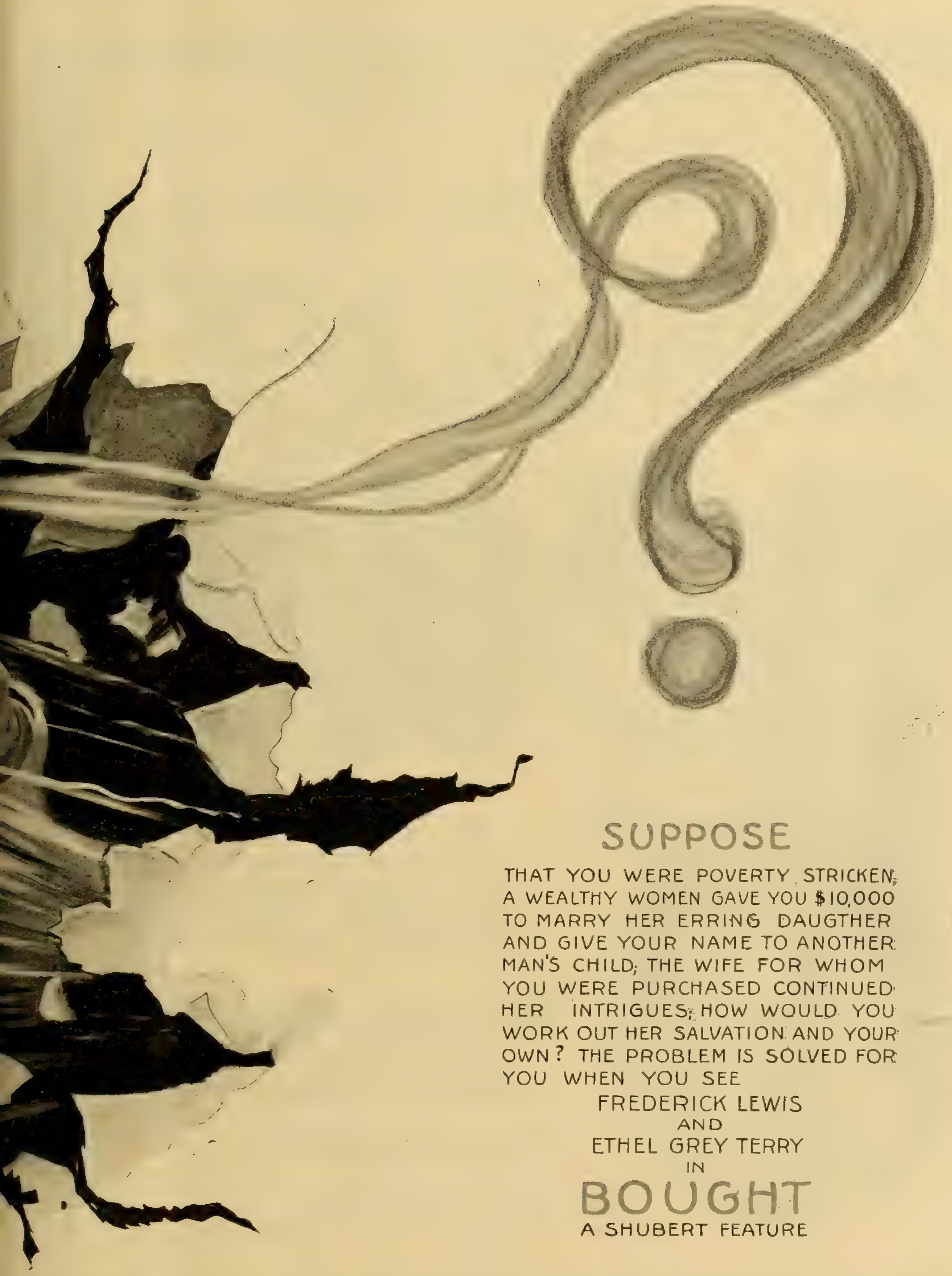
## SETTING THE PACE

HAVE YOU EVER THOUGHT, THAT IF YOU ARE TO SET THE PACE FOR MOTION PICTURE THEATRES IN YOUR TOWN THAT IT IS A VITAL NECESSITY THAT YOU BE LINKED UP WITH THE MEN WHO ARE SETTING THE PACE IN FEATURE PRODUCTIONS?

W$^{\underline{m}}$ A. BRADY AND THE SHUBERTS HAVE FOR YEARS BEEN SETTING THE PACE IN DRAMATIC PRODUCTIONS AND EACH ONE OF THEIR BIG SUCCESSES IS PICTURIZED IN A WAY TO ENABLE YOU TO SET THE PACE IN YOUR TOWN

# WORLD FILM

LEWIS J. SELZNICK
130 WEST 46$^{\underline{TH}}$ ST.



## SUPPOSE

THAT YOU WERE POVERTY STRICKEN; A WEALTHY WOMEN GAVE YOU $10,000 TO MARRY HER ERRING DAUGTHER AND GIVE YOUR NAME TO ANOTHER MAN'S CHILD; THE WIFE FOR WHOM YOU WERE PURCHASED CONTINUED HER INTRIGUES; HOW WOULD YOU WORK OUT HER SALVATION AND YOUR OWN? THE PROBLEM IS SOLVED FOR YOU WHEN YOU SEE

FREDERICK LEWIS
AND
ETHEL GREY TERRY
IN

# BOUGHT

A SHUBERT FEATURE

## CORPORATION

VICE-PRES. & GEN'L MGR.
NEW YORK CITY *BRANCHES EVERYWHERE*

# EQUITABLE

PRESENTS

The MAGIC MISTRESS of a THOUSAND EMOTIONS

# LENORE ULRICH

THE TALE OF A WOMAN
WHOSE HEART DEADENS HER
SENSE OF RIGHT AND WRONG,
WHOSE DEVOTION WINS THE
MAN OF HER CHOICE

# "The BETTER WOMAN"

RELEASED NOVEMBER 1st.

PRODUCED BY TRIUMPH FILM CORPORATION

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

# EQUITABLE

## New York's Foremost Motion Picture Exhibitors

including

**WILLIAM FOX MARCUS LOEW B. S. MOSS**

and

**ONE HUNDRED AND SIXTY-ONE OTHER IMPORTANT MANAGERS**

are playing

# EQUITABLE

## PICTURES

**Infinite Diversity of Subjects**
**Tremendous Vogue of the Stars**
**Carefully Selected Supporting Casts**
**Faithful Adherence to the Story**
**Absolute Perfection of Photography**

make

"Trilby" "The Price" "The Master of the House"
"Blue Grass" "The Bludgeon" "Divorced"
"The Better Woman" "Should a Wife Forgive"
"The Cowardly Way" "A Daughter of the Seas"

with

Clara Kimball Young Wilton Lackaye Muriel Ostriche
Julius Steger Kathryn Osterman Thomas A. Wise
Hilda Spong Lenore Ulrich
Florence Reed Lillian Lorraine William Courtenay

**As attractive in the smallest hamlet and most humble theatre as along Broadway where every theatre of consequence flung**

# EQUITABLE

**banner to the wind and maintains a standard profitable attendance.**

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

# Triangle Spells Dollars to These Men

Hulsey, of Texas, doesn't think in nickels and dimes. He thinks in big sums—like a regular Texan. A hundred thousand a year won't stop Hulsey. So—his theatres in Dallas, Waco, Galveston and Houston are all in the TRIANGLE now.

And Jake Wells—everybody knows Wells. He has come into the TRIANGLE GARDEN, because he wants the best. So Richmond and Norfolk will have TRIANGLE SERVICE. Costs don't worry Wells. He's after results.

Simpson & Gordon, of Rochester, made a success of their Regent Theatre. But it wasn't big enough. Now they've bought a little insurance for more success—they've joined the TRIANGLE FAMILY.

Out in Seattle, there's a man by the name of Jensen. You'll find him at the Liberty Theater. Jensen will spend money if you can show him something worth while to spend it on. He's A TRIANGLE recruit; for nearly as much money as the President of the United States gets.

SUCCESS and TRIANGLE are interchangeable terms to these men—they investigated; then they bought. Doesn't this evidence affect you?

**TRIANGLE FILM CORPORATION**
**71-WEST 23rd ST-NEW YORK**

# *An Enemy of Mankind*

the first of the Twelve
Weekly Two - Act
Episodes of the greatest
of all Kalem Series

# *Stingaree*

Adapted from the famous novel written by E. W. Hornung, author of "Raffles," will be Released

## *Wednesday November 24th*

Each Episode complete in itself. Any branch of the General Film Company, or Greater New York Film Rental Company, can book you for the entire series

***Special 1, 3 and 6-Sheet 4-Color Lithographs for Each Episode***

## KALEM COMPANY

235-39 West Twenty-Third Street New York City, N. Y.

# ASSOCIATED SERVICE

Backed by

## The Associated Producers

stands ready to fill your wants. Advise us of your requirements

## Associated Five Reel Features

will be ready for release shortly

First Release

### "The Sins That Ye Sin"

Featuring

**Gertrude Bondhill**

## SIX

big ones now on hand

To be Released in addition to our regular service or on State Right Basis

Write for our novel plan on features

Second Release

### "The Birthmark"

Featuring

**Marguerite Clayton**
AND
**Emory Johnson**

### *ASSOCIATED RELEASES*
### *Week of Nov. 1, 1915*

| | | |
|---|---|---|
| **Hilary of the Hills** | Santa Barbara | 2 Reel |
| **Duel of Hearts** | Ramona | 2 Reel |
| **Out for a Million** | Empire | 2 Reel |
| **And He Came Straight Home** | Atlas | 1 Reel |
| **In and Out** | Banner | 2 Reel |
| **Unexpected Reward** | Liberty | 1 Reel |
| **Life in the West** | Alhambra | 1 Reel |
| **Rosie's Many Thorns** | Federal | 1 Reel |

## ASSOCIATED FILM SALES CORPORATION

ARTHUR BARD, Gen'l Mgr.
110-112 West 40th Street

# MARGUERITE IS KIDNAPPED

*Her rash resolve to aid the victim of a band of blackmailers gets Marguerite into a predicament as dangerous as ever confronted a girl. The story is told in*

## THE KIDNAPPED HEIRESS

RELEASED FRIDAY, NOVEMBER 12th

AN EPISODE OF . . . . . **THE VENTURES OF MARGUERITE**

A series of powerful one-act modern dramas, each complete in itself and issued weekly, featuring

## MARGUERITE COURTOT

**Because the exclusive creations worn by Miss Courtot in this Series are furnished by Russek, of Fifth Avenue, America's foremost fashion authority, the "Ventures" present a special appeal to the ladies. Any branch office of the General Film Company, or the Greater New York Film Rental Company can book you for this Series.**

Striking 1, 3 and 6-sheet, 4-color Lithographs for each Episode

## KALEM COMPANY

235-39 West 23rd Street New York N.Y.

# *We Are "Pokes and Jabbs,"*

Those Famous Comedians, and will appear regularly in

# *VIM COMEDIES*

Beginning November 12th

A telescopic holdup
in "Midnight Prowlers"

NOV. 12:
"MIDNIGHT PROWLERS"

NOV. 19:
"A PAIR OF BIRDS"

NOV. 26:
"PRESSING BUSINESS"

DEC. 3:
"LOVE, PEPPER AND SWEETS"

Released Every Friday

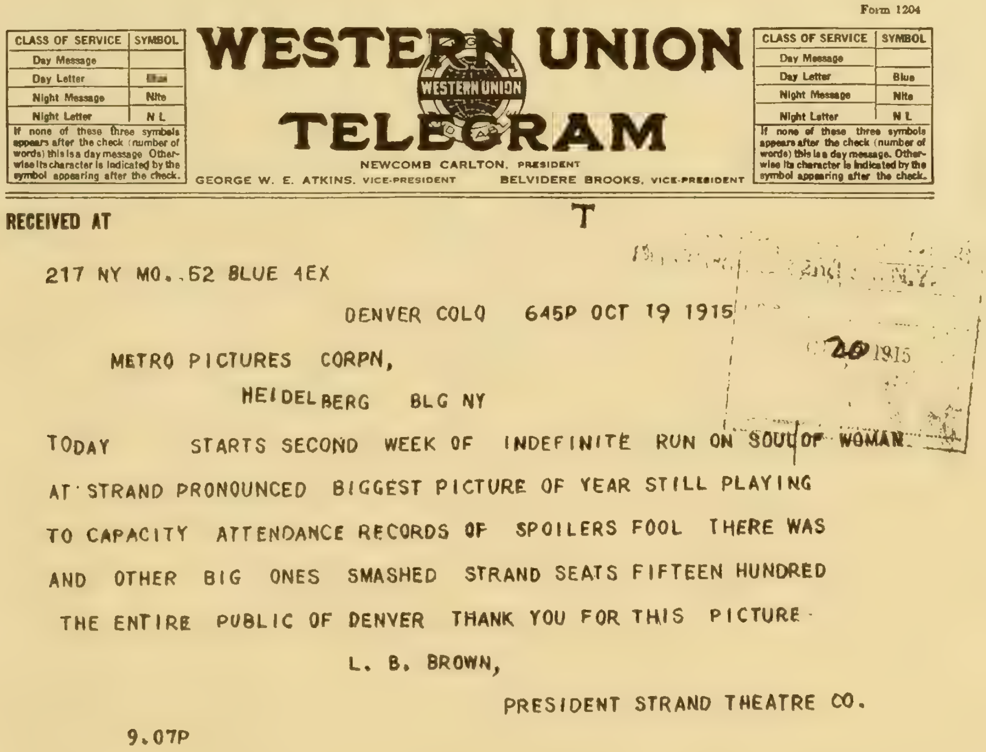
on the

# General Film Program

# COMING METRO EVENTS

METRO PICTURES

## "The Soul of a Woman"



Form 1204

| CLASS OF SERVICE | SYMBOL |
|---|---|
| Day Message | |
| Day Letter | Blue |
| Night Message | Nite |
| Night Letter | N L |

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

**WESTERN UNION TELEGRAM**

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, VICE-PRESIDENT
BELVIDERE BROOKS, VICE-PRESIDENT

| CLASS OF SERVICE | SYMBOL |
|---|---|
| Day Message | |
| Day Letter | Blue |
| Night Message | Nite |
| Night Letter | N L |

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT T

20 1915

217 NY MO..52 BLUE 4EX

DENVER COLO 645P OCT 19 1915

METRO PICTURES CORPN,
HEIDELBERG BLG NY

TODAY STARTS SECOND WEEK OF INDEFINITE RUN ON SOUL OF WOMAN. AT STRAND PRONOUNCED BIGGEST PICTURE OF YEAR STILL PLAYING TO CAPACITY ATTENDANCE RECORDS OF SPOILERS FOOL THERE WAS AND OTHER BIG ONES SMASHED STRAND SEATS FIFTEEN HUNDRED THE ENTIRE PUBLIC OF DENVER THANK YOU FOR THIS PICTURE.

L. B. BROWN,
PRESIDENT STRAND THEATRE CO.

9.07P

We Ask You Whether this is a $2 Picture?

METRO PICTURES CORPORATION.

Quality Pictures Corporation
presents

# FRANCIS X. BUSHMAN
and
# BEVERLY BAYNE
in
# PENNINGTON'S CHOICE

FIVE ACTS

*The wonderplay which vividly pictures the man who could come back*

Metro Pictures

MR. BUSHMAN is seen at his imperial best in the portrayal of a red blooded man who rouses himself from the softness of social ease and returns to the glorious strength of his supreme manhood. Victorious over his assailants he is successful in a charming romance.

Mr. J. J. Jeffries is in the supporting cast.

## RELEASED ON THE METRO PROGRAM NOVEMBER 8th.

METRO PICTURES

# COMING METRO EVENTS

METRO PICTURES

## Where to Secure Bookings of Metro Pictures

Metro Pictures Corp. of N. E.
162 Tremont St., Boston, Mass.

N. Y. Metro Film Service, Inc.
35 Church St., Buffalo, N. Y.

Metro Pictures Corporation
Butte, Mont.

Southern Metro Pictures Corporation
7 Chamberlain Bldg., Chattanooga, Tenn.

Metro Pictures Service
5 So. Wabash Ave., Chicago, Ill.

Metro Pictures Corp. of Texas
1905½ Commerce St., Dallas, Texas

Metro Pictures Service of Mich.
159 Jefferson Ave., Detroit, Mich.

Metro Pictures Corporation
920 Walnut St., Des Moines, Iowa

Metro Pictures Corporation
1721 California St., Denver, Colo.

Metro Pictures Service, Inc.
928 Main St., Kansas City, Mo.

Metro Pictures Corp. of Cal.
514 W. 8th St., Los Angeles, Calif.

Metro Pictures Service of Minn.
807 Produce Exchange, Minneapolis, Minn.

N. Y. Metro Film Service, Inc.
110 W. 40th St., New York, N. Y.

N. J. Metro Film Service
71 W. 23d St., New York, N. Y.

Southern Metro Pictures Corporation
Nola Bldg., 407 Carondelet St., New Orleans, La.

Metro Film Exchange
1331 Vine St., Philadelphia, Pa.

Metro Pictures Corporation
72 Broadway, Portland, Ore.

Metro Pictures Service
212 Fourth Ave., Pittsburgh, Pa.

Metro Pictures Corp. of Cal.
234 Eddy St., San Francisco, Calif.

Metro Pictures Corp. Service of Ore.
809 Trent Ave., Spokane, Wash.

Metro Pictures Corporation
1214 Third Ave., Seattle, Wash.

Metro Pictures Service
9th and D Sts., N. W., Washington, D. C.

### Eastern Canada

Metro Pictures, Ltd.
208 Dominion Express Bldg.
Montreal, Canada

### Great Britain and the Continent

Ruffell's Exclusives, Ltd.
8 and 9 Long Acre
London, W. C., England

# 50,000,000 People will see Mrs. Leslie Carter in The Heart of Maryland,

## David Belasco's Greatest Triumph, before our goal is reached

*Considered Herbert Brenon's Masterpiece*

Now Receiving Bookings for
Season beginning November 15

New Prints — New Advertising
Six Divisions of Masterdrama

TURN OVER A
NEW LEAF *and*
see who
to get in
touch with
to make
new money

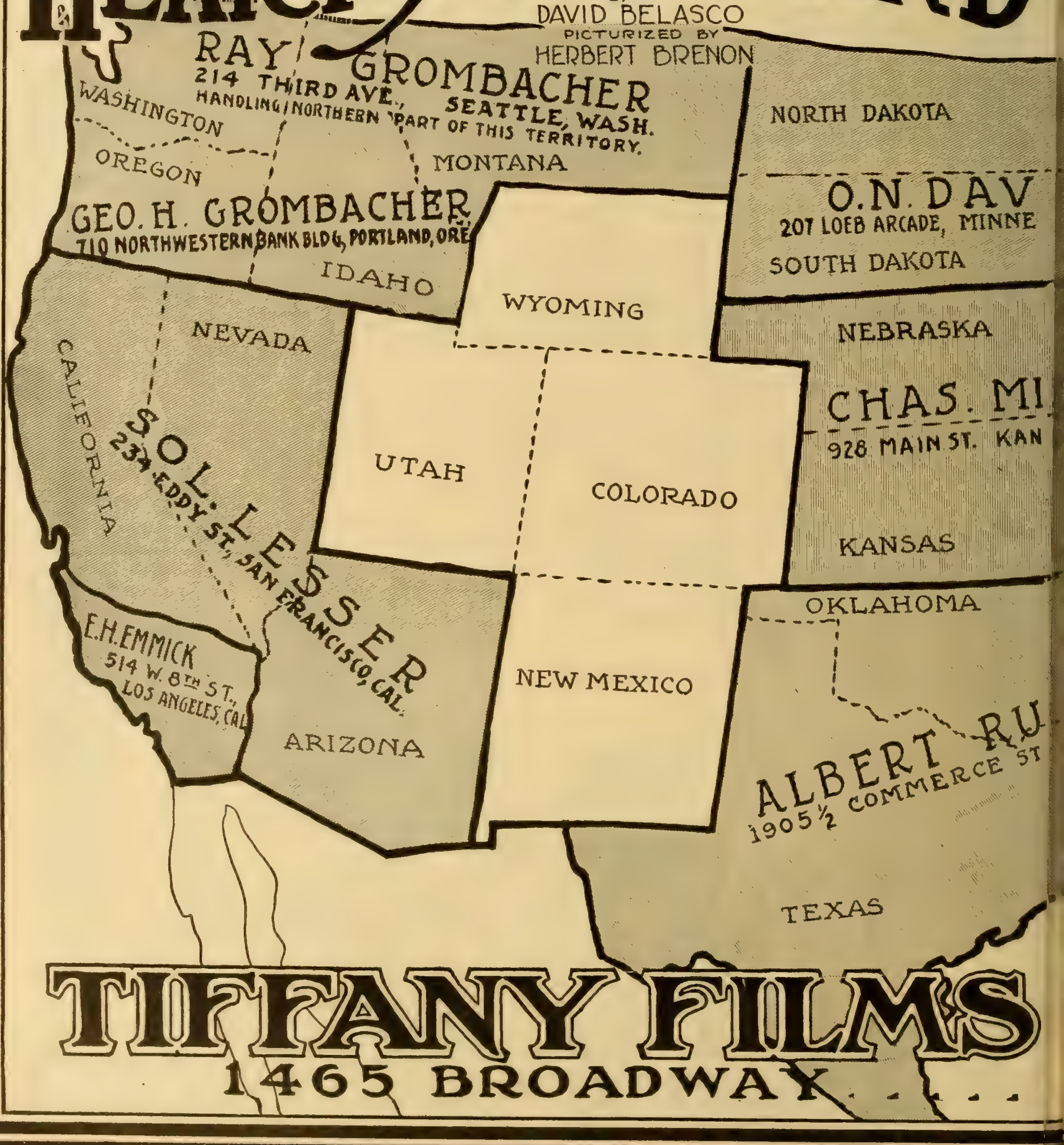
# TIFFANY FILMS

ANNOUNCES THE FOL

THE PHOTO PLAY SENSATION THAT ESTABLISHED THE NEW YORK HIPPODROME AS

# The HEART of MARYLAND

BY
DAVID BELASCO
PICTURIZED BY
HERBERT BRENON


WASHINGTON
OREGON
MONTANA
IDAHO
NORTH DAKOTA
SOUTH DAKOTA
WYOMING
NEBRASKA
NEVADA
CALIFORNIA
UTAH
COLORADO
KANSAS
OKLAHOMA
ARIZONA
NEW MEXICO
TEXAS

RAY GROMBACHER
214 THIRD AVE., SEATTLE, WASH.
HANDLING NORTHERN PART OF THIS TERRITORY.

GEO. H. GROMBACHER
710 NORTHWESTERN BANK BLDG, PORTLAND, ORE.

O.N. DAV
207 LOEB ARCADE, MINNE

SOL. LESSER
234 EDDY ST., SAN FRANCISCO, CAL.

CHAS. MI
928 MAIN ST. KAN

E.H. EMMICK
514 W. 8TH ST.,
LOS ANGELES, CAL

ALBERT RU
1905½ COMMERCE ST

# TIFFANY FILMS

1465 BROADWAY

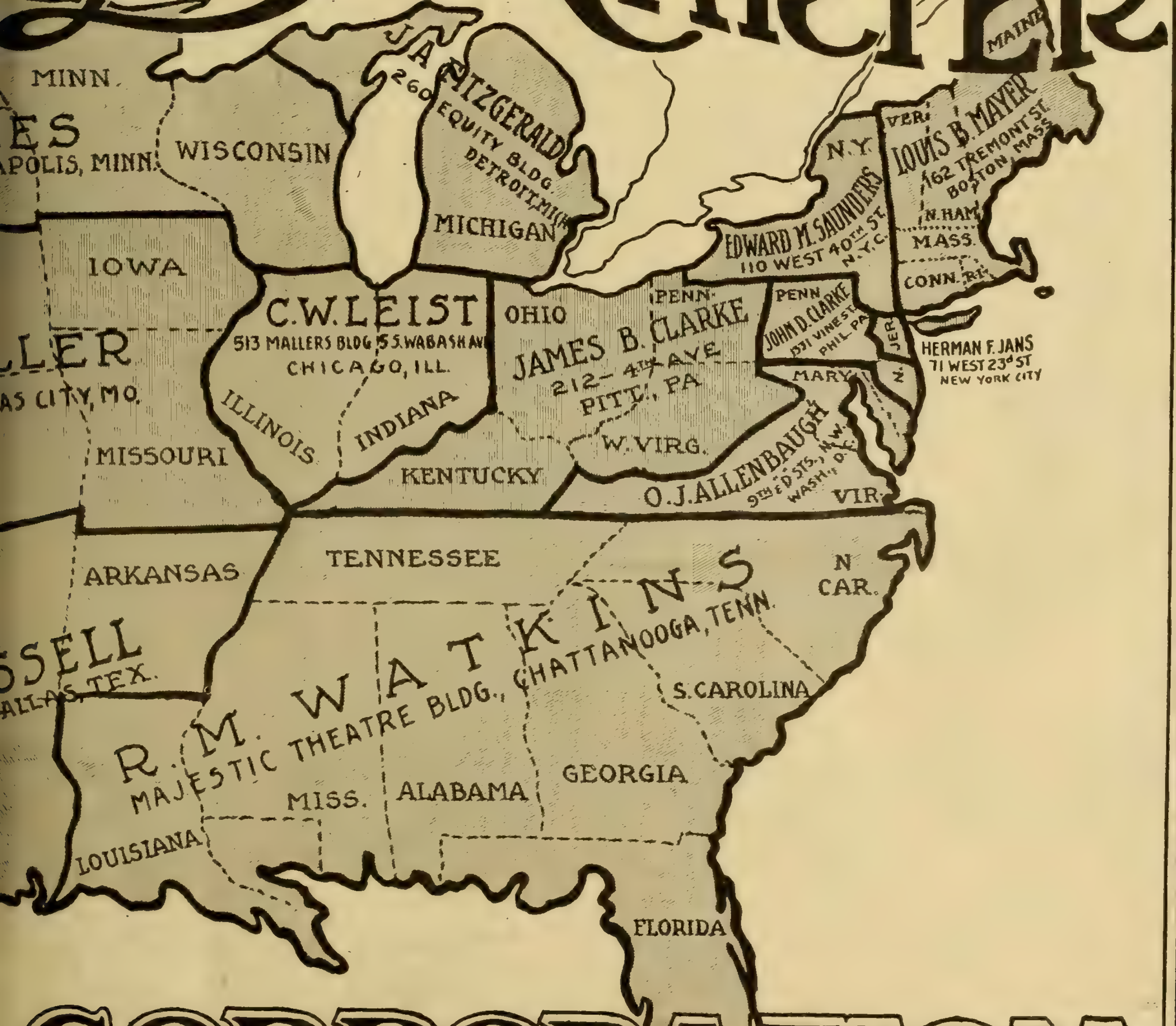
# CORPORATION

LOWING DISTRIBUTORS FOR

MOTION PICTURE THEATRE AND ATTRACTED 138,200 PAID ADMISSIONS IN 9 DAYS

WITH MRS LESLIE CARTER

AMERICA'S DIVINE
EMOTIONAL ACTRESS


MINN.
ES
APOLIS, MINN.
WISCONSIN
J.A. FITZGERALD
260 EQUITY BLDG.
DETROIT, MICH.
MICHIGAN
IOWA
LLER
AS CITY, MO.
C.W. LEIST
513 MALLERS BLDG 5 S. WABASH AVE
CHICAGO, ILL.
ILLINOIS
INDIANA
MISSOURI
OHIO
JAMES B. CLARKE
212-4TH AVE
PITT., PA
PENN.
KENTUCKY
W. VIRG.
O.J. ALLENBAUGH
9TH & D STS., N.W.
WASH., D.C.
VIR.
MARY.
PENN
JOHN D. CLARKE
1331 VINE ST.
PHIL PA
N. JER.
HERMAN F. JANS
71 WEST 23d ST
NEW YORK CITY
N.Y.
EDWARD M. SAUNDERS
110 WEST 40TH ST.
N.Y.C.
VER.
LOUIS B. MAYER
162 TREMONT ST
BOSTON, MASS
MAINE
N. HAM.
MASS.
CONN.
R.I.
TENNESSEE
N CAR.
ARKANSAS
SSELL
ALLAS, TEX.
R. M. WATKINS
MAJESTIC THEATRE BLDG., CHATTANOOGA, TENN.
S. CAROLINA
GEORGIA
ALABAMA
MISS.
LOUISIANA
FLORIDA

# CORPORATION

NEW YORK CITY

# MUTUAL PROGRAM

MUTUAL FILM CORPORATION *Announces*
A Sensational Three Reel Than-O-Play

# The BUBBLES in the GLASS

A Fantasy Depicting Vision
Seen Through Wine Bubble
Each Vision an Individual
Episode

*featuring*
*The Broadway Star*
Miss
**Lorraine Huling**
*and an all star cast includin*
Mr. Morris Foster
Miss Madeline Fairbanks
Miss Ethel Jewett
Miss Kathryn Adams
Mr. Thos. A. Curran

*Released Nov. 6th*

On the Regular
EIGHT MILLION DOLLAR
MUTUAL PROGRAM
*—NO EXTRA CHARGE*

Produced by Thanhouser

# MUTUAL MASTERPICTURES

MUTUAL FILM CORPORATION *Announces*
A Marvelous Masterpicture in Five Reels

# THE SEVENTH NOON

A Picturization of
Frederick Orin Bartlett's
Celebrated Story
*featuring*
The Broadway Star of
The NEW YORK Success—"Experience"

## Mr.
## ERNEST GLENDINNING

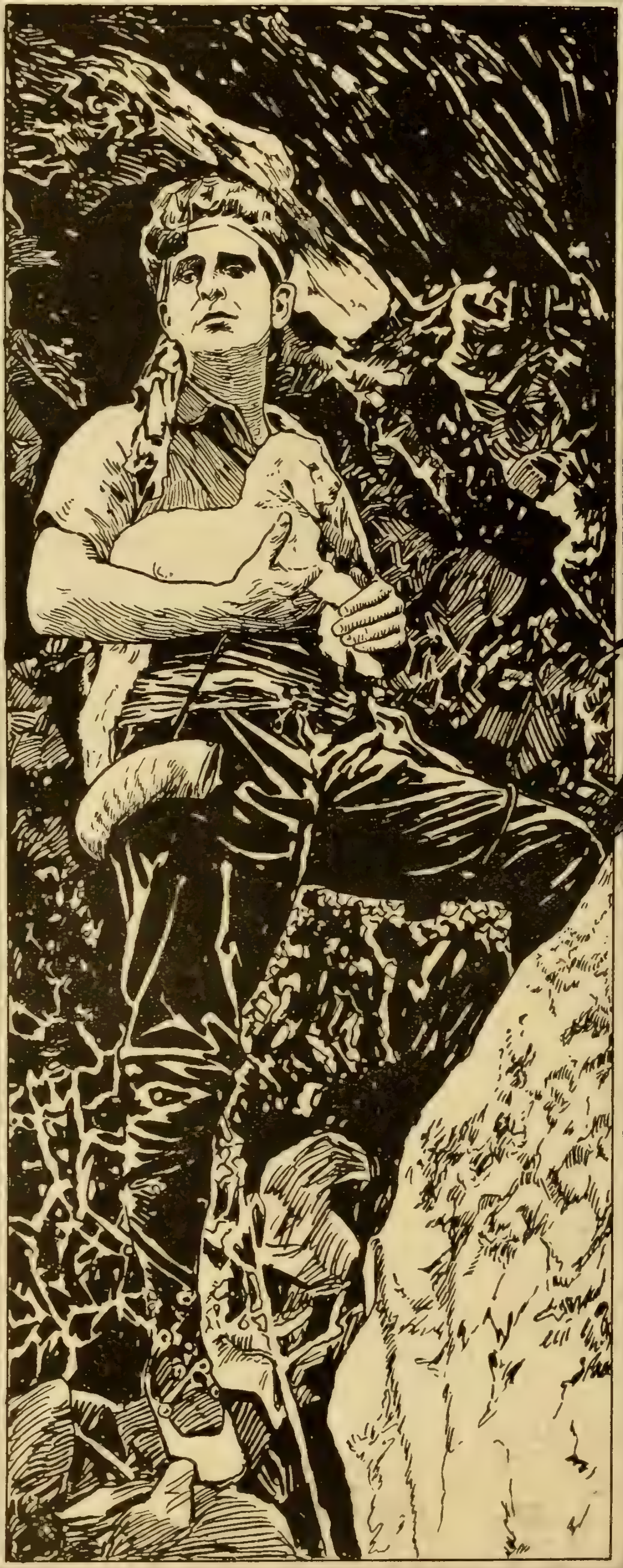
*Supported by*

## Miss WINIFRED KINGSTON

*Released Nov. 4th.*

Wire Your Nearest
MUTUAL EXCHANGE
AT ONCE FOR THIS FEATURE

MUTUAL PROGRAM



## A FEATURE EXTRAORDINARY

*David Horsley Presents*

# THE BLOOD OF OUR BROTHERS

—a picturesque drama presenting the strongest argument against war ever advanced in motion pictures. Enacted by an all star cast headed by the popular screen star

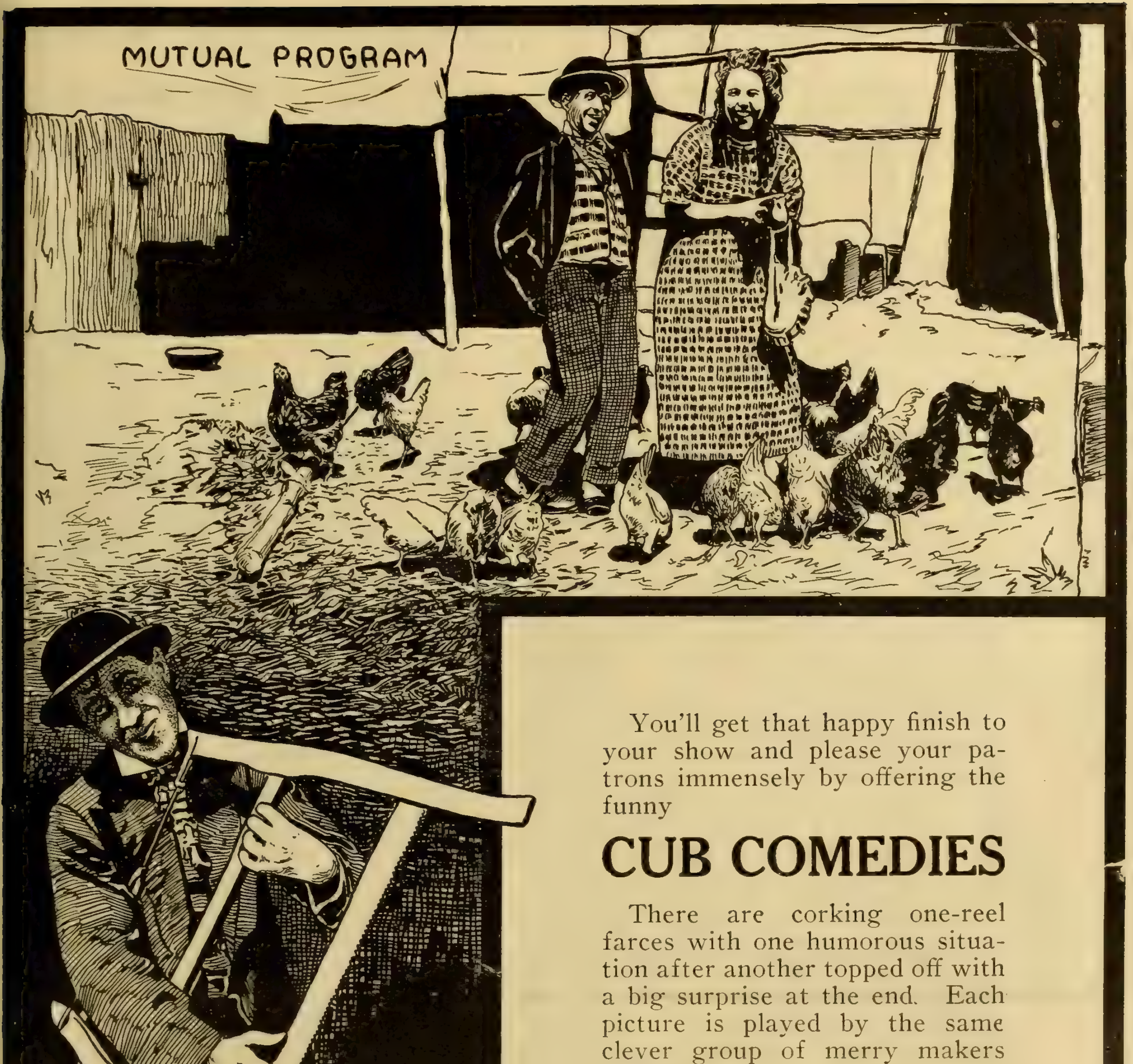
## CRANE WILBUR

and released in three reels on October 27 in the regular service of the Mutual program as a

## CENTAUR STAR FEATURE

Obtainable at the exchanges of the Mutual Film Corporation (without extra cost) throughout the United States and Canada.

DAVID HORSLEY PRODUCTIONS



MUTUAL PROGRAM

You'll get that happy finish to your show and please your patrons immensely by offering the funny

## CUB COMEDIES

There are corking one-reel farces with one humorous situation after another topped off with a big surprise at the end. Each picture is played by the same clever group of merry makers headed by

## GEORGE OVEY

Ovey offers you a great advertising opportunity which the pictures will back up. Get them from the Mutual exchanges throughout the United States and Canada. Released every Friday.

DAVID HORSLEY PRODUCTIONS

# MUTUAL PROGRAM

# WITHOUT EXTRA CHARGE

*A BEAUTIFUL 3 REEL PHOTODRAMA OF DISEMBODIED SOULS*

# "THE NEW ADAM AND EVE"

*FEATURING* **MISS GRACE VALENTINE**

**RELEASED NOV. 17TH.**

*DIRECTION* RICHARD GARRICK

## RIALTO STAR FEATURE

MADE
IN
AMERICA

**GAUMONT COMPANY**
*DISTRIBUTED BY*
THE MUTUAL FILM CORP'N.
*THROUGHOUT THE U.S. AND CANADA*

FLUSHING
NEW YORK
JACKSONVILLE
FLORIDA

MUTUAL PROGRAM

# FALSTAFF COMEDIES

THE MIRTH OF A NATION
FALSTAFF FILMS

EDWIN THANHOUSER
PRESENTS

## FREDDIE the FAKE FISHERMAN

*A huge fish story—everything but whales—but it's a whale of a tale. William Howell and George Welch lose their fishy reputations, but they keep up the laughter—*

ONE REEL MON. NOV. 1ST

## CLARISSA'S CHARMING CALF

*It's a beautiful calf she has, and it requires four legs to hold it up! "She" is Arthur Cunningham, and funny Claude Cooper is funnier than ever as a real fireman.*

ONE REEL THURS. NOV. 4TH

**THANHOUSER FILM CORP.**

NEW ROCHELLE, N.Y.

MUTUAL FILM CORP.—SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO & CANADA

# MUTUAL MASTERPICTURES

# THE END

An American production i
five wonderful chapters. An intensely grip
ping drama—spectacular—thrilling—emo
tional and highly romanti
"The End Of The Road" i
the film version of th
world famous play of th
same name by H. Gratta
Donnelly. Produced by spe
cial arrangement with Darc
& Wolford.

## An All Star Cast

**HAROLD LOCKWOO**
**MAY ALLISON**

**Beatrice Van** **Hal Clement**
**Nan Christy** **William Ehf**
**Lizette Thorne**
and a host of others

*Directed by Thomas Ricketts*

Harold Lockwood and May Allis
appear at their very best in this all-surpassi
film extravaganza.

**Date of Release—Nov. 11t**

**American**
SAMUEL S. HUTCH
President

# OF THE ROAD

lutual exchanges throughout the United States and anada will release "The End Of The Road" Thursday, Nov. 11th. You *ust* arrange your bookings early—*now!* Are you seeking a production for several ys' run? Then book "The End Of The Road."

## *Flying A" and "Beauty" Releases*

### lice of Hudson Bay
A Two-Reel "Flying A" Drama
with
**inifred Greenwood and**
**Edward Coxen**
*Directed by Charles Bartlett*
**Released November 8th**

---

### o Rent-Furnished
A Single-Reel "Flying A" Drama
with
**Vivian Rich and**
**Walter Spencer**
*Directed by Reaves Eason*
**eleased November 12th**

---

### er Adopted Father
An American "Beauty" Comedy
with
**Frank Borzage and**
**Estelle Allen**
*Directed by Archer MacMackin*
**Released November 9th**

---

### Almost a Widow
An American "Beauty" Comedy
with
**Neva Gerber and Beatrice Van**
*Directed by John Dillon*
**Released November 13th**

ch of these releases is distributed throughout the United ates and Canada exclusively by Mutual Film Corporation

**npany, Inc.**
**HICAGO**

**MUTUAL PROGRAM**

# "THIS IS THE LIFE"

HERE'S another of those screaming three-reel "Mustang" comedies—the third of Charles E. Van Loan's famous Saturday Evening Post series, "Buck Parvin and the Movies." Book published by George H. Doran Co., Publishers.

*Specially Selected Cast*

**Art Acord Adele Farrington**
**Lawrence Peyton**

and a score of other well known stars

*Directed by William Bertram*

Release Date—Nov. 13th

Book through Mutual Exchanges everywhere

---

A Two-Part "Mustang" Drama

## MAN TO MAN

A clean-cut, forceful story of the West. Vigorous and intensely dramatic.

*Featuring* **Anna Little and Jack Richardson**

*Directed by Donald MacDonald*

Release Date—Nov. 12th

"Mustang" films are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

**American Film Company, Inc.**

Samuel S. Hutchinson, Pres.
CHICAGO, ILLINOIS

# MUTUAL SPECIAL FEATURE

# THE DIAMOND FROM THE SKY

## A Picturized Romantic Novel

by Roy L. McCardell *Directed by* W. D. Taylor

## More Than 10 Miles of Thrills!

Leading theatres all over the United States and Canada have shown more than 10 miles of "The Diamond From the Sky"—but you can't measure the tremendous enthusiasm of the millions of patrons who have watched, breathlessly, the unreeling of chapters now appearing.

*Here are helps for your patrons who seek the $10,000 Prize*

**What becomes of the Diamond?**
**What becomes of the Child?**
**What happens to Blair Stanley?**
**What becomes of Vivian Marston?**

Exhibitors: A new two-act chapter of the "Diamond From the Sky" is released each week. Book this gigantic production. It insures big box-office success, week after week.

*North American representatives at every Mutual Exchange in America. See them for bookings or apply to us.*

**North American Film Corporation**
JOHN R. FREULER, President
Executive Offices: 71 West 23rd Street
New York City

# The Kleine-Edison Feature Service

## "SERGEANT SIMS WANTS TO SEE YOU, MISS!"

And the panic-stricken Ruth rushes into the library where Duncan, with a violin string tight about his neck and nerveless fingers clutching the tassel from her cloak, has passed to his final reckoning——!

That's the sensational hit-you-out-of-a-clear-sky beginning of

***GEORGE KLEINE'S***

# THE GREEN CLOAK

**Five parts. Featuring**

## IRENE FENWICK

**With Richie Ling, Frank Belcher, Della Connor!**

A tale of love, murder and mystery, jointly from the pen of Owen Davis and Henry K. Webster. Just the sort of fascinating story everybody likes!

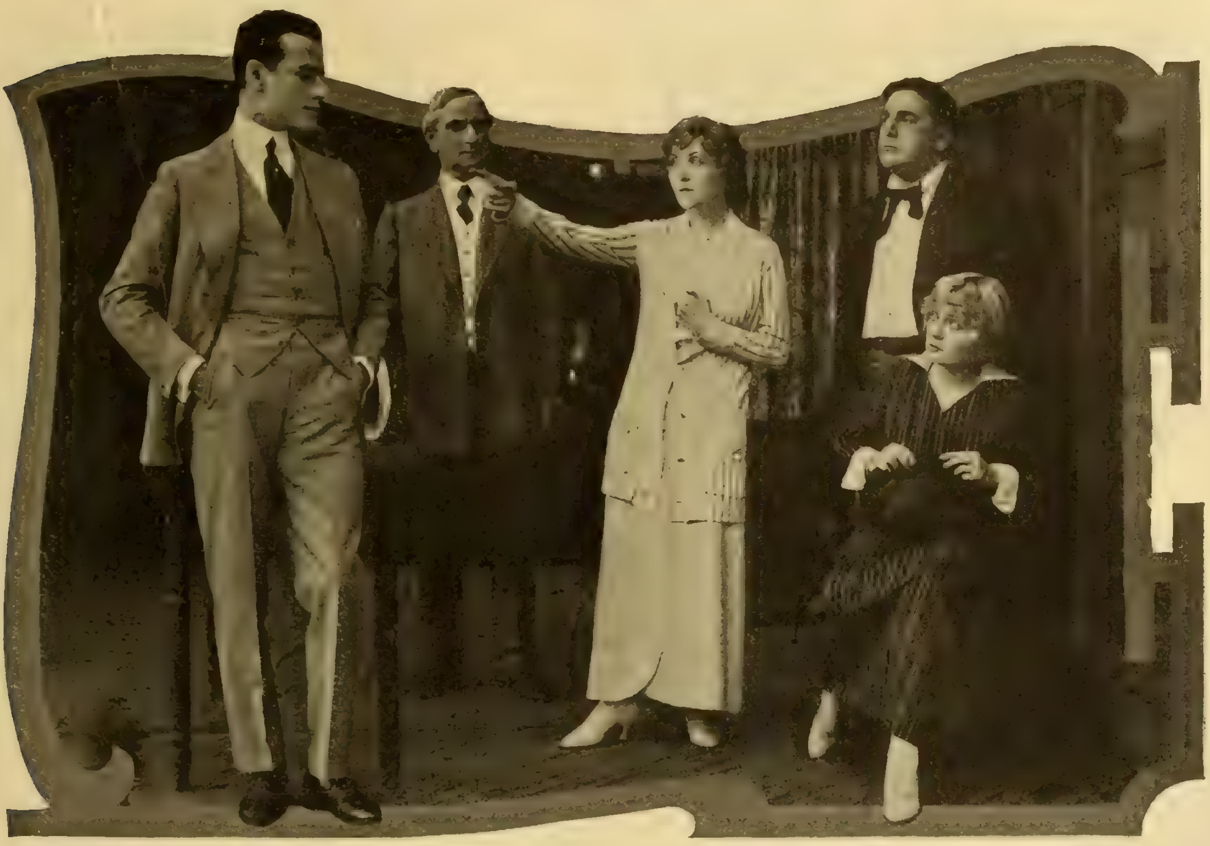
**BETTER MAKE YOUR DATE TODAY. IT'S ALREADY BOOKING THROUGH THE KLEINE-EDISON FEATURE SERVICE**

# GEORGE

General Office, 11

| | | | |
|---|---|---|---|
| **NEW YORK**<br>**226 W. 42nd Street** | **CINCINNATI**<br>**138 W. 7th Street** | **SEATTLE**<br>**204 Orpheum Theatre Bldg.** | **DALLAS**<br>**238 Saner Bldg.** |
| **BOSTON**<br>**14 Piedmont Street** | **PHILADELPHIA**<br>**1309 Vine Street** | **CHICAGO**<br>**166 N. State Street** | **KANSAS CITY**<br>**209 Ozark Bldg.** |

# The Kleine-Edison Feature Service



## "I'D LIKE TO SEE YOU DO ANYTHING AS BRAVE AS THAT—"

Says "the sentimental lady" to her "intended" when young Bob Nelson plunges into the surf to bring back the vanishing boat—the same boat in which that self-same Bob had kidnapped her only an hour before!
Just one of the many quaint, delightful scenes in

***GEORGE KLEINE'S***

**5-part drama**

# THE SENTIMENTAL LADY

**By Owen Davis**
**Featuring that exquisite screen artiste**

## IRENE FENWICK

"The Sentimental Lady" is a story of love and gas stocks, summer resorts and a daring swain who simply wouldn't take "NO" for his answer.

**FOR RELEASE THROUGH THE KLEINE-EDISON FEATURE SERVICE**

***NOVEMBER 3rd!***

# KLEINE

E. 14th St., New York

PITTSBURGH
123 Fourth Avenue

ATLANTA
71 Walton Street

LOS ANGELES
514 W. 8th Street

NEW ORLEANS
103 Nola Bldg.

SAN FRANCISCO
234 Eddy Street

DENVER
405 Railroad Bldg.

MINNEAPOLIS
708 First Ave., N.

TORONTO
96 Bay Street

**Thomas A Edison**
**INCORPORATED**

presents

## Robert Conness
and
## Grace Williams

in

# "THE TRUTH ABOUT HELEN"

*A 4-act Feature of Fast Action that Knits an Absorbing Plot of Love, Lust and Politics.*

A LOVING, impulsive girl is eloping — the machine breaks down—they have to go to a nearby hotel. Then scandal, with its forked tongue, pins the girl on its fiery coals. She is helplessly caught in political machinations which are most adroitly screened, dramatically and tensely playing with the girl's life and love—but true to rotten politics and its underground methods. A real drama of feature fullness of interest, of the new Edison standard, not to be measured in mere footage. Direction Frank McGlynn. Friday, November 12.

General Film Co.'s
*Regular Service*

# LUBIN

Monday Nov. 8th
**ETHEL CLAYTON**
In
"THE ORGY" (One act drama)

Tuesday Nov. 9th
**D. L. DON**
In
"HALF A MILLION" (One act comedy)

Wednesday Nov. 10th
**L. C. SHUMWAY**
In
"THE SECRET ROOM" (Two act drama)

Thursday Nov. 11th
**VALENTINE GRANT**
In
"THE GHOST OF THE TWISTED OAKS" (Three act drama)

Friday Nov. 12th
**L. C. SHUMWAY**
In
"A NIGHT IN OLD SPAIN" (One act drama)

Saturday Nov. 13th
**BILLIE REEVES**
In
"HIS THREE BRIDES" (One act comedy)

GENERAL FILM
LUBIN
RELEASES

Siegmund Lubin

# BROADWAY STAR FEATURES BRING BIG BUSINESS

THEY ARE INDISPUTABLY THE BEST THREE REELERS IN THE WORLD
"ANSELO LEE" IS A PICTURE WORTH BOOKING.......
IT FEATURES...................................
ANTONIO MORENO AND NAOMI CHILDERS....
THE STORY BUBBLES OVER WITH STARTLING SITUATIONS
AND CONTAINS MORE HEART INTEREST.........
IN THREE THOUSAND FEET...............
THAN YOU WILL FIND...............
IN THE AVERAGE FIVE REELER

RELEASED NOVEMBER 6TH

## THE STORY

OLD MRS. LEE, A FAMOUS WITCH AND FORTUNE-TELLER OF THE GYPSY TRIBES, HAS A SON, ANSELO, A STRAPPING, HANDSOME FELLOW. GERTRUDE, DAUGHTER OF WEALTHY MRS. CARLTON, VISITS THE GYPSY CAMP WITH A PARTY OF HER FRIENDS, MEETS ANSELO, AND IS AT ONCE FASCINATED BY HIM. A CHARMING ROMANCE FOLLOWS, WHICH, HOWEVER, IS SHADOWED BY STRONG OBJECTIONS ON BOTH SIDES. BUT IT IS THE SUPREME LOVE WHICH, ON ANSELO'S PART, APPROACHES REVERENCE, THAT SUSTAINS THEM DESPITE ALL OBSTACLES. AFFAIRS COME TO A CLIMAX—THE OLD WITCH AND MRS. CARLTON FINALLY SUCCEED IN SEPARATING THE YOUNG COUPLE, AND ANSELO LOSES ALL TRACK OF THE GIRL. HEARTBROKEN, HE FOLLOWS HIS WANDERING TRIBE FOR MANY WEARY MONTHS. FINALLY, HE LOCATES GERTRUDE AGAIN, BUT SHE IS VERY SICK AND AFTER A BRIEF PERIOD OF HAPPINESS, SHE DIES IN HIS ARMS.

**THE VITAGRAPH COMPANY OF AMERICA**

EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

# CONSISTENCY

**If you have been in the picture business as long as we have, you will know one thing—VITAGRAPH has consistently produced the best pictures in the world for the greatest number of years. That is a pretty good reason to book them.**

**Through the General Film Exchanges**

### "BETWEEN TWO FIRES"

**Comedy ..........................MONDAY, NOV. 1**

Ann and Belinda are both rivals for the love of Finley Jones, a well-to-do bachelor, and the two women shower him with attentions. Finally both send him leap-year proposals and that settles it—he "ducks." Presenting FLORA FINCH, KATE PRICE and WILLIAM SHEA.

### "THE SULTAN OF ZULON"

**Two-Part Comedy ..............TUESDAY, NOV. 2**

The Sultan advertises for an American wife, and a young seamstress replies—to find he and his advertisements are both fakes. Amusing adventures culminate happily. HUGHIE MACK, DOROTHY KELLY and DONALD MacBRIDE.

### "A FAMILY PICNIC"

**Comedy .....................WEDNESDAY, NOV. 3**

It is strenuously funny and Mr. Jones' Great Dane pup sets the whole town going before he gets through. An all-star cast.

### "THE EBONY CASKET"

**Comedy-Drama ..............THURSDAY, NOV. 4**

It contains a big surprise, brings happiness to one young couple while two rascals only get the laugh. An all-star cast.

### "BEAUTIFUL THOUGHTS"

**Comedy ...........................FRIDAY, NOV. 5**

Henry's wife becomes imbued with the "Beautiful Thoughts" fad, but he cures her effectually and permanently. Featuring MR. and MRS. SIDNEY DREW.

### "ANSELO LEE"

**Three-Part Drama. Broadway Star Feature**
**SATURDAY, NOV. 6**

A wonderfully appealing love story of a young gypsy's love for a girl of wealth and position. ANTONIO MORENO and NAOMI CHILDERS play the leads.

**SIX A WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE**

"NO TICKEE—NO WASHEE"
**Comedy ..................................Monday, Nov. 8**

CALIFORNIA SCRAP BOOK
**Educational ..............................Monday, Nov. 8**

"FOR THE HONOR OF THE CREW"
**Three-Part Drama. Broadway Star Feature**
**Tuesday, Nov. 9**

"HATS IS HATS"
**Comedy ..............................Wednesday, Nov. 10**

"SIS"
**Comedy ..................................Thursday, Nov. 11**

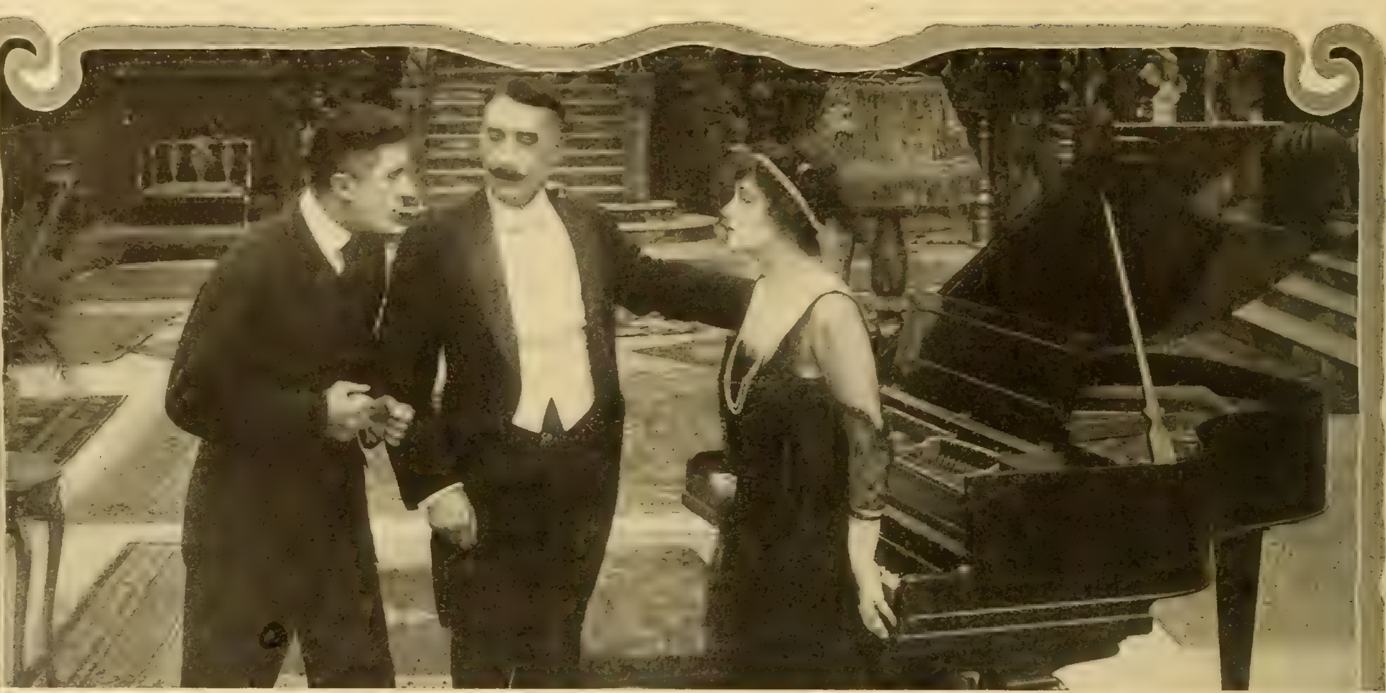
"ROMANTIC REGGIE"
**Comedy ......................................Friday, Nov. 12**

"THE WOMAN'S SHARE"
**Two-Part Drama ......................Saturday, Nov. 13**

**VITAGRAPH ONE, THREE AND SIX SHEET POSTERS**

## THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS



# THE PITFALL

## An All-star Cast in a Powerful Four-act Modern Drama

Kalem has never produced a stronger story than this which tells of the manner in which three lives are blasted by a turn of a card. Because of its intense dramatic interest; the cast of Kalem favorites; the sumptuousness of the settings and the crystal-clear photography, "The Pitfall," is a feature attraction of the highest order. Get it!

**Released Monday, November 15th. Unusually striking 1, 3 and 6-sheet, 4-color lithographs.**

## A BARGAIN IN BRIDES

**Bud Duncan and Ethel Teare in a Burlesque Comedy**

Bud wants to marry Ethel, but because her pa says "No!" Bud has a hard time of it in making Ethel his wife. The events which bring this about are chock full of fun!

**Released Tuesday, November 16th. 1 and 3-sheet, 4-color posters for this comedy.**

## THE VEILED PRIESTESS

**Featuring Marguerite Courtot in an Episode of**

### "The Ventures of Marguerite"

Durba, the Oriental mystic, stops at nothing in his determination to win Marguerite and her fortune. Miss Courtot wears two striking Russek creations in this episode.

**Released Friday, November 19th. Special 1, 3 and 6-sheet, 4-color lithographs.**

## THE NIGHT OF THE EMBASSY BALL

**A Two-Act Story of Diplomatic Intrigue**

Of decidedly timely interest is this drama based upon the effort of three nations to prevent an impending conflict between a couple of principalities. Get this feature.

**Released Wednesday, November 17th. Striking 1, 3 and 6-sheet, 4-color lithographs.**

## THE GIRL ON THE BRIDGE

**An Episode of the**

### Hazards of Helen Railroad Series

By the sheerest miracle, Helen avoids a watery grave when the speeder on which she rides plunges from the bridge into the river below!

**Released Saturday, November 20th. Strong 1 and 3-sheet, 4-color lithographs.**

***These pictures obtainable at all General Film Company branch offices and Greater New York Film Rental Company***

# KALEM COMPANY

235-239 West 23rd Street
New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

**J. P. Chalmers, Founder.**
**Published Weekly by the**

CHALMERS PUBLISHING COMPANY
**17 MADISON AVENUE, NEW YORK CITY.**
**(Telephone, 3510 Madison Square)**

**J. P. Chalmers, Sr............................. President**
**J. F. Chalmers............................ Vice-President**
**E. J. Chalmers.................... Secretary and Treasurer**
**John Wylie............................. General Manager**

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands ........................ $3.00 per year
Canada ........................................ 3.50 per year
Foreign Countries (Postpaid)................ 4.00 per year

All changes of address should give both old and new addresses in full and be clearly written; two weeks may be required.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

*(The Index for this issue will be found on page 1040)*

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, October 30A, 1915

# Facts and Comments

ABOUT the rarest thing in the psychology of filmdom is the producer or director who freely confesses that not all of his creations are sempiternal and flawless masterpieces. Recently there have been such confessions. They have attracted attention by reason of their novelty and they have likewise inspired confidence as to the future productions. When a man openly acknowledges his past mistakes he is very likely to start on something exceptionally good.

* * *

SLOWLY the big men in the daily press, the real molders of public opinion, begin to see and to comment upon the dangers and follies of censorship. We have to thank the Pennsylvania censors for this valuable aid in the fight for American freedom of expression. As long as these censors confine their pernicious activity to ordinary films their absurdities excite little attention beyond the circle of those immediately affected by their rulings, but let them lay their clumsy hands on a literary classic and their silly antics at once challenge the common sense of the whole community. The Philadelphia court has a great issue before it. If time-honored classics like "Carmen" cannot pass unscathed through the ordeal of the censor's office the entire storehouse of literature and the drama is closed to the films. What unspeakable idiocy. To visualize the great works of literature for the masses is closed to the films. What unspeakable idiocy! To A hundred copies of a great classic reposing on the shelves of the library do less good than one print of a film. We confess that to us this view seems simple enough to be grasped even by Breitinger and his board of Catonian sages.

* * *

OUR congratulations to the exhibitors in Atlantic City who have won a notable victory in the courts. As their fight involves a question which has annoyed exhibitors all over the country, we feel justified in briefly presenting the facts here. A colored man was refused admission in one of the theatres. He sued for heavy damages under the Civil Rights act. This act is in force in all the Northern states. The judge before whom the case was tried held that the theater owner had a perfect right to revoke any ticket provided the revocation was not made on the explicit ground of race or color. There was no evidence that the ticket had been revoked on such grounds, and the plaintiff, of course, lost his suit. He would be a foolish exhibitor indeed who would openly base his refusal to admit a man on the ground of race or color. Under such circumstances it is next to impossible to obtain legal evidence against an exhibitor. As our correspondent says: "It cost us a little money to gain this by employing the best of counsel, but we consider it a very good investment. We are still boss of our own house." The moving spirit in the fight was Edward J. O'Keefe, one of the best known "live-wires" among the exhibitors of Southern Jersey and Eastern Pennsylvania. He had the co-operation of all the other exhibitors.

* * *

NO one can study conditions in the industry today without concluding that the future must bring further and greater improvements in the science of exhibition. After all is said and done exhibition is the golden foundation of our artistic industry. It would pay the big organized groups of manufacturers to send out men from time to time to discuss improvements in exhibition with exhibitors. Attempts in this direction have been made, we believe, and have proved uniformly successful. One of the most successful and progressive exhibitors has started on a tour to exchange ideas with his colleagues in the big cities. We have no doubt good results will follow the tour of the man who has shown such talents for presenting the motion picture in novel and attractive ways.

* * *

THE exhibitors in Hudson County, New Jersey, justly complain that they have recently been made the football of petty politics. One of the most prominent of them charges some of the politicians with breaking promises solemnly made to motion picture men. The situation is clearing a little bit, but the exhibitors ought to take one great lesson to heart. They must organize. A state like New Jersey, with a strong exhibiting body, ought to count for something in the councils of the industry. There will be another batch of hostile measures in Trenton next January. Get together now.

# False Compromise

By Lous Reeves Harrison

THE stage is usually a broad canvas, a big picture where many and varied characters appear, but it is seldom possible for the dramatist to say anything about them. On the other hand, the novelist may chat about his characters as much as he likes, and he occasionally brings us to his way of thinking by his clever portrayals. On the stage they must declare their own individuality, sometimes by what they do, more often by what they *say* and the way they say it. On the printed page there is an entirely different method of holding interest, through running commentary and quaint philosophy. The playwright brings his people before us fully developed, and it is not ordinarily of any particular consequence how they came to be so. The novelist may go into the antecedents and formative circumstances of his characters and show how they happened. Thus we have rival systems, each of which may successfully deal with a subject entirely in accord with its own principles.

Whether or not the screen offers a medium between two rival courses, involving mutual concessions, whether or not moving pictures should be considered theoretically as offering a field of compromise, they often do so in fact. Nearly all five-reel features are little more than half-hearted attempts to picture the action of a novel, with occasional incongruous diversions, or the clumsy paraphrase of a stage play. In one case, because interpretation must be made through actors, there are heavy concessions made to theatricalism. In the other case, especially where plays have had a run on Broadway, irrespective of the fact that they have run their full course, intrinsic merit is subordinated to the billboard flash.

Be it remembered—no effort is required—that the billboard flash is an essential part of the business. Few screen stories make themselves known through merit alone, and methods of distribution and exhibition are seldom favorable to gradual recognition of high values. That there be no mistake, it is fully conceded in advance that announcements intended to spread general knowledge of a prospective performance of any kind are absolutely necessary to success. That is not the point. The wrong done is that of subordinating intrinsic merit to those features of publicity which operate in the end to destroy patronage of motion-picture exhibitions. The public of last century could not be fooled *all* the time, and it is dangerous to fool the public of this century any part of the time.

By way of illustration—not to speak of this or that most estimable actress who has delighted graybeards in the heyday of their calfdom—let us give due consideration to the appearance of a comparatively modern stage favorite placed in the remorseless glare of amplified photography. She may not look like a Juliette with jaundice, nor stagger around like a Rosalind with rheumatism, but it can not be overlooked that it usually takes *time* for an actress to become famous. The same agent that makes her renowned in public report often hollows her cheeks, wrinkles her neck and even dispels that sparkling vitality of unspoiled youth so essential where the eye alone is to be charmed. The announcement that she is to appear in a screen version of her greatest past success may draw a number of people *to* the theater, but if her appearance is not in accord with the role, or if her performance disappointing in other respects, the audience goes *away* not to return quite so often.

Producers of today, no matter how capable and earnest they may be, find themselves unable to fully respond to the demand for screen stories which shall draw and, at the same time, satisfy those drawn to the exhibition. One way out, so far as featuring well-known theatrical stars is concerned, is to have them interpret roles in genuine photodramas for which they are suited in appearance and temperament. This sounds easy, but where are the plays to come from? Then there is the artiste herself to be considered. She may hold attention on the stage by the wonderful emotional qualities of her voice in parts where the stage make-up of youth is tolerated, and this makes her disagreeably insistent on similar parts in the photoplay. There is no denying that she should be cast as other screen interpreters are, according to type and general suitability. Compromise most false is that with stage products.

Then there is the animated illustration of a well-known novel. It may be wonderfully transformed by those gifted directors whose ardent imaginations turn all the dross they touch to purest gold, but such directors do not grow on every wayside bush. It is often a patient and tiresome effort to reproduce types, movement, scenes, atmosphere, costumes and all that lends to illustrative compromise. The structure of a novel is often better suited to the screen story than that of the stage play, but the author has the liberty of digressing into delightful side issues and amusing characterization, according to the mood he is in on the day he writes, whereas many unities are enforced upon the author of a successful photoplay.

There is a compromise more subtle, more effective, than any to be found in mere attempts at imitation. Literature, the drama, the purer source of creative imagination, may provide material for a fascinating screen story, but it must be one which permits of attention being concentrated on a handful of characters. From three to five are enough, and two may be better. From the web of their relations and adventures should be evolved one dominating spirit. Large groups are often effective, but characterization of different members of those groups depends on types alone. They should look their parts. To intensify a minor role, as is often done in novel and drama, is to imperil the main line of interest. The first unity is that of a single and logical line of action. Better even reiterate one theme than risk scattering attention.

Take the single theme of the drama, the single line of action developed in novelettes and the single group of characters now used in the finest examples of screen story, and quite a bunch of "Unities" may well be added, particularly a single period of time and a limited sphere of operation. It is a function of any expressive art to draw from all other similar arts, but this does not necessarily involve the absorbing art in destructive concessions. The systems and principles which make the new art a source of universal delight need not be sacrificed in reaching a combination with any of the older arts, particularly those of literature and the drama. We are a law unto ourselves, a distinct instrument in an orchestra of esthetic performance.

---

Copyright, 1915, Louis Reeves Harrison.

# After the "Stars"--- What?

By W. Stephen Bush

WE are still in the days of the transmuted stars. Of course, I refer to the "stars" of the speaking stage who are capitalizing their reputation by an appearance on the screen. The bigger "stars" of the Jupiter variety are pretty well finished and even the huge supply of the lesser stars is going to give out in time. What then?

Just now many exhibitors (I am afraid altogether too many) favor the "stars." It is the "star" that books the feature. Day after day we are making new inroads into the histrionic Hall of Fame, and after we have emptied the last niche what are we going to do?

There is but one safe thing for us to do: We must go back to the pictures. We must dig. This business of selling and renting features on the strength of a name borrowed from the speaking stage cannot endure forever. It would spell ruin to the development of the motion picture if it could.

The motion picture must get back on its own proper basis. We attained wonderful success and prosperity without any aid from the speaking stage, and really in spite of it. We had no line of least resistance to make our task easy and to encourage laziness. We had to "show" the public to get them into our houses. How many features have you and I seen in these last six months that were nothing more than a lot of padding more or less skillfully wound around the reputation of some famous "star"?

Signs are not wanting that the public is getting weary of this sort of thing. They are consciously or unconsciously looking for screen originality. The "star" period has led us far afield from the true mission of the screen. That period has seriously interfered with the development of the whole dramatic possibilities of the screen. There are companies who are free from the reproach of an over-indulgence of "stars" recruited from the speaking stage, but just now they are in a minority of one or two.

It has been said that success in this art of ours has always come to those who were capable of thinking about six or twelve months ahead. Here is a chance for the producers who strive to anticipate changes in public taste. Some of these producing friends of ours seem to be floundering around just now like big fish in shallow water. Let them dig down into real screen ore. Let them make pictures that are features by reason of their screen worth and not by reason of the reputation of a "star." The art is capable of producing such features. Let us study the condensation and the wonderful dramatic strength of some of the old single reels and apply those principles to the multiple reel. This new art must evolve newer and better things all the time; it is not enough to adopt a piece of fiction or a popular play for the screen. Give all your time to the study of the visualizing powers of the screen. "Age cannot wither nor custom stale its infinite variety." Therein lies our future. We have exploited the screen in somewhat piratical fashion. We have used its great powers with a minimum of effort and then have sat down to wait impatiently for a maximum of returns. Strong commercial organization and well cut channels of distribution have aided us in the pursuit of this unsound and impossible policy. A new era is here, in which the producer will consider the power of the screen first and everything else as secondary.

# Watch Your Titles

By W. Stephen Bush

THE principal of a high school in the Middle West complains in the newspapers of her city about "the miserable English in many of the titles in motion pictures." She says that she has traced the slipshod speech of many of her pupils to the motion picture screen.

I do not doubt it for a moment. With all our splendid progress in quality, we continue to neglect our titles. It is not only the occasional producer who sins against good language on the screen. I might name some companies justly noted for the quality of their features and yet utterly indifferent about the titles. Nor is bad grammar the only or the worst fault of the title builders. Bad spelling is an unpardonable offense. Worse, however, than bad grammar and bad spelling is the superfluous title. There are titles, too, that mislead and confuse rather than enlighten the spectator.

Is there any one among my readers who is not tired of "Later," "A Little Later," "Some Time After," etc., etc.? These titles are with scarcely one exception, absurd and unnecessary. The title builder erects a monument to his laziness and incompetence by resorting to these makeshifts. He puts in a title of this kind because he thinks that it might be well to throw one in on general principles. Unless a title means something and helps the spectator to understand the development of the plot, it is worse than useless, and nothing less than an imposition on the exchange, on the exhibitor, and last, but surely not least, on the public. If enough of change in the situation has taken place to call for a title, I am sure something far better than "Later" can be found. If, on the other hand, no change has developed, and the situation is practically unaltered or its change so slight that any one can follow it, the word "Later" is foolish. The spectator must be supposed to know that the action is moving forward, he needs no assurance of the fact that scene III occurs after scene II and not before. Human intelligence even of the lowest order always takes cognizance of the lapse of time.

There are selling exchanges in this city and no doubt in other cities as well that never show a picture to a prospective buyer unless it is fully titled and well titled. Buyers will say: "Oh, I know how to make allowance for the absence of titles, I just want to see what the subject is." Now, as a matter of fact, no one can make allowance for the absence of titles. Imagination cannot altogether take the place of titles. I doubt whether even Sherlock Holmes could follow an untitled feature with any satisfaction to himself.

It is quite impossible to make good titles without a lot of thought. To be slightly familiar with the general plot is not enough for the title-builder. He must absorb the play. He must take it apart and then put it together again in order to gain the requisite detailed knowledge of what the play needs in the way of titles. Titles are essentially an interruption. You are willing to be interrupted if the messenger has something of importance to tell you, but if he hasn't, you are annoyed and irritated. The exhibitor pays for the titles and pays a pretty high price for them. He is entitled to the best that skill and experience can produce. He is not getting it now.

An exhibitor in the city here wanted me to take a well-known but badly titled feature, analyze it and put it in the pillory. Some day some such drastic measure will have to be adopted to teach the title-builders a lesson.

## Campaign Against Constitution

### First Gun Fired in Yonkers—City Exhibitors Conduct Their Own Fight—Motion Picture Audiences Are Interested in Protecting Their Favorite Amusement.

### The Reasons for Our Campaign.

KNOWING from the best possible sources the evil effects of censorship in Ohio, Pennsylvania and Kansas, the Moving Picture World, together with other prominent interests in the industry, made an effort to save the motion picture in this state (New York) from censorship, and from even the possibility of censorship for at least twenty years. With this end in view, an appeal was made to the framers of the new constitution. They were asked to enfranchise the motion picture, to put it on a par with the press and to give it absolute immunity from censorship. The legislature has no right to pass any law infringing upon the liberty of the press. We wanted the same protection for the motion picture, a newer and more powerful medium of expression than the printed page. All we asked was the submission of such an amendment to the people. There is to our way of thinking no doubt whatever that the people can be depended on to rally around their favorite amusement and to protect it against narrow bigots and "grafting" politicians. The statesmen in charge of the constitutional convention made short work of the humble prayer and petition of the film men. They pulled out their watches and asked the speakers to be brief and then buried the motion picture amendment in the depth of their capacious waste basket.

### Our Chance to Be Heard.

This is why the Moving Picture World has made its appeal to the exhibitors of the state; this is why we are urging all friends of the motion picture to vote against the new constitution. The appeal of the Moving Picture World fell on willing ears. Among the first to come forward with resolutions of encouragement and with demands for the special slides we had prepared for display on the screen were the organized exhibitors of the city of New York. They knew that the danger of censorship in this state was no idle dream. Their president had been one of a committee of film men who appeared in Albany to oppose the vicious and confiscatory Mitchell bill. They knew that Mitchell is running for re-election to the Assembly; that he is boasting of his new censor bill, which he threatens to "push through" at all hazards. They have therefore taken hold of things in the big city, doing all in their power to encompass the defeat of the constitution.

### The Whole State Responds to the Appeal.

Hearty endorsements of the efforts of this paper on behalf of the industry came from all parts of the state, notably from the southern and western tiers. The organized exhibitors of Yonkers extendeed an invitation to W. Stephen Bush, of the Moving Picture World, to begin the campaign in their city. The invitation was gladly accepted, and on Friday, October 22, Mr. Bush made brief addresses to the audiences of four of the biggest and best-known motion picture theaters in Yonkers. He spoke first in the Hamilton, then in the Square theater, next in the Riverdale, winding up at the Broadway. The visits were made between the hours of eight and ten. In each theater the audience gave close and intelligent attention to what Mr. Bush said.

### "Vote Against the New Constitution."

In each theater substantially the same address was made. In each case the speaker was introduced by announcement on the slides and by appropriate remarks of the exhibitor.

"I would be ashamed of myself," said Mr. Bush to his audiences, "if I appeared here to spoil your entertainment by any reference to politics. This house is devoted entirely to your pleasure. It is to protect your favorite amusement that I am here. The motion picture in this state is in grave danger. We asked the framers of the new constitution to save the motion picture from censorship by putting it on a level with the press. These statesmen had been out of touch with popular feeling for many years probably and they failed to realize what a power the motion picture has become. They just ignored our plea. We only escaped censorship in this state by the narrowest of margins; we knew that the danger would confront us again in 1916. That's why we wanted freedom for the screen for at least twenty years. If you had seen motion pictures after the censors of Ohio and Pennsylvania had destroyed their value as an entertainment I am sure you would fight against the introduction of the system into this state. People in the censor states on passing out of the theater often stop the manager and want to know what became of the hero or the heroine; they wonder what the picture is about, and often they cannot understand the ending. The censors butcher the films until they resemble a nightmare rather than an entertainment fit for human beings. I am sure you would not care to have even your best friend tell you what is fit for you to read or see. You would resent having your newspaper cut and mutilated by the police before you are allowed to read it, and I am sure the same holds true of the screen. You know what is right and what is wrong. You don't hesitate to speak to the manager if you think a picture is objectionable. The people control the motion picture theater and if a picture is shown which offends against the law I want to see the producer and the exhibitor prosecuted to the full limit of the law. You and I believe in law and its proper enforcement, but we do not believe in censorship; it is foreign and un-American. Again, I urge you to protect your own amusement and to vote against the new constitution."

Other points in Mr. Bush's itinerary are: Albany, Schenectady, Troy, Syracuse, Rochester, Buffalo and many smaller cities en route.

## Board of Trade Backs World Fight

### Resolution Adopted by Board of Directors Emphasizes the Stand Taken by This Publication.

AT a recent meeting of the board of directors of the newly organized Motion Picture Board of Trade the following resolutions, endorsing the fight against the new constitution for the State of New York, which was started some weeks ago by the Moving Picture World, were adopted:

"RESOLVED, that the Board of Directors of the Motion Picture Board of Trade of America, Inc., condemns the action of the Bill of Rights committee of the Constitution Convention, held at Albany, New York, during the months of July, August and September, for the purpose of formulating amendments to the present constitution of the state of New York, such constitution so amended to be submitted to a vote of the people this November; in refusing to report to the convention the proposed amendment, by which it was provided that the motion picture as a vehicle of thought transmission was to be granted the same liberty from legalized pro-publicity censorship, now enjoyed by the press; such action on behalf of the committee being discriminatory and contrary to the best interests of the people, in that it failed to protect them from the possibility of such censorship—the arbitrary act of the few over the many—conceived in ignorance, intolerance, prejudice or malice, and therefore, contrary to the principles of freedom and free expression of thought upon which this country is founded.

"FURTHER RESOLVED, that this association use its influence in behalf of, and in every way possible lend its encouragement and support to, the press and all other agencies in their endeavor to cause the people to reject at the polls the amendments adopted by the said convention; such rejection being thoroughly justified upon the ground that a convention so constituted as to fail to recognize that censorship is an attack upon the bulwarks of our freedom, and to protect our people from such an attack, is not of a disposition which would justify the approval of the results of its deliberations."

### SPEDON AT NEW BEDFORD CLAM-BAKE.

On Sunday, Oct. 25, at New Bedford, Mass., Walter Preston, manager of the New Bedford theater, gave a clambake to a number of his personal and business friends. There is no place in the world where the bivalve is so well and temptingly cuisined as it is at this city by the sea, once famous as a whaling harbor, and it has not lost any of its prominence, as all can testify who enjoyed Walter's hospitality last Sunday. As a slight evidence of their appreciation they presented him with a 14-karat gold-headed cane appropriately inscribed.

Among those present, besides his fellow-townsmen, were: Glover Ware of Beverly, Mass., Harry Farron of Boston, John McCullough, 5th grandson of the celebrated tragedian, Mr. Fred Marsdon of Boston, Will Smith and F. W. Swett of Nicholas Power Co., and F. W. Atwater of the Precision Machine Co., Geo. Balsdon of V-L-S-E Boston branch and Sam Spedon of the Vitagraph Company.

---

Under the direction of Ulysses Davis the new Universal director Hobart Bosworth is working in the stellar role of "Tainted Money," a five-reel story by George E. Hall. Bosworth plays the role of Big Tim, ward politician and head of the machine.

# Schools of Motion Picture Art

## An Appreciative Study of Modern Dramatic Kinematography Both Here and Abroad.

By George Blaisdell.

### ARTICLE III.

### The Famous Players' School.

IN the three years of its existence the Famous Players Film Company has gone far. The influence of this organization was felt in the industry of motion picture production from the day of the release of its first subject. The concern entered a field where others had been pioneers and had been markedly successful. The Famous Players, however, broadly speaking, followed in the footsteps of none. It was organized as a feature company, and a feature company it has remained. To blaze a trail of its own, to venture into a field where up to that time old manufacturers had refrained from entering, to spend great sums of money on a single production, required business courage and strong faith in the future of an industry which even then some considered had reached its zenith.

Among the essentials prerequisite to the successful founding of a motion picture company are artistic and business judgment and money. To the Famous Players Adolph Zukor brought means and business judgment. Daniel Frohman and Edwin S. Porter brought the artistic and the technical judgment. They have had many skilled collaborators.

**The Stage Star Comes to the Screen.**

The famous Players introduced the stage star to the screen. Those players who had been markedly successful on the boards were slow to acknowledge the legitimacy of the newer art. There was apparent a feeling that appearance before the camera somehow endangered their prestige with that smaller portion of the great public who could afford to pay two dollars or a majority fraction of it for a good seat in a theater. James K. Hackett was the first prominent American player to break the ice. He had for a precedent the appearance of the "Divine Sarah" in "Queen Elizabeth," the initial subject exploited by the Famous Players.

There have been many players who have followed Sarah Bernhardt and Mr. Hackett. Among these have been Mrs. Fiske, Madame Kalich, John Barrymore, Pauline Frederick, just to name a few. It will be conceded that players of this rank and the rank of their dozens of successors who have appeared in the Famous Players subjects and under other banners have influenced the standard of screen acting. The impress of the Famous Players has been not only direct. By reason of its example, by its demonstration that motion picture exhibitors would support the manufacturer who made expensive and also good productions, many other manufacturers have entered the arena. Where three years ago there were on the screen practically no players who had attained real stellar eminence on the stage, today there are many.

**Supplying the Demand for Features.**

This is a situation that sooner or later was sure to come about. It must be set down to the credit of the Famous Players that it was the company which contained in its directorate the foresight to discern the trend of public taste for greater and more elaborate productions and in the development and molding of that taste to be a pioneer. To be sure, in the beginning it was the intention of the company to produce but four or five subjects a year. "The number of productions will depend wholly on circumstances," said Mr. Porter in a formal interview in November of 1912. "We have enough stars under contract now to keep us busy for a year and a half or two years. We will probably not attempt to market more than four or five of these plays a year."

The success of "The Prisoner of Zenda" was so marked that two months after Mr. Porter had made this statement Mr. Zukor was quoted as saying the program had been extended to twenty-four a year. As a matter of fact, when the Famous Players began regularly to release, September 1, 1913, thirty-six a year was the number.

**Recognition of the Importance of the Story.**

The influence of the Famous Players on dramatic kinematography has been great in the department of the feature; it has been subtle in the field of art in acting; and it has been marked in the realm of stagecraft—in the work that comes within the jurisdiction of the stage artist, whether painter or "carpenter." Perhaps greater than all of these has been its influence on the side of the story—its ready recognition of the vital importance of the plot and its readiness to spend money to recompense the author.

Three years ago the standard of screen acting was high in many companies or at least in a goodly number. Anyone acquainted with conditions at that time readily will call to mind splendid players who had spent the greater part of their lives on the stage under great artists. Yet there were some of the younger players who had attained a success on the screen that was incomprehensible to their older associates. The work of the men and women who have been highly successful on the stage has been an example to the younger players and a vindication of the advice of the older and experienced men and women. Not all stage stars have been successful before the camera, but the exceptions have proved the rule.

**Attitude of Audiences Convinced Company It Was on Right Road.**

So it is in the larger way that the Famous Players company has been a factor in the elevation of kinematography. The company has been successful, but it has been because it has hewed to the line it marked out in the beginning. "We are building on a permanent basis," said President Zukor nearly three years ago. "We have tried to be consistent throughout," he said the other day. "Our early returns were not encouraging—that is, from exchangemen and exhibitors. It was by watching the audiences and seeing how they enjoyed the productions that we knew we were right. The exhibitors at first fought shy of the price. We felt, however, that sooner or later every progressive exhibitor would want to give his patrons the best he could get."

We have referred to the care given by the Famous Players to the selection of the story. Weekly meetings are held at which all the directors dissect the script next to be placed in a director's hands. Here sit in judgment Messrs. Porter, Hugh Ford, J. Searle Dawley, James Kirkwood and Sidney Olcott, Scenario Editor William H. Clifford and frequently Mr. Zukor.

**Daniel Frohman's Stage Associations Have Meant Much to the Company.**

Mr. Frohman was one of the organizers of the company. He has been an active worker. Naturally by reason of his lifelong prominence in the stage world he has had facilities for the securing of stars; through his association with his brother Charles, which was maintained up to the untimely death of the latter, and through his closer connection with Frohman affairs since then, he has been able to bring to his company the best of the stage successes. His advice has been of the greatest importance not only in what has been worthy of screen adaptation, but even more so in pointing out those which should be left alone.

**Porter and Ford Make Strong Combination.**

Edwin S. Porter, producing manager, also one of the founders of the company, may be said to have been in at the birth of dramatic kinematography. With the Edison company he directed the making of "The Life of a Fireman" and "The Great Train Robbery," the first screen subjects carrying a dramatic story, so far as now known. Much water has flowed under the bridges between the appearance of these and the making of "The Eternal City," which Mr. Porter directed in collaboration with Mr. Ford.

The acquisition of Mr. Ford has been an element of strength. Mr. Ford brought to his new associates a reputation ranking with the highest in the field of stage production. As an illustration it was he who staged "The Garden of the Gods," a big spectacle; "The Yellow Ticket," a great drama; "Potash and Perlmutter," a farce comedy. These three of themselves give an idea of his versatility. It goes without saying he is an authority on the art of acting. Since joining Mr. Porter he has been a keen student of the dramatic technique of the screen.

There is another member of the Famous Players' directing force whose skill counted strongly in the success of the concern. That is J. Searle Dawley, who during the first year and before his temporary retirement from the staff had much to do. Benjamin Schulberg, who, until multiplying business responsibilities recently compelled him to relinquish the duties of scenario editor, also by his judgment and ability in the selection and preparation of stories was a factor in the success of the company.

Ability plus team work spells the success of a motion picture producing company. These the Famous Players' company has had in high degree.

# Ham in the Hospital

### But Not in a Comedy Role—'Twas the Real Thing in "Straight" Character.

"JUST a week or two more, Nurse" Lloyd V. Hamilton is saying to the young woman at his right, "and this old leg of mine will be as good as ever!"

Which comes as happy news to exhibitors who, unaware of the painful accident which befell the principal fun-maker of Kalem's "Ham" Comedies, have been wondering why clumsy, good-natured Ham has not appeared in these pictures lately.

Ham in the Hospital.

While taking part in one of the laugh-provokers bearing his name, Ham tripped in descending a steep embankment and rolled to the bottom. When the rest of the company hastened to the scene, it was discovered that the player had sustained a compound fracture of the leg.

According to Hamilton, the accident was caused by the ungainly shoes which have played so important a part in bringing the laugh wrinkles to the faces of the photoplay patrons. Since he figures that these shoes have resulted in a loss of about $25,000, the comedian has decided to discard them and return to the somewhat smaller footgear which he wore when making his first appearance in the "Ham" pictures.

Bud Duncan has been a regular visitor to the hospital where Ham's injury is being treated, and no one has been more anxious to see the comedian get back into harness than he. According to one of the nurses, Bud recently remarked to his partner:

"Since you've been laid up, we haven't had a man who could kick me as artistically as you can!"

Incidentally, the accompanying illustration is of special interest in that it shows, for the first time, what Ham looks like minus make-up. It is a fact that Hamilton has always refused to sit for "straight" portraits. Bud, who was associated with Hamilton prior to the latter's entry into motion pictures, is the authority for the statement that Ham refused to be photographed other than in his make-up even while on the stage.

## UNITY COMPANY LEASES OXFORD THEATER.

The Unity Amusement Company, Inc., of Brooklyn, N. Y., has leased the Oxford theater at Flatbush avenue and State street, Brooklyn, from Percy G. Williams, for a term of ten years. After extensive alterations the Oxford will be reopened as a first-class photoplay house. Oscar Muller and Samuel Schwartz are president and treasurer, respectively, of the leasing company, and they own the West End theater at New Utrecht avenue and Fifty-second street, Borough Park, Brooklyn.

## MAYWOOD OPENS THE SHERIDAN.

Samuel Maywood opened his moving picture theater, the Sheridan, on October 18. This is an $18,000 structure and is situated at 3058 Chartiers avenue, Pittsburgh, Pa. The seating capacity is 400, and the admission prices are five and ten cents.

# Society Leaders in Pictures

### Essanay's "The Crimson Wing" Contains Motion Pictures of Chicago's "Four Hundred."

GEORGE K. SPOOR, president of Essanay, announces the release of an extra six-act feature photoplay on the V-L-S-E program. It has been completed some time and now is ready for booking. It comes in as a "special," the regular plays of one each four weeks being released as usual.

The extra is "The Crimson Wing," dramatized from the widely-known novel of that title, written by Hobart C. Chatfield-Taylor, Chicago and Washington society leader and litterateur. It is a strong drama of war and romance, and the scenes are laid on the present battle line between Germany and France.

While it portrays with striking vividness the terrors and heroism of war, it is strictly neutral, taking sides with no faction. It ends with a touching love scene, uniting a man and woman of opposing nations. The drama is presented in a manner that not only gives offense to none, but makes the heart go out in sympathy to all the battling nations and yearn for a permanent peace.

Exceptional interest is attached to the photoplay because of society leaders, national and world characters, who take part in it. Garden and villa scenes were taken on the grounds and in the homes of Chicago's wealthiest citizens, including Hobart C. Chatfield-Taylor, the author, Harold and Cyrus McCormick, Orville Babcock, Edward S. Moore, James Ward Thorne, Scott Durand and Howard Shaw. The majority of these persons with their wives and families, as well as other society leaders, appear in the play.

Mr. Moore, vice-president of the Rock Island Railroad, takes the part of a chauffeur in one scene. He is dressed in army uniform and drives his own $14,000 car. Wallace Rice, author and playwright, also takes a part in the play.

Several hundred feet of the film were taken in France on the border line of Germany, showing the French army in maneuvers and commanded by General Joffre, the head of the French army.

The photoplay is directed by E. H. Calvert, a West Point man, who has seen fourteen years of service in the U. S. army. Mr. Calvert also takes the leading role with Miss Ruth Stonehouse.

The story itself is replete with dramatic situations, human interest, details of love, intrigue and war, and the settings are so gorgeous that it lends itself peculiarly to photographic art. The battle scenes, while spectacular, are small enough so that detailed action is noted.

Mr. Chatfield-Taylor, who is thoroughly familiar with the historic European battleground, was present throughout the entire work of producing the play, and assisted Capt. Calvert in its direction.

## NORTH TARRYTOWN'S NEW THEATER OPENED.

The Pollock theater at North Tarrytown, N. Y., was opened on October 7 to good business. Something like 1,000 persons were entertained at the shows which were given on the opening evening. The admission prices are ten cents for adults and five cents for children. Matinees are given every Saturday afternoon at 3:15, when the admission price for the entire house is five cents. Supervisior John J. Sinnott, an official of North Tarrytown, spoke at the dedication of the theater, and the tenor of his address was to the effect that the Pollock was a handsome realization of the enterprise of one of the leading citizens of that place and bespoke confidence in the public that they would support such a high-class addition to their town. The stage was prettily decorated with American flags and flowers.

## NEW HOUSE AT HUNTINGTON, W. VA.

The Orpheum Theater Company of Huntington, W. Va., will erect on a lot adjoining the Elks Club in that city a $7,500 moving picture theater. The building will occupy a plot of ground 60 x 200 feet. The Orpheum is the name of the new structure, and it will have a seating capacity of 1,600. It will be one story in height and will be constructed of fireproof material. The exterior and interior architecture of the Orpheum will place it in the class of handsome structures in Huntington. The officers of the Orpheum Theater Company are Geo. C. Kolb, president; F. A. Gartlein, treasurer, and G. C. Sullivan, secretary and manager. These are all experienced business men and they expect to have the theater opened about the middle of December next.

## Pallas Pictures to Make Debut

**"The Gentleman from Indiana," Starring Dustin Farnum and Directed by Frank Lloyd—A Big Production.**

THE subject with which the newly organized Pallas Pictures will make its debut to the patrons of Paramount theaters throughout the country will be Booth Tarkington's well-known drama, "The Gentleman from Indiana," starring Dustin Farnum and produced under the direction of Frank Lloyd, the young expert who in this elaborate offering proves himself to be one of the most able directors in this country today. With the assistance of Technical Director Earl Sibley at the head of a small army comprising the technical force and Dal Clawson in charge of the cameramen, Chief Director Lloyd is staging a subject that will create more than ordinary interest.

Part of the Town Built for "The Gentleman from Indiana."

Part of the large premises of the Pallas Pictures plant has been turned into a small town of true Hoosier type. This in itself was a big undertaking. Countless wagon-loads of dirt had to be hauled to present typical rural streets, and buildings of every description had to be built, including a courthouse, church, post office, printing establishment, town hall and numerous other village structures. To secure a rainstorm effect at night—in rainless California—Chief Director Lloyd had to use over 14,000 gallons of water, every gallon of which had to be hauled by auto trucks from a well three miles away. An entire circus had to be transferred to the Pallas Pictures property where elephants, women bareback riders, clowns and all the essentials that go to make up a popular organization of this kind were included in a monster parade followed by a show. A whirlwind political campaign, with stump speeches, together with torchlight processions, as in the days of old in the middle west; a thrilling storm at night, with buildings rocking in the wind and sheets of water washing down the window-panes of the Main street stores; the same rainstorm in a grove of cedars where was enacted the famous Booth Tarkington lightning flash when Harkless was captured by the Whitecaps; and many other big scenes, ending finally with a terrific mob battle and the destruction of the entire town go to make up a series of events quickly following one another that will make this production one of importance in the film industry.

A Picturesque Mountain Scene from the "Call of the Cumberlands."

Another feature of the photoplay will be the staging of an actual game of football in the historic athletic stadium of the University of Southern California. The powerful eleven of the Los Angeles Athletic Club, supported by their hardly less stalwart "scrubs" furnish the background for Dustin Farnum's spectacular reproduction of a 105-yard run through a broken field for a touchdown.

Director Lloyd has spent considerable time in securing the desired types of the story, with remarkable result. Despite the fact that many scenes included over five hundred people, his painstaking care in selecting the cast will readily receive its reward when the general effect is seen on the screen.

About Dustin Farnum little need be said. His popularity extends from shore to shore, and a more favorite screen idol would be difficult to select. Opposite him appears his well-known leading woman, Winifred Kingston, the remainder of the cast including such artists as Herbert Standing, Joe Ray, C. Norman Hammond, Signor Juan de la Cruz, Howard Davies, Page Peters and Elsie Cort.

Immediately following the completion of its initial subject Pallas became active on its second subject, an adaptation of Charles Neville Buck's well-known romantic drama, "The Call of the Cumberlands."

For the Cumberland mountain scenes the entire company has been taken up to the Thousand Pines, a favorite elevation for California mountain climbers and called by them "the rim of the world." It is in the heart of the famous Bear Valley country, whose mountain lakes are exquisitely Swiss and whose scenic charms, its 2,000 feet precipices and canyons are known to painters all over the world.

Supporting Dustin Farnum in "The Call of the Cumberlands" is an exceptionally strong cast including such well-known screen favorites as Myrtle Stedman, Winifred Kingston, Herbert Standing, Page Peters, Howard Davies, Dick Le Strange, Joe Ray and Virginia Foltz, the well-known Los Angeles society woman who in this production returns to her former love, the drama.

## Biograph Goes Early to Coast

**Management of Company Desires to Avoid Beginning Work in the Rainy Season.**

THE Biograph playing forces will leave New York for Los Angeles at 10 o'clock in the morning of October 30. The start will be from the Lackawanna station in Hoboken, and the special train of eighteen all-steel cars will travel over the Lackawanna, Grand Trunk and Santa Fe lines. There will be 130 persons in the party. The arrival is scheduled for November 3.

One of the officers of the company explained that the early departure did not indicate any radical change of policy. The arrival of the company in Los Angeles two months ahead of the customary date simply meant that the company desired to have everything in working order before the beginning of the rainy season. Last year the company ran into the middle of it when it got to the coast just after New Year's.

During the absence of the Biograph playing forces in the west the big studio in the Bronx will be occupied by the companies of George Kleine.

### NATATORIUM TO BE PICTURE THEATER.

The Lorelei Natatorium on the north side of Olive street, west of Taylor avenue, St. Louis, Mo., is being remodeled into a moving picture theater under the auspices of the Gertrude Amusement Company of that city, which has a ten-year lease on the building. The place will be handsomely decorated and it is estimated that the auditorium will seat 1,400. There will be thirty-four loges, and each will seat eight persons. The photoplay house will be known as the Lorelei Feature Playhouse. The Gertrude Amusement Company will also take a long lease on property directly across the street from its Lorelei theater, upon which it will erect a big airdome to be operated during the summer months.

### ADDITION TO ALASKA EMPRESS CIRCUIT.

Captain A. E. Lathrop, owner of the Alaska Empress Circuit of picture theaters in Valdez, Alaska, has opened the New Empress theater in that city. A. H. Pinkus, an experienced picture man, is the manager. The house has a plate-glass front. A Power's 6A machine has been installed.

Under the direction of Jacques Jaccard, Harry Carey is making his first five-reel western Universal feature, "A Knight of the Range." Practically all of the exteriors have been completed, and the company is making ready for the production of the interior scenes.

# "Vim" on the General Program

## New Brand of Comedies Promised to Scintillate with Pep and Ginger—First Release Nov. 12.

ON November 12 a new brand of comedy will be born on the General Film program, where new brands are by no means common. The event therefore assumes more than ordinary importance and the success of Vim Comedies will be carefully followed by all who are interested in motion picture activities. A one-reel Vim Comedy every Friday—each a guaranteed laugh getter and quite out of the ordinary, is the promise of those who are responsible for the undertaking. That the promise is not a rash one is assured by the well-known personnel of those who are guiding these comedies, so it is safe to prophecy that Vim Comedies are here to stay as a permanent and important integral of the General Film program.

Louis Burstein.

Louis Burstein, who has gained no little respect as a producer, is director-general of the Vim pictures which are being produced for the Melies Manufacturing Company. Mr. Burstein is well known to filmdom and is the type of man who brings success to whatever it may be that he undertakes. He is endowed with exceptional executive ability and, as an organizer in the past, has attained enviable results.

When Adam Kessel, Jr., and Charles O. Baumann formed the New York Motion Picture Company, Mr. Burstein was a quarter owner and secretary and vice-president until he disposed of his interests in that company. His pioneer work there paved the way later for the inauguration of Keystone Comedies, which have become world famous.

Burstein's next organizing triumph was with the Reliance productions which were launched by him. During the early days of that concern he had full charge of all the Reliance releases.

Bobby Burns.

Walt Stull.

Burstein later became affiliated with the Wizard Motion Picture Corporation and was responsible for the popularity gained by the Wizard Films released through the programs of the World Film Corporation and the Equitable Motion Picture Company.

A man with set ideas, gifted with a great amount of originality and keen foresight, Burstein is a valuable asset to the ultimate success of Vim Comedies.

"I have studied the problem of how to produce good comedies thoroughly," says Burstein, "and into Vim films I am putting the entire result of my studies and experiences. I say 'the problem of good comedies' because it is a problem. It is much harder to make people laugh than to make them cry, but nevertheless I have resolved that every Vim release shall be a sidesplitter. This is the prescription I am following that I think will make Vim Comedies speedily triumph: First of all, every one of our comedies must have a plot. Although slapstick in nature, we must not insult the intelligence of our audience by making the film a hodgepodge. We are going to demonstrate that slapstick comedies can have plot. Secondly, our comedies must be clean. We will not tolerate vulgarity. There will be nothing in the picture that one need be ashamed to laugh at.

Pokes and Jabbs in "Midnight Prowlers."

"We will hire only the best of talent and will spare no expense in the making of the film. We consider that stinting in the production of a picture is acting on the principle of penny wise and pound foolish. In short, our comedies will be high class and clean and (most important of all) really funny."

Heading a long list of funmakers are the inimitable "Bobbie" Burns and "Walt" Stull, who will be remembered as the creators of the famous "Pokes and Jabbs" series. With their appearance in Vim Comedies Burns and Stull will renew these two popular characterizations with an entirely new line of comedy stories and caperings.

"Walt" Stull, who takes the part of Mr. Pokes, began his theatrical career in stock. Starring in Philadelphia in 1894 with the Forepaugh Stock Company, Stull instantly achieved local popularity and left his first engagement to take the leading stock roles at the Girard Avenue theater, Philadelphia. After being a matinee idol there for many years, Stull went on the road as a co-star of Emma Bunting, followed by several seasons as the juvenile in a dramatic company headed by Creston Clark. In 1907, Stull decided to strike out for himself, and for two seasons headed the Walter H. Stull Stock Company. An attractive offer at this time by the Lubin Company lured him from the footlights to the camera. For a while he played the "heavy" for Lubin until a wise director saw that Stull's forte lay in comedy roles which, from that time on he consistently assigned to Stull.

It was while playing comedy for Lubin that he first met "Bobbie" Burns. The latter had made his stage debut as an acrobatic comedian playing all the leading vaudeville houses of Europe and America. At the completion of his vaudeville engagement he played for three seasons in the original "Babes in Toyland" company and later in "The Wizard of Oz." In 1909 Burns had a leading acrobatic part in Ziegfeld's Follies. From the Follies Burns entered filmdom, first with Selig and then with Lubin.

After being with Lubin some little time, Burns and Stull left Lubin to join the Reliance as author-directors. It was at this time that Burstein was connected with the Reliance productions, and it was then that the three put their heads together to create a more satisfactory, more unique and more original line of comedy.

A three hundred and fifty pounder, "Babe" Hardy by name, has also been engaged for Vim Comedies. Ethel Burton, a vivacious and pretty ingenue; "Spook" Hanson, a former Hippodrome clown, and Edna Reynolds, a popular stock favorite, are other leading members of the "Pokes and Jabbs" array. Director-General Burstein is at present negotiating with several other promising favorites, and the result of these negotiations will be announced later.

Early next week Burns and Stull, in company with 14 other Vim members, will leave New York for tropical Florida, which will be the winter headquarters of the Vim players.

Over a dozen of this new "Pokes and Jabbs" series are already completed and ready for release, so there will be no hitch or postponement in the Vim Company's plans.

The first release is entitled "The Midnight Prowlers." The report of burglars in the neighborhood has frightened Mr. and Mrs. Jabbs and, unbeknown to each other, each has hired a detective. This, in itself, would be enough complication, but the plot is made even more ludicrous by the antics of the cat who, trying to get out of the house for a midnight prowl, upsets the vase and creates other general havoc, which leads all hunting for the "burglar."

**Pokes and Jabbs in "A Pair of Birds."**

This will be followed on November 19 by "A Pair of Birds," where Pokes and Runt are in jail. They escape in a most unique way, but after their many mishaps they finally surrender to the guards, glad of the protection of the striped suits and stone walls.

"Pressing Business," the third release, will follow on November 26. A man with one suit of clothes decides they need a pressing. He stays in bed while they are at the tailor's but, horror of horrors, the tailor's shop burns down while his clothes are there. His efforts to get a new suit furnish comedy a-plenty.

The preceding brief sketches show that there are great possibilities for fun in these releases, and it may be assumed that each opportunity will be made the most of in light of the experienced and responsible backing these comedies will receive. With Louis Burstein, that capable organizer and producer, as director-general, with clever comedians like Burns and Stull in the leads, with no expense being spared to make these comedies come up to the very highest standard of this class of film, and with their release on the General Film Program, it is safe to predict long life and prosperity for Vim Comedies.

## IKE McMAHON WINS FIRST PRIZE.

I. W. McMahon, a well-known moving picture and theatrical man of the firm of McMahon & Jackson, took the first prize in the automobile parade held in Norwood Saturday, October 16, against over 200 beautifully decorated cars. His car was covered with white folded crepe paper, decorated all over with lavender roses. Suspended on three long nickel-plated rods were three large white doves. Trailing from the doves' mouths and back to an extra high arranged seat on the rear of the car to Baby Gladys McMahon, who was supposed to be driving the doves, and the doves supposed to be flying with the machine.

## A REAL MYSTERY PLAY BY EDISON.

The Edison feature, "The Mystery of Room 13," in which Marc MacDermitt is featured, is one of the most puzzling plays ever seen on the screen. So clever has Lee Arthur, the noted dramatist, woven the web that each one seeing it is so sure that he or she knows the guilty man they are willing to wager on it. But the amusing part—and the fascinating feature of it—is that there are four or five different conjectures. It is a splendid type of play that the screen needs which shows altogether too many plots, both weak and familiar.

## First "Stingaree" Picture

### Kalem Announces the Initial Production in $10,000 Series.

THE new $10,000 series from the pen of E. W. Hornung, the English author, famous as the creator of "Raffles" and "Stingaree," has been announced by the Kalem Company and the first episode will be released on Wednesday, November 24. The series which deals with the adventures of "Stingaree," a gentleman-bandit of the Australian bushes, with a code of morals peculiar to himself, will also be released simultaneously in its story form to the newspapers of the United States and Canada, the fiction rights having been secured from Charles Scribner's Sons. Arrangements have been made by the Kalem Company whereby several hundred newspapers will publish the series.

While the series will be known under the general title of "Stingaree," each episode will also have an individual title, the first one being "An Enemy of Mankind." The first episode, which, like its succeeding ones, is in two reels, is in the nature of a prologue, and while not directly written by Mr. Hornung, was inspired by his work.

For several months, the Western Kalem Company, at Glendale, Cal., has been engaged in making this series, under the direction of James W. Horne, and the role of "Stingaree" was intrusted to True Boardman, who is noted for his expert horsemanship. Mr. Boardman also is a crack rifle shot, and full opportunity to display his talents has been given him in this role.

The opening scenes are in England and show Irving Randolph, later known in Australia as "Stingaree" in his home life. Through a series of rapidly moving events he becomes the victim of his unscrupulous younger brother, Bob.

Bob has become enmeshed in a flirtation with a married woman and confronted by a thoroughly aroused husband is only saved with the timely arrival of "Stingaree."

Each episode is complete in itself, but throughout the stories a strong love interest has been woven that is sure to have its appeal.

**True Boardman as "Stingaree."**

"Stingaree" marks a departure in motion pictures, and one that is a long step in advance of anything that has gone heretofore.

## NANCE O'NEIL SIGNS WITH LUBIN.

Through the earnest efforts of Messrs. Singhi and Lowry of the Lubin Company, Nance O'Neil, the great American emotional actress, has been persuaded to abandon her contemplated theatrical tour and has signed a contract with the Lubin Company for her appearance in a series of feature pictures to be released through the V-L-S-E, Inc., offices.

## GEORGE KLEINE MOVES TO UPTOWN STUDIO.

George Kleine's executive headquarters will remove to the big uptown studio at 805 to 813 East 175th street, on or about Nov. 1. The office at 11 East 14th street will be closed, all departments, including the auditing, advertising and scenario, removing to the new address. Correspondence should be addressed after Nov. 1 to 805 East 175th street, New York.

# Anna Held Comes to the Screen

### Famous Queen of Musical Comedy Enters into Contract with Oliver Morosco Company.

WE are to have Anna Held on the screen. The internationally famous queen of musical comedy will leave New York on November 3 for Los Angeles, where for three weeks she will be at the studio of the Oliver Morosco company. Mr. Morosco secured the signature of Miss Held to a contract a few hours after her arrival from France last week. It was her first visit to the United States in nearly two years. She was in France at the breaking out of the war and has remained there, contributing her utmost to alleviate the sufferings of the wounded. Miss Held has lived much in this country. She has played in all the larger cities. Among the more prominent pieces in which she has been seen are "A Parlor Match," "La Poupee," "Papa's Wife," "The Parisian Model," "Miss Innocence" and "The College Widower."

Anna Held.

Perhaps no actress has been more written about in the press of the country than has Miss Held. Who does not remember that famous story about the milk baths she was wont to take? The instantaneous and continuing success of that weird creation has been the envy and likewise despair of every man and woman who may have since drawn salary as a press agent. Then there was the song that set forth "I just can't make my eyes behave."

When a World man called on Miss Held at the Plaza this week he found the star in consultation with Captain Leslie Peacocke, who is preparing the script for the production in which she will be seen. The petite singer is full of the subject which is engrossing so much of the attention of the world—the war. Her interest, however, was on the side of the wounded, of the hospitals and ambulances. In entertaining these she had very soon discovered that what these men wanted was something to make them laugh—to forget. The blind men, especially, were slow to mirth; nothing apparently could break the grip of their affliction. So the singer composed a laughing song. It brought smiles to the faces of the sightless.

Replying to a question Miss Held said she had long been interested in motion pictures. "I love them," she said. "The picture is a great entertainment. Do I go to see photoplays? Indeed, yes, three times a week, wherever I am. You know in France during the war the picture theaters are the only places where the people rush, they are the only establishments in an amusement way where money can be made. The stage is handicapped because every one is in a serious mood—you can't show joy. Every one is in mourning, money is not circulating, there is no employment for good actors. The players who are working are paid very little. Every one is waiting for victory.

"When the first wounded men came to us early in the war every one was very patriotic—put up flags, sang patriotic songs. I thought those poor men had seen enough of war, they wanted joy. I composed a very sweet song, where the soldiers could follow me in the chorus. I gave out five or six thousand copies of the chorus. When I saw how much they enjoyed it I composed a laughing song. No fortune, no necklace of pearls, could give me the deep pleasure I felt as I saw the laughter in the faces of those pathetic figures—and they would continue laughing for five minutes. Sad experiences? Yes. One man just from the operating room, broken to pieces and dying, insisted that he be carried in where he could hear the singing. And I had to keep on with the laughing song."

Miss Held is at the Palace this week. She will travel west by way of Chicago, where she said she would stay one day. The newcomer to the screen inquired as to the length of the trip from Chicago, and when told it might be nearly three days, there was a simulation of terror in the great eyes so well known to theatergoers. "I shall have a special train, anyway," she said. Miss Held's contract calls for her presence at the studio for three weeks. "And it will be a thousand dollars for each day beyond that," explained the player.

# Lubin Stars to Give Show

### It Will Be for the Aid of the Beneficial Association—Hitchcock and Reeves Head the Bill.

THE Lubin Annual Beneficial Association will give its second entertainment, which will consist of a Halloween dance preceded by a nine-act all-star vaudeville show, on the evening of Monday, November 1. Lulu Temple, Philadelphia, is the place. The talent will comprise the best in Lubinville. It will include, among others, Raymond Hitchcock (and Ferdinand Singhi has promised or threatened to accompany the "inimitable" on the piano), Billy Reeves, Richard Buhler, Edward McKim, Carrie Reynolds, Octavia Handworth, Peter Lang, Walter Law, Kempton Greene, Bartley McCullom and Earl Metcalfe.

Donald Clifford Scott, secretary of the association, has been in New York in the interest of the souvenir program, which will be published for the occasion. He said every effort was being made to equal if not eclipse the first entertainment, which consisted of a presentation of "Fifty Miles from Boston," and which was described by the critics as the equal of the Broadway production.

The association, for membership in which all Lubin employes are eligible, began business on March 25 last. The term will close on December 9, at which time the funds in the treasury will be divided pro rata. The dues are 25 cents a week. Sick benefits are paid at the rate of $7 a week for seven weeks and there is a death insurance of $50. In spite of the fact that $500 has been disbursed in benefits the dividends to members will exceed the sums they have paid in in dues. This somewhat unusual situation is owing to the hearty manner in which Philadelphians support the association's entertainments.

## ROCK ISLAND GETS BEAUTIFUL THEATER.

When the Spencer Square theater of Rock Island, Ill., throws open its doors for formal dedication, the latter part of October, Rock Island, Ill., will boast of one of the most elaborate and costly motion picture play houses in Illinois. Mrs. Fiske will open the house in "Vanity Fair." The owners, H. H. Treffer and Carl Miller, are preparing in their theater a magnificent setting for the forthcoming seven-reel Kleine-Edison production. Something like $100,000 is being expended on the Spencer Square theater, the site being that of the old Family theater, once used as a vaudeville house.

The interior design of the Spencer Square theater is to be in Italian Renaissance with pilasters and frieze, highly ornamented. The stage will have a colonnaded pavilion on each side of the screen, surrounded by groups of fountains and statuary. The two rear exits will be approached by balustraded stairs and two of the boxes will be reached from these stairs.

The orchestra will be put in a pit, thus being out of vision of the audience. There will be a gradual slope in the balcony and it will have in front four boxes, each seating ten persons. The front of the building will be in matt glaze terra cotta and polychrome in a Venetian palace design, while a marquise of ornamental iron will extent across the sidewalk.

The Spencer Square theater is to have the most modern system of ventilation, supplying 25 cubic feet of fresh air to each person per minute. The theater will seat about 1,000 persons.

## WILL RISING'S MOTHER DIES.

Will S. Rising, the noted actor-singer and dean of moving picture producers, mourns the loss of his mother, Mrs. Carrie E. Rising, who passed away on the 19th at Lancaster, Ohio, aged 90 years. She was the daughter of Lucretia Troth and niece of Rev. James Finley, a Wesleyan missionary, who spent his life among the Indians, the early part of the last century. She survived her husband, Philip Rising, a Mexican war veteran, six years, who passed away at the age of 85. The Rising homestead stands between General Sherman's and his father-in-law's, Thomas Ewing, first Secretary of Interior.

# The Motion Picture Exhibitor

## STARTING THINGS IN KANSAS.

### Big Convention at Pittsburg Forms New Organization of Motion Picture Men to Fight Censorship.

THE largest, most remarkable and enthusiastic convention of exhibitors and exchange men that has ever been held in the state of Kansas, was held at Pittsburg, Kan., October 18 and 19. The convention was remarkable not alone for the attendance, which was larger than any convention heretofore held in the state, but for the radical and unique departure from the former methods of doing business.

For several years it has been felt by the leading exhibitors of the state that the exchange men should take an active part in all work that is intended to benefit the business in general. To get the support of the exchangemen it logically followed that they must be organized with the exhibitors. The result was the formation of an organization that is unique in the history of the film business, and which promises to give to Kansas the distinction of being the first state in the Union that has perfected an organization that is capable of promoting a consistent fight against the present unjust censorship laws. This organization is to be known as the Amusement Association of Kansas.

The formation of this association does not necessarily mean that the Kansas Branch of the Exhibitors' League will be dissolved. However, appearances indicate that most of the members of the league rather than carry the expense of both will drop it and take out membership in the new association.

The constitution of the league is unique and credit for it is due E. C. Mills, of the Mutual Film Corporation. Mr. Mills has had considerable experience along this line, having fostered similar organizations in Texas and Oklahoma. It follows:

WHEREAS, The theatrical and amusement interests of the state of Kansas, recognizing the need of unity of action and organization in the consideration of such matters as affect their enterprises, and for the general upbuilding, protection and development thereof, in any and every manner or connection, do hereby organize and constitute The Amusement Association of Kansas, the principal office of which shall be at such city as shall be selected by the Executive Committee thereof, and set forth the following Declaration of Principles:

1st.—We favor in every branch and department of the business of public amusement a policy of clean, honorable, honest and ethical practice, and of fair dealing in all relations with the public and with each other.

2nd.—We utterly condemn the exhibition at any time or place of any lewd, indecent, suggestive or immoral play, act, performance or motion picture film, and pledge this Association and its membership to the active and energetic suppression of any such play, act, performance or motion picture film.

3rd.—This Association stands pledged and committed to a constant effort to improve and elevate the business of public amusement, to improve and upbuild the quality of public exhibitions given by its membership, and places in which they are held or given.

4th.—We favor protecting our membership against fraududent action or practice, against impostors and impositions of whatever nature.

ELIGIBILITY TO MEMBERSHIP.

Owners, proprietors, stockholders, lessees, managers, partners and employees in or of theaters of all classes, film exchanges, film or vaudeville booking agencies, scenic studios, motion picture supply concerns, theatrical seating concerns, baseball and summer park and airdome enterprises, and all kindred and allied concerns, and others having a financial interest in the business of public amusement, subject to the action of the Membership Committee.

The foregoing brief outline was adopted and officers were elected under its provisions as follows:

President, Carl Mansing, Leavenworth; vice-president, W. H. Willey, Mulberry; secretary, J. E. Poland, Kansas City; treasurer, William Meyn, Kansas City; executive committee: chairman, E. R. Pearson, manager of Kansas City office, V-L-S-E; H. K. Rogers, Marion; Lee Gunnison, Atchison; Stanley Chambers, Wichita; Charles Hardin, Kansas City.

The secretary is to be paid a salary that will permit him to attend to the affairs of the association at all times. Roadmen of the various exchanges are to be given life membership upon securing the applications of five exhibitors with the fees. This corps of travelers will visit exhibitors constantly.

The initiation fee has been fixed at five dollars and the dues are four dollars per year. Exchanges pay at the rate of one dollar per release per year, on the basis of a stated number of releases on each program.

Such, briefly is the outline of the new organization in Kansas.

The first session of the convention was opened on Monday morning, October 18, by W. B. Moore, president of the Kansas League, and a discussion on the question of censorship was launched at once. E. R. Pearson, V-L-S-E branch manager; P. J. Concannon, secretary of the league; Charles Hardin, Fox Film Exchange; Fred Savage, of Hutchinson; E. G. Olson, of the Wichita Film and Supply Co., Wichita, and E. C. Mills took a prominent part in the talk which led up to the formation of the new organization.

After the election of officers was held the executive committee met and arranged for the next convention to be held at Wichita on October 16 and 17, 1916. The committee will hold a meeting soon in Kansas City to inaugurate the fight against censorship.

One of the features of the convention was the presence of Rev. Festus Foster, of the State Board of Censors, who asked permission to address the convention. Rev. Foster was given a respectful hearing and expressed himself as pleased with his reception. He agreed with the exhibitors that the cost of censoring film was excessive and said that he was willing to assist in having the sum reduced.

### Exchanges Well Represented.

Every exchange with one exception was represented at the convention. The Fox Film Company was represented by Chas. Hardin, manager, E. H. Wachter and W. B. Emrich, roadmen; the Kleine-Edison representatives were John Hardin, manager, and W. E. Condell, roadman; the Mutual had five representatives, they were F. L. Kiltz, manager; Jack Brainard, former president of the Kansas League; E. C. Mills, L. B. Douglas and Wm. Warner; Metro was ably represented by "Marty" Williams, manager, and C. A. Jones, roadman; the Monarch Feature Film Company was represented by W. C. Kellogg; the Kansas City Feature Film Company (Paramount) was represented by D. O. Reese and R. M. Abbey; R. W. J. Bettis, manager, was looking out for the interests of the Picture Play House; C. S. Edwards, Jr., manager, O. A. Bandy and H. E. Jameyson, were on hand to make Pathe's rooster crow; The World was represented by T. Y. Henry, manager; the Wichita Film and Supply Company had on hand E. G. Olson, president, F. T. Graham and F. C. Forney, roadmen; J. M. Cummings, the latest film man to come to this "neck of the woods," represented the new company, Triangle; C. S. Kelso, with the United Photoplays, put in his appearance at such a late hour as to be hardly entitled to an announcement, but being a good fellow this tardiness on his part should be overlooked.

---

## ALL SET FOR BRONX BALL.

### Cinema Exhibitors' Association Completes Arrangements for Big Night.

A PHOTOPLAYERS' reception and dance with an all-professional photoplayers' entertainment will be held on Election Eve, Nov. 1, 1915, the proceeds of which will go to the funds to fight adverse legislation in the Cinema trade.

That the Bronx Exhibitors' Association, Inc., are live ones, they have shown in the past, but under the present administration they are working like beavers. With an end in view they have the support of all the producing companies, and while nearly every screen artist in the East will be present, they have selected the popular Miss Clara Kimball Young of the World Film Co. and Earle Williams of the Vitagraph Co. to lead the grand march, which will be a wonder in itself. Professional march leaders and professional dancers have been engaged to lead the photoplayers and public to the music of Clarke's 12th Regiment Band. Talent has been secured nearly from every company, with promises of surprises from the Vitagraph, Thanhouser, Edison and Universal studios, thus ensuring every one present of an enjoyable evening. No expense has been spared to make the event one to be spoken of by the trade and public for some time.

Boxes have been reserved by the following producing companies and exchanges: World Film, Fox Film, Pathe, Vitagraph, Biograph, Mutual, Metro, Kalem, Universal, Edison, Greater New York and General Film companies, city and Bronx County officials, screen and press clubs.

The committee have the positive assurance of the following stars being present among others: Theda Bara, Violet Mesereau, Marguerite Courtot, Lillian Walker, Edith Storey, Leah Baird, Claire Whitney, Flo La Badie, Mary Fuller, Ben Wilson, Maurice Costello and World Film Galaxy of Stars. William Fox will be on hand to parade his stars as will the Metro heads with Francis X. Bushman and Beverly Bayne in the lead. It will be indeed the banner affair of the Cinema trade; in fact it may well be called a convention, as it is confidently expected that 5,000 will be present at the Hunt's Point Palace, Southern Boulevard and 163d street, Bronx, N. Y. Election Eve, Nov. 1, 1915.

## CLEVELAND MEETING.

### Supplementary Report on the Convention Called by President Herrington.

THREE hundred Ohio exhibitors, it is estimated, representing nearly every city in the northern half of the state, attended the convention at the Hollenden hotel, Cleveland, Tuesday and Wednesday, Oct. 19 and 20, at the call of Fred J. Herrington, president of the Motion Picture Exhibitors' League of America.

Tuesday morning was devoted to reception of visitors. All the Cleveland exhibitors extended the hand of fellowship to make their brother owners and managers feel at home. The first business session was held Tuesday afternoon with Ben J. Sawyer, president of the Cleveland local M. P. E. L., in the chair. He called upon Peter J. Jeup, Detroit, national treasurer; W. J. Sweeney, Chicago; L. W. Brophy, Muskogee, Okla., second national vice-president; Fred J. Herrington, national president, and M. A. Miller, New York attorney, as speakers.

President Herrington reviewed the question of censorship. He referred to his recent statement that "Censorship was conceived in iniquity, born in sin, and is dying in disgrace." He credited Sam Bullock, Cleveland exhibitor, with presenting a new version to read: "Censorship was conceived in Cincinnati, born in Columbus and will die in Cleveland."

President Herrington declared that if the censors of Europe would permit motion picture men to depict the horrors of warfare on the screen the mothers of the world would soon "rise up" and put an end to Europe's shame. "God pity the King, the Kaiser and the Czar if the motion picture screen could reveal the horrible truth," said he.

Pennsylvania, Ohio and Kansas, Mr. Herrington described as the states suffering most from the "curse of censorship." He asserted that it was such captions as "The Political Boss Now Reaches Justice" and the exposure of graft that had aroused the ire of the censors.

Attorney M. A. Miller, who has spent several months in all parts of the country and particularly in Kansas studying conditions as they affect the motion picture industry and investigating adverse legislation, contributed an interesting address.

"Yours is the most pitifully organized big industry in the country," he affirmed. "You are the common prey of everybody. Every ambitious legislator and politician when he wishes to fill the coffers of his body turns like a vulture to the motion picture industry.

"The only solution of your problem lies in a great national organization. Your weapon of defense is organization and representation in national and state assemblies."

The delegates were entertained Tuesday night at the Colonial theater, attending in a body, with the entertainment committee in charge and including C. A. McGown, A. R. McCandlish, E. N. Downs, W. H. Horsey, F. M. Kenney, A. Mahrer and Gus Schroeder.

The principal business of Wednesday's session brought election of officers. Lemotte Smith, Alliance, was elected president of the state body. Other officers chosen included: Vice-president, Frank Beverstock, Mansfield; secretary, W. H. Horsey, Cleveland; treasurer, Louis Becht, Cleveland; national vice-president, Frank M. Kenney. Members of the executive committee include J. H. Clark, Ashland; C. A. McGown, Cleveland, and Max Stern, East Liverpool.

The report of the resolutions committee was adopted, condemning censorship, binding theater owners and managers to refuse admission to children at night unless accompanied by their parents and favoring an auxiliary organization to embrace representatives of all allied interests.

The resolution adopted on the censorship question is as follows:

"Resolved that we are unalterably opposed to motion picture censorship in all and any of its varied forms, knowing from actual experience that the judgment of our patrons, supported by the existing penal laws of Ohio, is all sufficient to meet the so-called evils complained of by the advocates of censorship."

In addition to the Cleveland and visiting exhibitors, the banquet Wednesday night, concluding the convention, was attended by representatives of nearly every film exchange in Cleveland, many from Pittsburgh, Cincinnati and Toledo. A score of equipment and accessory dealers also were present. Five hundred men and women filled the Hollenden hotel banquet hall.

Chairman Sawyer called upon Director of Public Safety A. A. Benesch, C. F. Baxter, of the city building department; Judge Samuel Kramer, Judge Manuel Levine, Police Prosecutor Silbert, State Representative Virgil Terrell, Fred J. Herrington and several others for addresses.

Director Benesch condemned state censorship as un-American and unnecessary. He declared the mutilation of motion picture films by the Ohio board a pitiful waste and ignorant. Each of the other speakers voiced their opposition to censorship in the same terms.

## EXHIBITORS LOSE SUNDAY SHOW CASE.

### Circuit Court Judge Decides That Sunday Shows Are a Nuisance—Will Take an Appeal.

MOVING picture exhibitors of Chattanooga lost their cases in the Circuit Court when on October 19 Judge S. D. McReynolds handed down an opinion holding that, under his interpretation of the law, Sunday operation of a motion picture theater is a nuisance, as charged in the indictments against seven local exhibitors. At the same time Judge Reynolds stated that he was in doubt as to the attitude the Supreme Court would take on the question at issue and agreed to expedite appeal of the case, one of the seven having been selected, so as to obtain final adjudication.

Pending the appeal, however, it is the intention of the local exhibitors—all of them—to conduct Sunday performances. The Signal Amusement Company, M. H. Dowler, manager, operating the Alcazar, the Picto and the Lyric theaters, has definitely announced that the Alcazar and the Picto will be operated on Sunday, October 24, as well as succeeding Sundays until a final ruling on the cases is established. At this time the intention of other exhibitors is the same as that of the Signal company.

The principal point at issue in the cases is broader than whether motion picture shows may be given on Sunday. It involves a decision on the question whether to conduct one's regular vocation on Sunday, regardless of the nature of such pursuits, is in itself a nuisance or whether it must be proven in its nature a nuisance.

## STIRRING UP MICHIGAN EXHIBITION.

A. J. Moeller, secretary of the Michigan Exhibitors' League, is sending out the following letters to all exhibitors in the state: "We wish to inform you of some of the things accomplished by the League. No doubt many have felt the injustice of the law governing the use of mounted paper, and possibly some have wondered why steps were not taken to have the ruling on this subject modified. At a meeting of the league held recently in Detroit a committee was appointed to wait upon the State Fire Marshal and see what arrangements could be made towards having him change his rulings. Through the efforts of this committee an extension of ninety days was granted for the use of mounted six-sheets and the privilege of using mounted paper on cloth from one-sheets up to and including three sheets was secured. The subject was then taken up with the film exchanges and more than half of the managers agreed to mount such paper as the Fire Marshal had consented to allow them to use. Other subjects are being taken up by the League, and while it required both time and money everything is moving along nicely. Mr. Exhibitor, we want you with us. We need your help and co-operation. Are you not willing to join us and help us fight your battles? Kindly give this your immediate attention and let us hear from you."

# Moving Picture Educator

Conducted by REV. W. H. JACKSON

## AMONG THE SCHOOLS.

### What Is Being Accomplished by Educational Boards of Various Cities.

FOR some time the "Educator" has not noticed at length the growth of the moving picture in the schools, thereby allowing time for a developed experience and a larger growth of ideas. It is, of course, a foregone conclusion that everywhere the film is an acknowledged necessity in present-day educationalism; the only question being that of adaptability and the additional expense. These difficulties are being daily overcome in all parts. The growth of the picture as an educational factor is a simple matter now of recording how, when and where, the greatest growth continues.

Minneapolis through its superintendent of schools is longing to see an equipment in every school building. Superintendent Spaulding reports that, as a result of looking over conditions in New York City, he thinks all children should see such pictures as "The Birth of a Nation" and the Weekly Topicals, or, all current event pictures, he says: "The value of films of this type lies in giving information on current events that is extremely valuable to school children.

In Detroit pictures are being used to increase interest in "night schools," which are to be established for the especial purpose of increasing efficiency among foreigners in the English language, and in industrial pursuits. In this connection it appears that the Ford Motor Co. have a Moving Picture Department, which will loan films to the night schools. Superintendent Frank Cody says that factory workers will be taught various mechanical processes, so that their earning capacity may be increased; thus, the moving picture has not only provided the workingman with a new and real pleasure, but also a means of increasing his income.

In Cleveland a remarkable combination of advantages has been found by County Superintendent A. G. Yawberg. He reports that a machine used in the schools pays for itself in one year, by using it at Farmers' Institutes to take the place of speakers, at a former usual cost of $10 per day. In this neighborhood also the following pictures have been particularly helpful: "The work of destructive animals such as the rat, weasel and marten." Another showed the process of manufacture of Coke, and another that of Fish Culture.

Deadwood, S. D., is proving very much alive if the claims made that their schools are about the first in the state to adopt a progressive plan. Superintendent B. E. Myers announces that he will introduce pictures in such a way as to co-operate with the courses of study for the pupils of all grades showing the pictures in a theater engaged under the direction of the Board of Education.

Buffalo, N. Y., is going to meet the requirements of school children through an organized plan which uses the moving picture houses. The Federation of Women's Clubs is submitting to seventy-seven exhibitors, plans for both the time and the subjects suitable for the children and young people. It is hoped by this means to meet the present-day requirements as far as possible in the cause of educational pictures, plus those of pleasure giving, yet interesting value.

Philadelphia is studying the relation of the moving picture to schools more thoroughly than any other city, some old rules which for the present prove prohibitive to progress will have to be revised by the educational authorities. Vocational training as given in the seventh and eighth grades will by the aid of industrial pictures receive valuable aid. It will be seen from these reports that the pictures and the schools are more rapidly coming together, and that those schools waiting until the pictures are so advanced and classified as to run parallel with the text book, are not only doing nothing to encourage a growth which will ultimately reach that point, but are themselves rapidly falling behind.

## MAKING MONEY.

### An Edison Release, Showing How Gold Coins Are Manufactured at the Philadelphia Mint.

The title of this film will appeal to every one. Under the heading of "The Manufacture of Coins" the Edison Company have released a new Educational, as also an Industrial picture. The making of money is no other than the actual making of gold coins, not illegitimately by the counterfeiter, but with the full authority of the laws of the United States by Uncle Sam himself.

**Scene from "The Manufacture of Coins" (Edison).**

The mint at Philadelphia is by permission of the U. S. Treasury Department the scene of these operations, so that in addition to being of educational and industrial interest, the value of governmental methods and authority is given.

Beginning with the arrival of the ingots in the rough, the filing of the rough edges is the first process; after this operation the workmen's clothes are burned to recover the precious dust. The ingots are then rolled into thin strips; meanwhile an interesting side study of the detailed precautions taken for the prevention of the loss of even a grain of the precious metal, is worth close attention. These strips of metal are now subjected to twenty-eight operations. They are annealed, whitened, cleaned and milled to round off the edges. They are then passed through the coining machine, which stamps out the finished coins of gold pieces of various amounts. A critical examination is now given the coins, any defects being deemed a sufficient cause to demand its recasting. The systematic counting and weighing is the next process, all inferior ones are automatically rejected from those declared as of "standard value." The enclosing in bags and shipping under guard to the banks is the final scene. To schools this is a good addition to their educational lists and possibilities; all students are interested in such a subject as this, and exhibitors can help both the schools and themselves by arranging for a co-operation exhibition in the use of this valuable and interesting film.

## MOVING PICTURES IN COLUMBIA UNIVERSITY.

Mr. Edward R. Doyle, former manager of the R. R. Bleecker Co., has taken up special work in Columbia University, where he will carry on a series of experiments in the psychology of moving picture audiences. Weekly exhibitions of new films are being held in the School of Journalism, at which tests will be made to ascertain the "attention curves" of various types of programs. For October the program will consist of Variety Films Corporation subjects:

"The Land of the Hindoos," "Fishing Expedition with an Indian Prince," "The Eastland Disaster," "The Subway Disaster" and "Shipwrecked in the Arctic." Special reports written by the students will serve as the basis of analysis.

Another exhibition will consist of "The Battle of Przemysl," by the American Correspondent Film Co., Inc. The pictures are used ostensibly for laboratory reporting in journalism. Dramatic reels of typical classes will be combined later in further tests. The classes in the school consist of both young women and young men, and have greatly aided in newspaper work by exhibitions in the past. Producers of high-class films, either dramatic or educational, wishing reports from these "group" students' point of view, may obtain same by addressing Mr. Doyle at the University.

## Andrew Arbuckle Marries

Andrew Arbuckle.

"WHY prolong the agony?" William Conklin asked Andrew Arbuckle when the latter declared his intention to wed Irma Wright, at the Balboa studio recently. It seemed a good suggestion to the matrimonially determined and they speeded off to Southern California's Gretna Green instanter and were made man and wife, despite the fact that they had only met two weeks before.

Mrs. Arbuckle is professionally known as Mlle. Duquesne. She has just returned from several years abroad where she sang in grand opera in Italy and France. Coming to Long Beach for the winter, the singer met Balboa's chief comedian and brother of the distinguished Maclyn Arbuckle. Was a case of love at first sight, as has been experienced by so many of the Balboans recently.

But the marriage was not accomplished without a succession of difficulties. When the groom was asked for a ring, he could not produce one. The bride was willing to overlook the bit of jewelry, but not so the parson. So an accommodating goldsmith was reached over the telephone who agreed to come downtown, open his store and deliver one. Next, the clergyman caused consternation by requesting a license. Hence, it was necessary to rout out the county clerk. He emerged from his slumbers and issued the document. It was the witching hour by the time all of the details had been provided and on the stroke of twelve the rotund Barboa screen favorite and the opera singer were made one.

### MOUNT ROYAL THEATER OPENED.

The Mount Royal theater, an attractive house operated by the Mount Royal Amusement Company of Baltimore, Md., and located in North avenue, near Mount Royal Terrace—the heart of the residential section of that city—was opened on September 7. It has been playing to capacity business since that date. The seating capacity of the theater is 489. The indirect lighting system is used, and the artistic decoration of old ivory and blue satin damask panels make a neat combination for an even restful light. The auditorium is ventilated by a forty-eight-inch rotary ball-bearing ventilator. The projection, which is excellent, is obtained by two Simplex machines with the use of a Mercury Arc Rectifier. A Gold Fibre Screen serves as a projection surface. The entertainment is composed of regular program pictures and feature subjects, and the admission price is ten cents.

### BUYS CLAREMONT THEATER, OAKLAND, CAL.

The Claremont theater at Oakland, Cal., has been purchased by S. S. Range. The house has a seating capacity of 700. Mr. Range comes from Erie, Pa., and was manager of the Venice theater in that town.

## Gaumont Gets Alice Dovey

IN LINE with its all-American program of American stars in American photoplays, the Gaumont Company has secured Miss Alice Dovey for a Casino Star Feature, "The Reformer." This one-act farce will be released Oct. 24. Miss Dovey has a wide following because of her successful seasons in musical comedy.

Alice Dovey.

It is a long way from Plattsmouth, Neb., where Miss Dovey was born, to Broadway, and the dainty little star of "The Reformer" did not make it all in one jump. Her first appearance was in that tuneful little opera, "Miss Bob White." In this she scored so heavily that she has been able to command the attention of metropolitan managers ever since. Among her earlier successes which are familiar to the theatre-goers are ingenue roles in "The Strollers," "The Land of Nod," "The Girl and the Bandit," and "The Stubborn Cinderella."

Attracted by the vogue she had attained, Lew Fields engaged Miss Dovey for his "Summer Widowers," and later called upon her again when he produced "Old Dutch." Her latest successes have been "Queen of the Movies," "Pink Lady," "Papa's Darling," "Nobody Home" and "Hands Up."

Miss Dovey's comedy is distinctive, and in "The Reformer" it will have full play. In the spoken drama, comedy of situation now surpasses the comedy of lines; and Gaumont comedy directors have shown in their screen productions that comedy of situations that are plausible are more acceptable to the public than comedies that depend upon buffoonery and vulgarity. Miss Dovey has been provided with a part that develops all her winsomeness under laughable conditions.

## Miss Colwell in Centaur Features

GOLDIE COLWELL, who has been appearing in David Horsley's comedy releases since the formation of his present company last May, and who has been leading woman for George Ovey in the Cub Comedies, has been transferred from the Cub organization to Director Jay Hunt's company producing two-reel Centaur Features, another of Mr. Horsley's brands.

Goldie Colwell.

With Mr. Hunt Miss Colwell has been assigned to the leading feminine roles. Her first picture, entitled "When Avarice Rules," has just been finished, and will be released Nov. 4 on the Mutual program. In this she plays the part of a wealthy young woman with a fondness for wild animals. She appears in a number of scenes with the Bostock animals, which are also members of the cast.

Miss Colwell, previous to joining Mr. Horsley's forces, was with Selig. She appeared in the Selig serial, "The Adventures of Kathleen," and also was with Tom Mix's company, producing Western pictures.

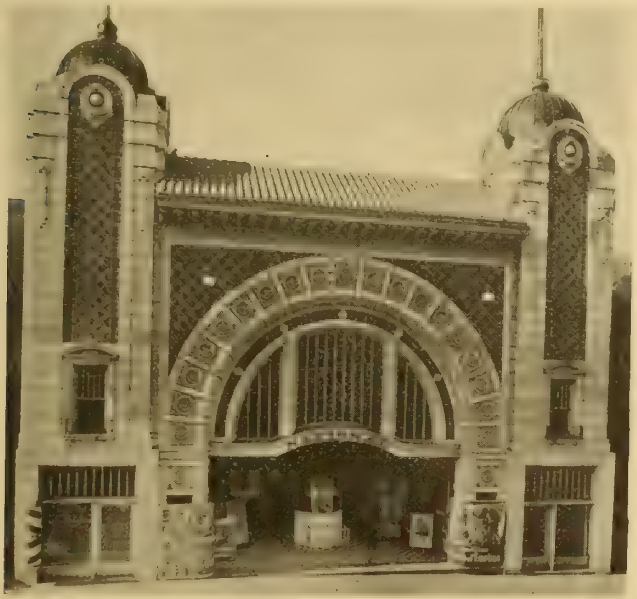
# Among the Picture Theaters

## News and Views of Photoplay Houses Everywhere

### NATIONAL THEATER, LYNCHBURG, VA.

**Has Beautiful and Artistic Front Which Is Illuminated at Night by an Ingenious Arrangement of Lights—A Popular Photoplay House.**

ONE of the coziest and most attractive motion picture houses in the south is the National theater, in Lynchburg, Va., and many theatrical folk who looked it over since its construction a little more than a year ago pronounce it to be the last word in adaptability to the purpose for which it was designed. Imposing in appearance, the National looms up before the passerby in such a way as to create a desire to see what the inner walls contain, and the interior is every whit as attractive. The National represents everything that enters into the construction of a modern motion picture theater, and it is an institution of which the amusement-loving element in Lynchburg is proud, combining all of the essentials that are conducive to the comfort and pleasure of its patrons.



National Theater, Lynchburg, Va.

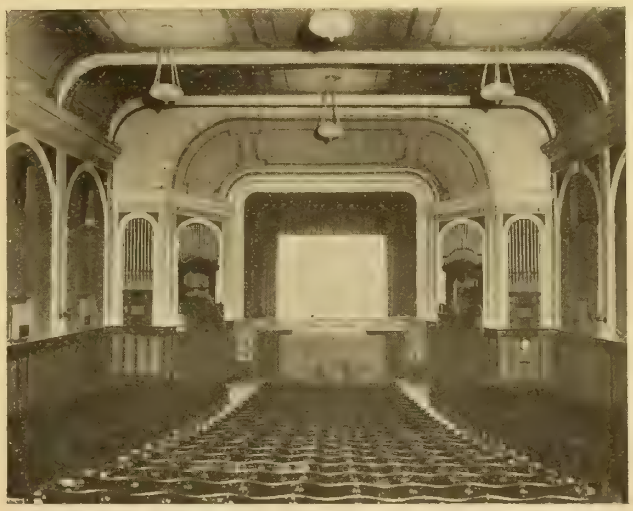
The exterior, facing on Main street, presents an appearance which is calculated to excite admiration on the part of those who appreciate architecture that is out of the ordinary. Big marble slabs inlaid with blocks of green and brown constitute the outer works, and the whole front resembles a neatly designed tile floor tilted upside down, with proper reservation being made for the position occupied by the lobby and the small rooms on right and left provided for purposes foreign to the theater and arranged for their revenue value only.

Marble wainscoting in the lobby adds to the general appearance of the house, and the display frames for poster use are made up in mahogany with gold tinted lettering on the ceiling and sides. The twin domes, upon each of which are flagpoles, are illumined at night with electricity, and the lobby also is brightly lighted by an ingenious arrangement of globes to secure the best effect.

The interior is delicately tinted in gold and a subdued light makes it possible for patrons to move about without any fear of bumping into someone in the darkness—an occurrence that often happens in theaters which are poorly illuminated. The lower side walls are made of brown and green material, with radiators and fans on each side to operate to the comfort of National patrons in proper season. Six ceiling lights of massive size throw the illumination against the wall and dissipate the glare that would result under any other arrangement.

On each side of the proscenium arch are installed the big pipe organ and Pianola, and both of these instruments are operated by experienced and skilful musicians. The pipe organ is an innovation to Lynchburg as far as a theater is concerned, and the National attracts many people for the reason that this feature is offered nowhere else in local picturedom.

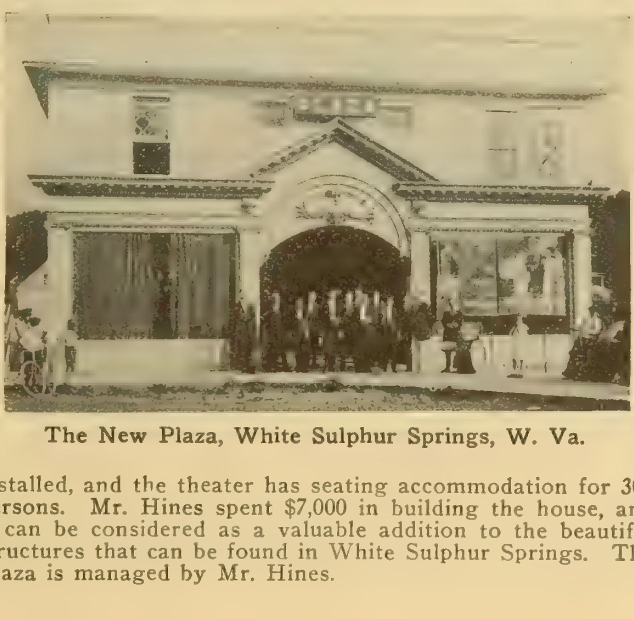
The six hundred and fifty seats are so arranged as to face the street, or front exit, and spectators can easily pick out their seats as they approach them, instead of walking in in the usual way and glancing around in quest of a vacant space. A gold fibre screen is also used. In the operator's room are two Powers 6A machines which use an A. C. to D. C. generator, 55 amperes, 60 cycles. The machines are both power-driven and are in charge of experienced operators. The room is lined with zinc in such a way as to make it fireproof, the dimensions being 9 by 20 by 10 feet. The National is owned by O. B. Barker, a well-known hardware man, and is under the management of Lewis Holt.



Interior of National Theater, Lynchburg, Va.

### NEW PLAZA, WHITE SULPHUR SPRINGS, W. VA.

On July 19 last W. B. Hines opened his Plaza theater in White Sulphur Springs, W. Va. The place is in the central part of the town—right next to the post office—and is meeting with unexpected success. The Plaza is a modern and well-ventilated moving picture house. Everything that pertains to the comfort and convenience of the patrons has been installed, and the theater has seating accommodation for 300 persons. Mr. Hines spent $7,000 in building the house, and it can be considered as a valuable addition to the beautiful structures that can be found in White Sulphur Springs. The Plaza is managed by Mr. Hines.



The New Plaza, White Sulphur Springs, W. Va.

## BERKELEY THEATER, BERKELEY, CAL.

### New Owner Makes Success of House—Inspects All Pictures Before Booking—Maintains Prices at Five and Ten Cents.

THE Berkeley theater, at Haste street and Shattuck avenue, Berkeley, Cal., is one of the leading photoplay houses of the College City and was erected about four years ago. At that time the future of moving pictures as a form of entertainment was not as clearly defined as it is at present, and the theater was arranged for vaudeville and pictures; but after being operated for but a short time as a combination house the vaudeville performances were discontinued. For the past year this theater has been conducted by C. W. Reavis and his son, T. C. Reavis, who fills the position of secretary-treasurer.

The house, which seats 900, is of brick construction and is of particularly pleasing design, harmonizing perfectly with the large business block adjoining. The lobby is a spacious one and permits the display of large posters, which are freely used. Two transportation companies, the Southern Pacific Company and the Key Route System, carry thousands of commuters past this place each day to San Francisco, making the use of large advertising posters advisable, as they are eagerly studied from the trains.

The program for the Berkeley theater is selected personally by the proprietor, and as a usual rule nothing is shown until after it has been exhibited at some of the large houses in San Francisco. A four or five-reel feature, with three reels of comedy, drama and educational subjects, comprises the usual program, for which an admission price of five cents for children and ten cents for adults is charged. Mr. Reavis spends considerable of his time inspecting features in San Francisco, preferably in the theaters, as he is then better able to judge of their drawing power. However, he finds that all photoplays which draw well in the metropolis do not meet with favor in Berkeley, which is the home of the state university, and considerable discrimination is necessary. When he took over the house, a year ago, he was unfamiliar with the details of the moving picture exhibiting business and for a time depended upon the services of a professional booker and theater manager. In the meantime, he made a careful study of the trade publications and of the methods used by other theater owners, and for more than six months past has been attending to all the details of the management.

BERKELEY THEATRE
"The Flaming Sw

Berkeley Theater, Berkeley, Cal.

In discussing his business experience Mr. Reavis said: "For many years I was engaged in the retail drygoods business in a leading interior city, but for sometime previous to purchasing this theater I had been investigating the amusement field. However, the business did not appeal strongly to me until the present excellent features began to appear, insuring its stability. I look upon the management of a moving picture theater in much the same light as the management of a regular mercantile business. One must ascertain the wants of the community in which they are to do business and then see that these wants are supplied. Judging pictures is much like the selection of stock for a store, and personal inspection is absolutely necessary to avoid disappointment. To meet success in this field one must put forth the same effort and exercise the same judgment as would be necessary in other lines of business."

One of the features of the Berkeley theater is the music, a special size Photoplayer of local manufacture being installed here. A splendid music library has been collected and this is being added to regularly. Advertising is carried on through the medium of the daily press, billboards and a private mailing list. The latter has proved to be very satisfactory and thousands of advance programs are put out each week.

Programs are changed three times a week and a uniform scale of admission prices is maintained, regardless of the magnitude of the productions offered. Business is heaviest during the college year, and special efforts are made then to book subjects that appeal to those of a thoughtful turn of mind.

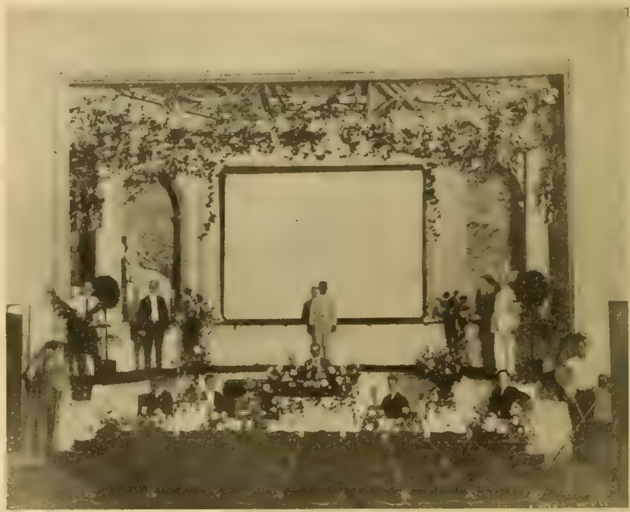
---

## THE EMPIRE THEATER, MONTGOMERY, ALA.

### Photoplay House Established Years Ago Still in the Front Ranks—Gives Beautiful Electrical Display on Stage During Intermissions.

SIX years ago the Empire Theater of Montgomery, Ala., owned by the Picture Play Amusement Company, Inc., of that city, was opened. At that time it was one of the prettiest picture houses in Montgomery, but with the evolution of the picture theater the installation of the latest improvemens from time to time became necessary, and the result is that today the Empire is still one of the best and most up-to-date photoplay houses in the city of Montgomery. By judicious management and business acumen the receipts of the Empire since its opening have been such that the persons responsible have been and are being well repaid for their indefatigable efforts to maintain a picture house beautiful. The incorporators of the company are L. B. Farley, president, and H. C. Farley, secretary and treasurer. The manager of the Empire is Percy L. Smith. B. Cook is the superintendent of the structure, C. E. Parker is chief operator, and Frank Woodruff is the musical director.

Aside from the other attempts at artistic decoration in the interior the patron upon entering when an entertainment is not in progress and when the house is fully lighted is at once attracted by the handsome stage setting. It is done to represent an Italian garden. To the left of the screen is a big marble statue situated a little back in an archway built of material resembling marble, while to the right is a pretty fountain also in a like setting. The ceiling of the stage has been finished in trellis work at the back of which canvas has been placed. Entwining themselves around the arches and in the trellis are vines containing flowers inside of which are small electric bulbs unnoticeable to the eye, but which, when lighted, are most pleasing. The artistic effect of the stage is enhanced by the operation of lights behind the canvas ceiling and elsewhere on the stage so as to represent the three periods of the day, morning, noon and night. Particularly appealing are the sunset scenes with its myriad of colors blending in perfect harmony, and the night scene with the moon slowly coming into its full refulgency in a dark blue sky with its countless number of twinkling stars. This beautiful electric display is given during intermissions, and



Interior of the Empire Theater, Montgomery, Ala.

usually takes about three and a half minutes. While this handsome illumination is taking place the orchestra, consisting of six pieces, plays a current selection or an operatic piece, and the whole spectacle is most entertaining.

Two Power's 6 A motor driven machines are used, and each is fitted with a Gundlach-Manhattan lens. Also in the operating room are two spotlights and a large dimmer that controls the house lights as they are turned on and off gradually. There are 800 seats in the Empire. The auditorium is well equipped with cooling devices, and the atmosphere is always cool and fresh. The air is completely changed every minute. There are four large exhaust fans, thirty-five oscillating fans and thirty ceiling fans. The operating room is fitted with a fifty-two inch exhaust fan.

Seventeen persons are employed in the Empire. Women ushers are hired, and there is always some responsible person on the premises at all times, whether it be Mr. Cook, Mr. Farley or Mr. Smith, to see that everything is being done for the comfort of the theater's patrons.

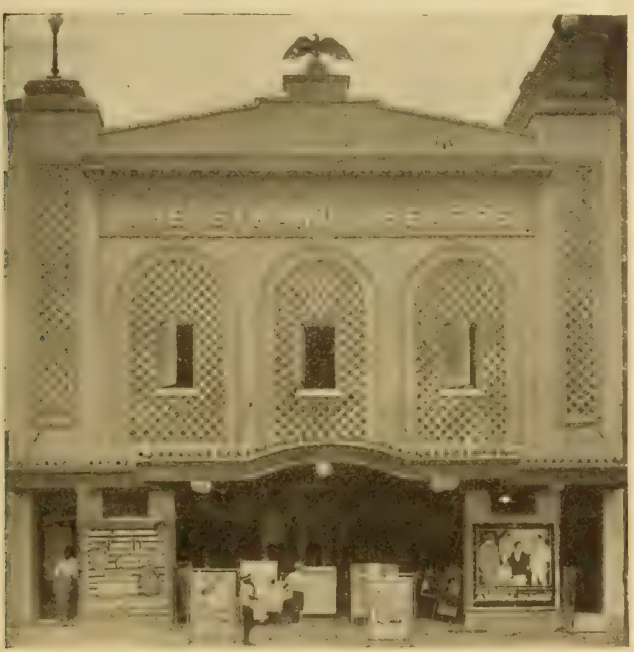
The Empire was the first theater in Montgomery to run an entire feature program. Six shows a day are given and they are operated on schedule. The Empire has played such big features as "The Hypocrites," "The Eternal City," "The Alien," and many others.

Mr. Smith, the manager of the house, is an experienced showman. He was at one time lecturing on subjects entitled "New York's Chinatown," "The Bowery," "Dante's Inferno," and many other big pictures. He has managed picture theaters in Ohio, Michigan, Indiana, Virginia and other states. Regarding the presentation of pictures, Mr. Smith says, "My idea is to put on the best possible pictures with the best possible surroundings, equipping a theater with an atmosphere that will make one feel as if he were at home." That Mr. Smith is carrying out literally this statement is attested by the way the Empire is being administered.

## STRAND THEATER, MONTGOMERY, ALA.

### New Photoplay House Erected at a Cost of $50,000—Seats Over 700—Pipe Organ and Eight-Piece Orchestra Used.

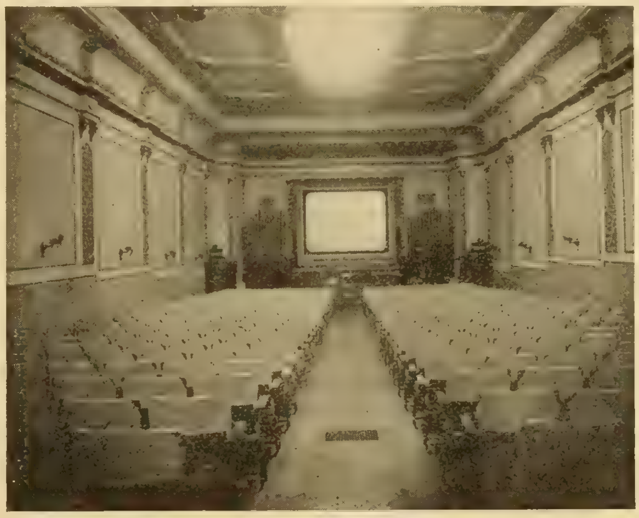
THE Strand theater in Montgomery, Ala., is another of the newer and elaborate picture houses to use that name. It was opened on Saturday, August 21, with Selig's "The Rosary" as the attraction. The theater is the property of the Strand Amusement Company of Montgomery and is being managed by R. B. Wilby. The Strand theater has an advantage in being situated in what is termed Court Square, in the very heart of Montgomery's retail district. It has a frontage of 50 feet upon Court street and a depth of 125 feet. Despite the fact that the seats are 37 inches apart and all upon one floor, the Strand's capacity is more than 700.



Strand Theater, Montgomery, Ala.

The cost of the Strand, without the ground upon which it stands, approaches $50,000. The lobby is entirely of tile, the same color scheme which predominates in the auditorium being used in this part of the house. The floor of the auditorium is covered with a cork matting, carrying out the buff and blue color scheme, while the walls are decorated in like colors with an added touch of gold. The wainscoting in the interior is of blue tile, extending to a height of 6 feet. The little wood used is finished in mahogany. The draperies are of the same shade of blue as that used for tile and wall decorations.

Fresh air is forced through openings in the walls and floor by a 60-inch blower which takes its supply from a tube extending 10 feet above the roof of the building. The foul air is drawn out by two exhaust fans directly connected with openings in the ceiling by tubes and by a fan at the rear of the building. There is a complete change every 3½ minutes, a fact established by experiment. The entire theater was filled with smoke just before its completion and all the fans turned on. In 3 minutes and 20 seconds there was not the slightest trace of smoke.



Interior of Strand Theater, Montgomery, Ala.

Especially does the Strand theater pride itself upon the musical accompaniment given the pictures. In addition to a pipe organ, an eight-piece orchestra is used. Overtures rendered by the two being played together are impressive.

The service at the Strand at the present consists of the productions released through World, Metro, V-L-S-E, Kleine, Pathe and the Mutual Masterpictures. Because of the arrangements already made to exhibit the Triangle films some of these will be shown in one of the smaller theaters operated by the Strand Amusement Company. The mechanical equipment consists of a motor generator set, two Powers 6 A machines and a day and night screen. Three men are employed in the operating room.

Members of World Film's "Cotton King" Company Who Were Entertained by an Owner of a Georgia Cotton Plantation.

## British Notes.

THE mass meeting of exhibitors convened by the Exhibitors' Association was held in London under the presidency of A. E. Newbould (Provincial Cinematograph Theaters, Ltd.), and representatively embraced the entire trade from Penzance to Aberdeen. The outcome of the conclave was to confirm the numerous resolutions already adopted up and down the countryside, and a final resolution "not to screen any Essanay productions whatsoever" was unanimously adopted on the motion of Mr. G. H. Turner. A stormy discussion followed upon the different points at issue in which the great bone of contention seemed to be the obscurity of Mr. Spoor's proposals. "No definite statement on his policy has been forthcoming," said one speaker; "nevertheless its meaning is quite clear."

* * *

To the lay observer the proceedings of the meeting must have appeared somewhat farcical. "C. C.," the gilded pill of the Essanay Company, was alternatively cheered and calumniated. Members who, a fortnight ago, swore by the famous comedian prattled cantankerously of exhibiting outside their theaters notices explaining to the public why they were not showing the films of the horrid American film trust. Others after traducing Chaplin as indecent and the Essanay Company as devilish, incongruously admitted that there was no objection to Chaplin films on the open market. On the whole, the general proceedings, while specific enough, involved many complicated side issues which could not help but convince one of the superficiality of some of the principal assentors to the foregoing resolution.

* * *

An inquirer in a recent issue of the World expressed annoyance at being unable to comprehend the different stampings on patented articles. Anyone engaged in a search for foreign specifications might also be puzzled with the diversity of designations. I have often found the following table of patent marks in current use of value in detecting the country of origin of a foreign patent:

Austria.—O. P. No. — (and date)..
Australia.—Patented No. — (and date).
Belgium.—Brevet No. —.
Brazil.—Patent No. —.
Canada.—Patented (and year).
Denmark.—Dansk Patent No. —.
France.—Breveté S. G. D. G.
Great Britain.—Patent No. — (and year).
Germany.—D. R. G. M. No. —.
Holland.—Nederland Oct. No. —.
Hungary.—Ung. P. No. —.
Italy.—Brevettato No. —.
Japan.—No. — (and date in Japanese).
Mexico.—Priviligiado en Mexico No. —.
Norway.—Nordsk. Pat. No. —.
Portugal.—Privilegiado, Pat No. —.
Roumania.—B. F. G. G. No. — (and Royal Arms).
Russia.—Brevet No. — (in Russian).
Spain.—Patentado en Espana No. —.
Sweden.—Svensk Pat. No. —.
U. S. A.—Patented No. — (and date).
Switzerland.—No. — (and Federal Cross).
Turkey.—B. S. G. D. G.

* * *

Prof. Dussaud, the discoverer, three years ago, of "cold light," has, I hear, recently been pursuing his researches with the new illuminant with interesting results. A demonstration of his new apparatus may be given in London shortly.

* * *

An item of news to hand in the chemistry world, also from the other side of the Channel, is that a French chemist has concluded successful experiments in manufacturing celluloid film base without camphor. The specimens produced are stated by competent judges to be equal to stock with camphor as its chief constituent. The substitute for camphor which acts as a gelitinating agent for the acetates of cellulose is a combination of glyceric ethers derived from the same acid as the acetate.

* * *

A few weeks ago I referred to the gift to the Red Cross Society by the moving picture trade in Newcastle of the last word in motor ambulances. Nothing daunted by the example, the metropolitan trade has resolved to present a fleet of similar vehicles to that great humanitarian organization at a cost somewhere in the region of $200,000. Nearly one-half of this amount is already promised.

* * *

Three months ago I intimated that the veteran actor of the "legit," Sir John Hare, was to participate in a visualized version of "Caste" and to take the leading role of Eccles. It is a signal compliment to that versatile young ex-producer of the Vitagraph Company, Larry Trimble, that the producers should select him to direct the enterprise. The work is already practically complete.

* * *

An authoritative disclaimer has been issued by Sir Herbert B. Tree, the actor-manager of His Majesty's theater, to a very prevalent statement in the trade that he had accepted the offer of an American company to go over permanently to "the pictures."

* * *

A photographic friend describes a wonderful instrument of projection (it cannot be termed a projector as we know it) that he recently saw demonstrated at the rooms of the Photomicrographic Society. The lantern in construction and design is square and not unlike the average lantern used for the ordinary motion picture projector. It is illuminated by a 30-ampere arc, the rays of which converge through a special type of lens mount which is claimed to dissipate a large proportion of the generated heat. Its first application is for the projection of microscopic slides in either vertical or horizontal position. It is in this capacity that the heat-absorbing properties of the mount are an advantage; secondly, by a slight adjustment a metal slide can be interlocked which allows of the projection of any size of glass lantern slides from the standard size to half-plate. A third alternative fitment provides for the insertion of an epidiascopic attachment behind the illuminant, permitting the projection of opaque objects on the principle of the toy lanterns used for projecting picture post cards, etc.; while a fourth application consists of the ordinary film projecting mechanism placed before the lens.

* * *

Wedding bells are a somewhat rare occurrence in and about Flicker Alley. Last week-end, however, Miss Elizabeth Risdon, the Hepworth leading lady, was married to Mr. George Loane Tucker, a producer, at present with the London Film Company. The wedding took place at a church near the latter company's studios at Twickenham.

* * *

Specifications to hand from the Patent Office contain particulars of six new processes of natural color kinematography deposited for registration during the past fourteen days. Five are based upon variations of the three-color screen principle, but the sixth propounds a novel and ingenious theory. It is an Italian discovery, revolving around the use of a transparent mirror. In the preparation of the films three negatives are made, each sensitive to one of the primary colors, and three separate positives printed very much along the lines of the usual three-color processes. In the projection of the results two projectors, propelled synchronously from one shaft, are used. Two positives in superimposition are projected from the first machine, which throws the rays at right angles on to the transparent mirror and which in turn are reflected to the screen proper. Behind the mirror is the other projector for the remaining positive which projects its rays through the mirror to the screen uninterruptedly and in minute register with the images projected indirect from the first machine.

### London Trade Topics.

"Will the new film tax make the cheap seat at the kinema dearer?" summarizes the popular query of today. The trade seems to think determinedly that it shall not and must not, but the British workingman is ever skeptical. It has been suggested in some quarters that the film duty must eventually come out of the pocket of the ultimate consumer, the patron—an observation based upon the results of increased taxation upon more concrete commodities. Whatever happens will have its reflex upon those theaters catering for audiences of the artisan class rather than upon the city kinema, for a year of war has made economy a necessary, if not altogether a pleasurable, study. And the economic philosophy of the workingman in his distractions has revolved around the comparative merits of the six-penny gallery seat at the third-rate music hall and two visits to the kinema in cushioned luxury at the same cost. As one exhibitor crystallizes the argument: "When the workingman becomes so poor that he cannot afford his biweekly visit to the pictures it will be a pretty sure sign that the country is going bankrupt."

* * *

The Gaumont Company is following its last successful authoritative war picture, "Lord Kitchener's Visit to the French Lines," with another contribution from the cameramen attached to the field staff of the French forces. The subject is incidental to King Albert's visit to the front and, like its forerunner, is characterized by its profusion of detail and photographic brilliance.

The London Film Company, Ltd., is releasing a three-reel dramatic, entitled "The Man in the Attic," a film considered by a consensus of critics to be the pick of their recent productions. The plot—as in many a masterpiece—is a commonplace one, but its execution is decidedly original and deals with the life of a miserly recluse with immense worldly wealth. His ultimate end and its elucidation furnishes a climax superabundant in sensation.

* * *

The Universal Company's most recent serial, "The Broken Coin," is practically ready for hauling on the tapis in this country, now that the lid of "The Black Box" has been finally sealed and delivered over to the exhibitors. The release date of "The Broken Coin" is to be the last Monday in November, and the strides Grace Cunard has made in popular estimation since her appearance in the first Universal serial is a guarantee of its salability. By the way, "The Trey o' Hearts" is being shown in Paris this week for the first time before the French public.

* * *

Mention of these serials recalls the fact that international simultaneosity of release has many advocates on both sides of the Channel. Here we have "The Trey o' Hearts" on exhibition in Paris nearly two years after its production in the States. The simultaneous issue of films in principal countries, notably in the case of expensive features, would, it is argued by many, put an effective closure to much unscrupulous exporting and incidentally preserve an entire market. In this specific instance copies of "The Trey o' Hearts" in decent condition are plentiful in London at £75-£100 each, but the French exhibitor is paying release price for his.

* * *

The prolificacy of topical and patriotic songs has been partly responsible for something of a vogue in projected musical numbers at several moving picture theaters. No less than a dozen firms are engaged in the manufacture exclusively of lantern slides for this purpose and one undertaking has already developed an extensive connection with its bi-weekly song slide service. These slides are of mica and unbreakable.

* * *

A valuable asset of some films is their adaptability. A while ago the Eclair Company published in France a patriotic picture, the main theme being a screen exhortation to be thrifty and to encourage the people to invest their savings in the coffers of the nation. With ingenious trimming and translation the same picture is about to do duty here. The activities of the London office of this company seem unusually brisk. A feature subject, "The Midnight World," exploiting the original Zigoma characters, has just been disposed of at a price which shows that melodramatic detective pictures are the reverse of unfashionable.

* * *

Under the insignia of the Life Photo Film Corporation of New York the Apex Film Company of this city is shortly marketing "The Political Scandal." It has in particular been eulogized by viewers as an example of what sort of plot ought to be "done" with a limited cast.

* * *

At the moment of writing, the Hepworth Company is well in hand with an adaptation of Robert Trowbridge's novel, "The White Hope," at its suburban studio. Stewart Rowe, who plays the title role, has been in training a fortnight with George Gunther, the negro middleweight, who will be his victim in the picture story.

* * *

Notwithstanding a couple of tempting offers from two New York motion picture producers, Charles B. Cochran, of the Ambassadors' theater, has managed to retain the rights of visual appearance of Mlle. Delysia, the successful revue star, now performing at the Ambassadors'. Apparently his mind is perturbed in evolving a suitable script for Mlle. Delysia to exploit for he is offering £50 for an idea and £100 for a scenario to display her qualifications to the fullest advantage.

* * *

Film production in the score of studios situated within twenty miles of the metropolis has hitherto been conducted at low pressure during the winter months, but, if scheduled programs for the coming season are adhered to, London's productive units will be busier this winter than they are now. To a considerable degree the war has retarded outside work and the best firms have been reorganizing their indoor plants during the past month or two rather than concentrating upon too much speculative outdoor work. Yet, curiously enough, and indirectly, the protraction of hostilities has appreciably decreased the cost of production. First, the salary-on-percentage-of-takings plan adopted by many legitimate theaters with artistes has not been by any means a popular measure, and quite a number of first-class turns are now dependent entirely upon "the pictures." With the smaller fry of the stage, things are pretty black. A producer advertising for thirty experienced supers informs me that he had 870 applicants, all of whom professed to have been before the footlights. Similar is the experience of H. Chance Newton, who found 1,000 people applying to a West End management for engagements in a play with nine speaking parts.

* * *

The copyright agents for the following literary successes notify me of the disposal of the visual rights: "Shadow of the Rope" and "Stingaree," by E. W. Hornung; "Hands Across the Sea," by Hy Pettit; "The Dope Doctor," by Richard Deban; "At the Sign of the Sword," by William Le Queux; "Stella Maris," by W. T. Locke; "The Secret Service Submarine," by Guy Thorne; "The Mind-the-Paint Girl," by Sir A. W. Pinero, and a few others. The Gaumont Company has ready for viewing in London an adaptation of Stanley Weyman's mysterious conceptions in "Under the Red Robe," the newest effusion of the Clarendon Company.

* * *

The firm of Bishop, Pessers & Co., the British agents for Balboa films, have established a working compact with the Globe Film Company, the proprietors of the new "Kine-Billy Merson" comedies. Now that the necessary formalities of amalgamation have been completed, the new address for both parties is 81 Shaftesbury avenue, London, W.

* * *

Another firm which has come very much to the fore of late in the exclusive market, particularly in American multiple-reel specialties, is Bindard & Co. The firm has now left its old address in Warwick street for more commodious showrooms at 5 Great Newport street, London, W.

* * *

The next of Walter Melville's hardy annuals of the repertoire of stock companies touring provincial theaters on its way to Flicker Alley is "The Shop Soiled Girl." The first issue, a transposition to celluloid of a melodrama acclaimed behind the footlights with unmistakable success, entitled "The Girl Who Took the Wrong Turning," is booking exceedingly well and is down for exhibition at some of the best kinemas in London suburbia. British Empire Films, Ltd., retains the world's rights and are about to invite overseas offers.

* * *

Two companies which purpose to confine their scope and operations to the motion picture field have been newly registered under the limited liability act. The Imp Cinematograph Company, Ltd., has a capital of £1,500 and apparently is to concentrate its attentions on London. The other is Touchstone Films, Ltd., an undertaking out to market its own comedy productions. Comparatively speaking, the war conditions have made new undertakings registered under the joint stock companies acts something of a rarity. The two enterprises referred to above are new undertakings, not existing business converted into limited companies and as such the promoters have, no doubt, been at some pains owing to the present tight-fistedness of the Treasury to secure their registration. Still, this stringent official scrutiny has had one beneficial effect on the trade, in temporarily obstructing the registration of companies promoted solely to make out of the name of the industry whatever unscrupulous transactions could obtain and companies floated from bucket shops with impressive names and articles as bait for any chance victim or unsophisticated investor but never with the remotest idea of ever becoming legitimately engaged in the manufacture of motion pictures. Treasury sanction is a necessity now before a new concern can be registered at Somerset House and is usually only conceded to either established businesses or prospective undertakings allied with some man or firm of repute known to be beyond reproach.

* * *

Sir A. Conan Doyle's (the creator of Sherlock Holmes) famous military novel was presenter in motion pictures for the first time September 17 at a trade show at the Marble Arch Pavilion. "Brigadier Gerard" was produced by the Barker Company and displays to a wonderful degree the histrionic attainments of Lewis Waller as the Brigadier. Madge Titheradge supports Mr. Waller as the Countess, and the Napoleonic atmosphere and setting make up a most appropriate study in contrasts of the military methods of today and those of a century ago. J. B. SUTCLIFFE.

# Advertising for Exhibitors

**Conducted by EPES WINTHROP SARGENT**

## Premiums Again.

EVIDENTLY Nampa, Idaho, is in the throes of a lottery spasm. Sharp and Vahl, of the Orpheum, send a handbill of another house and write:

> The premium business hit us about six weeks ago. The Unique led off with a 42-piece dinner set, one set to be given away every week for 25 weeks and the 26th week a gr-r-rand prize of I-forget-what. A week later the Empress jumped in with both feet and anounced that once a week they would give a $5.00 certificate good for trade at one of the local stores. In addition they furnished about half of the merchants in town with show tickets which they give away, one with each $1.00 purchase. Now, to quote Shakespeare, what-do-you-think-of-that? Oh yes, the Empress also has a g-r-r-r-and prize for the last week. It will be a certificate good for $20.00 in trade at one of the stores. Now for results. For about three weeks the dish game hurt us but the last two or three weeks have been the best we have had this summer and we do NOT give anything away to get them in. Instead we give the very best pictures we can possibly get and on a throw-away we explained that with really GOOD pictures like ours it was not necessary to turn our theater into a grab-bag in order to entice people inside the doors and that whenever it was we would close up, etc. We think it is having its effect and are glad that we didn't (as was our first intention) try to fight fire with fire.

Now premiums are all right in their way, but the way is NOT to run a lottery and it will pay exhibitors who want to run gift schemes to read the opening of Chapter XXIV in Picture Theater Advertising. A lottery is a lottery whether it is a gift enterprise or anything else. And there is no telling when something will happen. Prize schemes are good in their way, but there is a right and a wrong way to work them and the wrong way is to leave their distribution to chance. Dinner sets and things are good to build business with, if you have films with which to back the crockery, but it is celluloid and not china that makes the greater appeal to the picture fan.

In the same way the sale of tickets to the merchants for premiums is all right when handled properly, but the trouble is that all too often when one sick house starts to take pills the whole lot of them go to see the doctor. Only lately a house started to give away five dollars nightly and another house came back with ten and the bids were raised until about $600 a week was being paid back to the patrons. It is fatal to business. You must keep on raising, once you start, or be bluffed out of the game, and if you have chances or coupons or any other scheme in which the winner is determined by chance in the slightest degree there is a lottery, and lotteries are against the law.

Use gift schemes if they must be used to bolster up business, but do not use them unless you must and then use them in the legitimate ways suggested in Picture Theater Advertising. When the book was being written, last summer, former Judge Frank K. Shaw, in whose office the final draft was written, read the chapters as they were turned out and he himself, who had served several terms on the bench, was surprised at some of the decisions we were able to quote. Don't trust to blind luck when the Sheriff comes. Don't start something, for your own sake and the sake of the town. You can, as a rule, do better by staying out and letting the other man get into trouble. Souvenirs and premiums are one thing; lotteries are another, and a lottery is almost certain to be regarded as a confession that the show alone is not strong enough.

## Make Suggestions.

And speaking of Picture Theater Advertising; some day a new edition is going to be necessary. This may be some time from now, but while the book is new and fresh to you, do you mind sitting down and letting us know what you think should be added, amended or emended. We want to make the next edition even better if we can, and we need your helpful criticisms.

## A Flying Start.

A program came in to us without a cover, but there was no trouble in finding out that the Majestic Monthly was published by the house of that name in Columbus, Ohio, because that fact was on the date line. And the date line was on top of the editorial page. We read the happy salutatory and right then we knew that the rest would be good—and it certainly was. It is a booklet 6¼ by 9½ inches, twenty pages and cover, the latter white stock printed in red and black. It is issued monthly. Each attraction is held from one to four days and each gets a full page with either a scene or half tone cut in a fine screen that works well on the good quality stock employed and at the bottom of each attraction page is not "Sun. to Wed., Sep. 19-22," but "Sunday, Monday, Tuesday, Wednesday, Sept. 19, 20, 21, 22." And it runs in eighteen point display so that it may not be overlooked. On the back page is given the hours of performance in thirty point and this suggestion:

> **NOTE**
>
> We would advise that you CUT OUT and KEEP the above for reference. You can avoid the annoyance of coming in when the picture is half finished if you will follow this schedule.

There is an editorial page, a page of house chat (in addition), a lot of well selected chat clipped and original, and about the only thing we do not like about the entire issue is the fact that they tell the complete story. This newest child of the program family was born with a full set of teeth and a flowing and luxuriant beard. We do not know who is the editor, but we should like to have his name to stick up alongside R. B. Wilby's, and R. B. will have to break into a gallop if he doesn't want to be passed on the road.

This is supplemented by a private postcard on buff stock printed in green and black and giving the weekly program. The front carries a reference to the Monthly and offers to send it. The card, too, carries the hours of performance and the prices. Both bear the mark of intelligent thought and knowledge of craft. We will appreciate being put on the mailing list and held there. It is going to be good material for our shears.

## Just Think.

Just think! Ralph Ruffner, who looks like a minister but isn't, writes that he has a lot of stuff he would send if he thought we were short. Perhaps he thinks we spend our time going to picnics. Sure we want his stuff. No "if's about it."

## Another Daily.

O. K. Wilson, of the Reliance, Orangeburg, S. C., sends in a daily program that he gets out and has distributed by carriers each morning. It is a three column sheet, nine by twelve inches, with two columns of advertisements and a third of a column program, the other two-thirds being film notes. We do not know how large Orangeburg is, but unless it has a daily paper, he might follow Edmund Reid and give local instead of film notes: the weather report and local gossip. The date line should carry the name of the town and be given a volume and serial number and other ear marks of a daily. Mr. Wilson has the right idea when he says:

> We take the liberty of enclosing our daily program which we have delivered by carriers every morning to every family in town. We find this way of advertising much better than handing programs to our patrons at the theater, as you know a large percentage of people will merely glance at a house program, then throw it away, but if the programs are delivered at their houses they will very probably be read, as people will want to know what pictures are on for that particular day.

Not only that, but the program given the patron merely serves to hold existing patronage. The program more widely distributed makes new business.

It might be well to give prices and hours of performance, no matter how well known these may be.

## Its Own Film.

From Film Forecast, issued by the Regent, East Liberty, Pittsburgh, it appears that they are not only making their own photoplay but are going to hold an overflow meeting, or rather they did, for the date set was Labor Day, as is seen from this clipping from their program:

> So much interest was evinced in the pictures taken of the contestants in the Rowland & Clark Theaters-Pittsburg Press "Movie Star" Contest, at Kennywood Park on August 21, by persons who were not in the contest, that the Management of the Rowland & Clark Theaters has arranged with The Directors of Kennywood Park, to take pictures, not only of the contestants, but also of those who attend the Park, on Labor Day, Sept. 6. This picture will be taken sometime during the afternoon.
>
> These pictures will be shown as a preliminary to the picture "Cupid's House Party" in which the winners of the contest will appear. Be at Kennywood Park Labor Day and get in "the movies."

But there is another clipping from the program that is not so nice. It reads that through an error the house failed to credit the photograph of a certain opera star to the photographer who made the print. If the producers who hire stage stars to give advertising value to their pictures are wise, they will pay the photographer to make pictures of these stars and not require the exhibitor to pay part of the price in credit lines under cuts. This is one of the nastiest and dirtiest forms of graft that trails the theatrical business, though it is not as bad as it was ten or twelve years ago when wise Sunday editors refused to print any picture taken by a certain photographer lest it be an unmarked copyright on which he would presently undertake to collect damages. We put him out of business for keeps, but there is enough sting left in the tail of the serpent to make it worth while for feature producers to avoid getting their film hirers into trouble through their own meanness or the petty economy of the stars. Rowland and Clark, who issue this program, have made no complaint. The item just caught our eye as we ran over the pages, but we know what it used to mean to us and we can see it coming to the exhibitors if they do not take hold in time. Getting back to the program it is an eight page with heavy colored stock cover, lavishly illustrated with clean and well printed cuts of the proper screen, for the greater part. A four page is used for the other houses playing regular program subjects.

### Might Be a R. R.

Owen and Donlon, of the Orpheum, Utica, N. Y., send in the first three issues of an eight-page booklet program that is above the average in make up and editorial work. The pages are three by five and one-half inches, cream-colored stock, printed in black. Each section of the program is given a half page with the titles and very little description. The remainder of the space is taken by film chat that is written from the Utica point of view and not merely some stuff clipped from the papers. It might be suggested, however, that rearrangement of the layout would give a six-page railroad folder that would work about as well if folded on the Rhodes six-page scheme. This would also save the cost of wire stitching, which is one of the principal reasons for the railroad style. William P. Donlon, who edits the program, does not seem to consider cost, for he is paying money for a good job, but the saddle stitching costs money, and if the program is eight pages or under, stitching is not really necessary.

Mr. Donlon dates his days, of course, and does not tell the entire story if he prints a synopsis, merely leading up to the climax and then ending off nicely. At that, we think a paragraph or two about a release is even better than a partial synopsis in a small program, for it is the chatty note that counts for most.

### Cutting Them Up.

From an advertisement we get an excellent example of involved make-up, due partly to lack of space and in part to the wording. It reads:

The Inimitable
Charlie Chaplin
In the Typically-Chaplin
Farce Comedy
"Mabel's
Busy Day"
With Mabel Normand
—AND—
LEONORE ULRICH
Star of stage and screen in
the drama of purpose
CAPITAL
PUNISHMENT
Three Reel Knickerbocker
Broadway Star Feature

At first glance it would appear that Miss Normand and Miss Ulrich were both appearing in the Keystone, or, perhaps, in the three reeler, it being more natural to suppose that the title ended the Chaplin. Had "also" been used instead of "and" between the two names, the meaning would have been clearer or "and in addition" would have been still better, perhaps. It pays to make the newspaper announcements clear and explicit. No regular fan would expect to see the two players named in the Chaplin support, but it would jolt them a little and serve no good purpose.

### Certainly.

J. Earl Sigler, of the Princess, Maroa, Ill., says that he has found that hard work, plenty of advertising and a good program will get the money. Most assuredly it will. The Princess is in a town of about 1,150 persons. Several managers have tried the place and have had to quit. Mr. Sigler found that by hustling, his business was better through the summer than his predecessor's winter business because he keeps plugging. Every manager who can and does hustle makes money unless he faces ruinous competition and even then some; indeed many, still make money.

To start the "Broken Coin" Mr. Sigler had tickets printed up announcing free admission to the first installment. These were given personally to the farmers on Saturday and on Monday he made a house to house canvass, at each place leaving as many tickets as were required. It not only got the series under way with a bang, but—and this is far more important—it brought the manager into personal contact with every household in town. Now he is not "the feller what runs the Opry House," but a man they are personally acquainted with. No wonder that he finds business bettering.

But Mr. Sigler gets out a weekly program, just a throwaway, that is inserted in every copy of the local paper. This is bad. It should either be printed in the paper itself or given separate distribution. It is never a good plan to insert in the paper. Then, too, there is not a date anywhere. It is not even "Week of." It should not only be week of but each individual day should be dates, so that if half the program is torn off both halves work.

### More Display.

The Plaza, Troy, N. Y., is still getting out the Plaza Magazine, but it is not making it work yet. A recent issue has the weekly program set in six and ten point roman, not even display being used. It does use a double display page in the centre for two features, but a first-class job man should be given the program to set each week. They give better reading matter all the time; more carefully selected and edited, but there is no word about the house and nothing about some of the current attractions. It must pay them, or they would not continue, but it would pay them more if they made it work a little harder for the house. The main object of the program should be to get publicity for the house, but it must be kept in mind that to do this, enough general material must be run in such a manner as to ensure the entire issue being read.

### Window Work.

James T. Alderson, of the Royal Airdome, Malvern, Ark., evidently has not seen recent examples of window work in this department, for he offers as new his own display for The Island of Regeneration. He gives a new idea for sky work, however, though pea lights, working from battery or on a transformer, will give better "stars." Mr. Alderson writes:

> The scene was built in a tank made to fit the window and the picture shows how it looked from the street, with the exception of the "ocean," which looked much larger. The sand, rocks and foliage are all real, as is the water. An electric light with a piece of orange celluloid in front of it made a sunset effect across the water, while an electric fan furnished the "sea breeze." The sky was a piece of blue paper pasted on hoops to give the curved effect and the stars were made to shine by another electric light placed behind the dome. The figures of Edith Storey and Antonio Moreno were cut from a photo sent with the picture. The view was made by flashlight and, of course, doesn't look as good as the window, but it will give you some idea of the effect.

And, by the way, here is a wrinkle for those who use home-made cut-outs for window or lobby work. Full size stuff is, of course, mounted on board or stretcher, but for small cut-outs paste on cardboard and let it curl up all it wants to. Then paste blank paper on the back and the resultant reverse curl will pull the cardboard straight.

Mr. Alderson also sends in his eight-page house program. He does not date his days and he uses so large a body type that he cannot get much matter in, but he is a newspaper man, and what he does write is well done. His seventh page would work harder for him if he published there a recapitulation of his entire week's program instead of display ads for three of the days. Just now he is running a beauty contest for cash prizes. With the prizes running from ten dollars down to two and a half, it would have been better to have obtained some real prize instead. In a voting contest it is not the small prize but the honor that counts, and the winner would prefer something that she could show as a trophy.

### Mailing Lists.

In a personal letter R. B. Wilby writes:

> Mailing about 350 posts to a live list and adding six or eight names a week. Can get all kinds of mailing lists, but I am afraid of those that are not hand picked.

That's the idea. It is not the number sent out, but the number that get there that counts.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid*, $2.00.

Moving Picture World, 17 Madison Ave., New York

## THE PHOTOPLAYWRIGHT

Conducted by **EPES WINTHROP SARGENT**

### INQUIRIES.

**Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.**

**A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.**

### Charm and the Market.

EVERY little while Herman A. Blackman leaps another hurdle and gets one jump nearer. This time he tells what it is that sells stories—and when you know what it is, you generally sell the story you try to sell and do not attempt to sell much of your output immediately after writing it. This is the letter:

> But what I started to tell you is, that this good story I have just finished is the result of three good kicks which I have received lately. You see, the last three that I sent out have been Joe Cannons—that is, they "came back." I mean that they came back from the first port of call, and I have become accustomed to selling at first submission, if the story is good enough to sell at all.
>
> But these three all came back and I wondered if I was getting careless. I studied my carbons of these stories carefully to see if I had loafed on the job. I found that I had been painstaking and the work of development was the best I had ever done. Clearly, something was wrong, though, and I searched and searched for the trouble. I found it, finally. None of these stories had that indescribable thing which you may call "charm,"—I don't know any better word. I had in each case "made a story" and left out the attractive element; the thing which would take hold of the readers and attract them to take interest in the story. It is not the same thing as interest, it is not the same thing as you mean by "novelty," but it is just the thing that pleases you so that you *take* interest and *enjoy* the novelty. I am a little bit shy on the language to tell it, but I think you will understand what I mean. And I have resolved to never again send out a story that hasn't, to *some* extent, this attribute of charm. The one I have just finished is rich in this way and I feel sure that it will visit but one studio.
>
> And incidentally, this study and discovery has cleared up a problem that I have tried to solve for several weeks. You see, I have been a fan ever since pictures have been exhibited. I have attended here regularly and often. I have probably averaged 30 reels per week for the last six years. But with all this attendance, until a few weeks ago, I never heard an audience in this town give applause to a picture. It is not the custom here—they simply don't do it. But, a few weeks ago, they *did* break over the custom and clapped their hands in delight. I didn't help, but I wanted to. And, do you know what did it? It was just the pure *charm* of the story. It was a Mutual Masterpiece, "The Mating." If you didn't see it, I can tell you the whole plot in a paragraph.
>
> The little small town girl is supremely happy over her chance to go to college. The college girls snub her and she is very unhappy over it. She thinks of a scheme to get their attention. She forges a letter from a football hero, in which there is mention of love for her. Then she cleverly manages that the catty girls shall read the letter. Some of them doubt the genuineness of the letter and plan to bring the "little frump" and the hero face to face. The hero gets wise and when he is introduced to the "frump," boldly announces that they are old friends. Right here's where they got busy with their hands.
>
> Now, please look at that stuff closely. No sensationalism, no crime, no gun-play, no danger, no naughty woman, no *anything* that the average producer considers essential. Yet it "got a hand" where pictures *never* get a hand. Of course, it had the best of acting—Bessie Barriscale was the actress and that's nuff sed—and the directing was perfect—it was an Ince production, and that's also nuff sed—but this was not what made the picture. *All* the Mutual Masterpiece pictures have these elements of good production and good acting, but none of them ever "got a hand" here before. And so, I have studied and studied what did it, and I can find no answer except that it was the charm of the story and the way the sympathy was attracted and lured up to the climax.
>
> So, I am studying hard to get a grip on this element of charm. You no sooner decide what makes it than you have another think coming. It is as elusive as the celebrated Irishman's flea. But I have learned enough in my study to be able to recognize it when I meet it face to face and that is going to help some. I don't think that I will send out many more stories that will come back, as the last three have.

What Mr. Blackman calls charm is also known as "heart interest." It has been preached, in and out of these columns ever since the writing of plots was begun, and until the end of time no substitute can ever be found for the "indefinable something," that makes one story different from so many others.

The story of the mating is a common theme. Miss Maude Adams played the story as "Hop o' My Thumb" several seasons ago and the Little Miss Makebelieve and her twin sister, the slavey or shopgirl, who misconstrues the kindly interest of the lodger or someone, have been written time and again and have been used in produced plays many times and with varying success. It was not because the story was new that "The Mating" scored a success above the others. Only in one sense did a superior technique help the threadbare theme. It was because, back of an adept technique lay sincerity, sympathy and the heart interest that gave charm.

Dozens of similar stories have been produced and have left the spectators cold merely because the handling of the story was hackneyed or awkward and the interest of the spectator was not aroused or, having been aroused, was not cunningly satisfied. A simple formula is to make the spectator want something to happen. Then make them fear that the reverse will happen. Then contrive that it does happen unexpectedly.

Too many would-be authors are not authors at all. They are assemblers, and not clever at their trade. They take certain "sure fire" bits, combine them, send them out and wonder why they come back. They "know" that their stories are better than the screen stories. They ought to know, because they have seen each component part of the story a hit upon the screen. They have used all proper ingredients, yet their cake is flat. They do not and possibly cannot realize that heart interest is lacking, that their carpenter work has engrossed them to the exclusion of the soul of the story. They have not given it charm—heart interest—whatever you would call it.

And this is the reason that with a thousand or so stories being read in a certain studio (that is characteristic of most studios), but three were accepted where seven were *needed,* and two of the three were little more than skeletons.

The market was never better than it is today for good stuff. The bottom has dropped out of the book arranging, and original stories are in demand. Studio heads and editors are actually worried as to a source of supply, authors being entreated by letter to hustle stuff through and not a script gets by without examination, and yet, of the stuff that comes to the desk, not always one per cent. is wholly good and some of that is not suited to the studio to which it is sent.

And the trouble is, that men and women who *might* make good, do not really try. They write something. It *looks* very like a story. They send it out and it comes back. They write more and the same fate overtakes them. They curse the editors and the producers. They do not know that many editors accept by wire because they cannot wait for the mails. They do not know that editors are worried sick, and they do not know that it is because 995 out of every thousand average stories are hack work and lacking utterly in charm.

What charm is cannot be arrived at through school courses or books of instruction. It is the result of some form of instruction plus an intimate and sympathetic personal study of charm. You can be told that you must put heart interest into your stories, but you cannot be told how it may be done. You must find out through study, experiment and practice and 99 per cent. of those who submit to studios are too much in a hurry for checks, too eager for immediate success, too intolerant of the slow processes of study even to arrive at the point of success.

Try and be the hundredth man. Try and gain the patience to do a story well. Do not try to sell until you feel that you have given your brain child internal as well as external beauty. Give it a soul and a heart and a mind as well as a pretty face and shapely form. Then your only regret will be that you cannot accept all of the openings that will present themselves.

### Typewriter Talk.

Although one alleged book of instruction offers to give the addresses of seven companies that will consider scripts if neatly written in longhand, there really is no studio that will now consider the pen-written script. As one editor recently put it: "I have too much respect for my eyesight," and another remarked that long before an author could write a play worth reading, he would have come into possession of a machine. Both of these remarks are backed by common sense, but, on the other hand, the authors, as new authors will, feel that it is the want of a typewriting machine rather than want of ability that retards or prevents their sales. A recent letter is typical. The writer says:

> The trouble with me is that I can barely afford to have my scripts typed. I am not looking for sympathy, but a stray typewriter. You talk so lightly about typewriters that it seems everybody has a machine. You then say you can get one cheap. Let me ask you this question: Why does everybody wish to be an author? Merely to enable them to earn money with less physical labor. Therefore everybody has not the available funds to buy a machine or even rent one. This hinders the sale of scripts. In my case I have been in the business two years. I have written eight scripts and have had eight rejections. The reason for the time is that I have had to fight for a typewriter. Now to come to the point. Do you know anybody with a typewriter that has wings?

Take those last two remarks. He has had to *fight* for a typewriter. Do we know of anyone who wants to give a machine away?

Don't you admire the pluck of a "fight" like that? Can't you feel sympathies aroused for a man who in two years cannot get hold of a machine by his own unaided efforts? Can you read an effusion like that and then wonder why writers and editors refer to a certain class of would-be authors as boobs? Can you have admiration and respect for the invincible determination of a would-be who in two years has worked out eight scripts—one every three months, and now lies on his back wailing that if he had someone give him a machine he could sell? But let us forget the script every three months where there should be three times three scripts a month and turn to the subject of machines.

A typewriter is an absolute necessity not alone to the author but to the person who would become an author. It is as necessary to practice work as it is to selling effort, for the typed script shows the faults as pen copies never can. Mastery of the machine should precede more than casual study.

Let us take the case of John Jones. John is perhaps an office clerk. His salary is ten dollars a week. There is little left for clothes and carfare and lunches after his board is paid. John thinks he can write plays. He looks beyond the mere financial returns. He wants to be an author because God made him one and not because he believes the fake advertising. A machine is the first consideration.

In John's town there is one paper that makes a specialty of advertising second hand stuff in its classified department. Every night John pores over these advertisements. He learns he can buy a little used Snagg, Number Six, for twelve dollars and that an advertiser leaving the city will sacrifice a brand new Galumph for nine dollars and sixty cents. John almost decides to look one of these up, but, fortunately, he meets a chap who bought one. It fell apart after a few weeks' use. Later John meets an advertising agent who tells him that he gets the advertisements that appear in the paper. He has charge of the piano and typewriting advertisements and a single concern may "plant" twenty machines in as many homes, knowing that they will bring a larger sum if sold in a flat than if offered in a store. A small selling commission is given the persons owning the flat from which it is sold. The ad. man gives John a couple of addresses of reliable second hand dealers.

John visits one of these places and finds that he can get a machine for from six to sixty dollars. He can rent a machine from three to five dollars for three months, and that first rental will apply on the purchase price if he decides to keep it.

John picks out a machine that is offered for $35 and pays his five dollars. It means no lunches for a couple of months, but he has saved up all the time he was reading the advertisements and he has it at hand. Three months later he arranges to pay three dollars a month for ten months and the machine is his. It is in good shape and will last for a couple of years or even more if well cared for, and when he comes to buy a new machine he can get a couple of dollars on this against another second hand machine, or can deal with the makers and turn in the old mill at $10 to $15, according to the serial number.

But perhaps John does not like the instalment plan. He wants to buy outright. He can get a fairly decent old style machine for as little as five or six dollars, for few want other than the visible writers now. He does not get much for six dollars, but he gets a machine that will last for perhaps a year with a little nursing. He can get the visible writers, which are more convenient, for eight or ten dollars. He pays two dollars more, but he gets a higher number that will give him an exchange value of from five to ten dollars more when he comes to deal with the manufacturer. This value is purely fictitious, and is merely another way of cutting prices, but the additional two dollars will bring greater comfort in working in that he does not have to be lifting the carriage constantly to see what he has written.

If he wants to do even better, he can buy absolutely brand new machines, but of old models, for as little as $45 at the rate of three dollars a month. A man who cannot raise an initial five dollars and who cannot keep up investing a dollar or two a month in tools is undeserving of sympathy. When a machine that will write can be purchased outright for five dollars, the man or woman who complains that lack of a machine prevents success does not deserve that success.

Don't get a toy machine, one that shows on its face—its type face—that it *is* a toy. For the same price you can get an honest-to-goodness machine. It will not be gold plated and it may be a bit rusty. Get the rust off with the much advertised oil and keep it oiled against further rust. Go over it with a cloth oiled, not the bearing parts, but all of the parts that are not painted or enameled. Do this once a month and do not have enough oil on the cloth to make the metal greasy. At least once a month oil the bearings; not with an oil can but with a fine camel's hair pencil dipped in the oil and then pressed against the lip of the bottle until the surplus oil is taken off. Be careful not to let the oil get on the rubber rollers. With care a six dollar machine can be made to last two years. That works out at twenty-five cents a month. Surely you can invest that much.

The man who gets worsted in his "fight" for a six dollar typewriter is not fit even to go into the preliminaries. Certainly he is not built to be an author. Don't wish you had a machine. Get one. And in getting one, deal with a place of permanent establishment. Then you have a come-back if the machine is not even worth the six—but do not expect much for that sum.

## Pleasing Both.

The script that is most likely to sell is the one that is most likely to appeal to the director as well as the editor. The editor looks at the story quality, and the director regards the visual appeal. One of the men who gets big money for feature production lately passed on three plays with something more than favorable mention and recommended their purchase. Not one of the three had any novelty to the story and one had no excuse for existence, being built on faulty premise from the first. He could see only the production end on the reading. He could not realize that the stories were poor, even if they were spectacular. This does not mean that a big mechanical punch must be put into every story, but it does mean that the director as well as the editor should be appealed to.

## Values and Placement.

Have you ever wedged a shred of meat, a tiny seed or perhaps a sliver of toothpick between your teeth? Seemed like a cobblestone or a rope cable, didn't it? Probably you were surprised, on dislodging the object, to see how small it was.

Did you ever stop to think that it is the same way with action? A scene, tame and unimportant in itself, may become dramatic if rightly placed. You see a man with his hand on a press button. He may be calling a waiter that he may give an order for a whiskey and soda. That may be interesting, but it is not important. You may see a keg resting on a cellar floor. It may be vinegar or cement. That is not even interesting. You may see two men talking in a room. It causes speculation but not interest. But if you know that one of those two men is the hero of the story, that the keg contains powder and is placed directly beneath them and if it has been shown that the push button will complete an electrical circuit through a detonating cap paced in the powder, then the situation becomes electrical.

It is not what you have, but what you do with it that counts. Study each scene in its relation to all others that it may be placed to the greatest possible advantage.

## Schools and Critics.

Cleve Hallenbeck, after asking a couple of questions, adds:

> Now that I have the floor, I want to say something on the subject of correspondence schools and criticism bureaus. Last December I enrolled for the photoplay course in a well-known correspondence school. My "instructor" did all in his power to help me. Yet, after finishing the course, I had not gained one per cent. of useful information over what I had already gained from a reading of that same instructor's book. *My average grade for the course was* 99.7, *yet I was still unable to sell my stories.* I might add that I bought a copy of your "Technique," and any one chapter of it was of more value to me than the correspondence course.
>
> Not a word as to the criticism bureaus. Sometime ago I sent a script to a well known critic; one whose personal integrity no one would question. Here are his exact words on that script: "A real good story, quite good enough to sell if you will make the change I suggest. I am sure many editors would be as well pleased with it as I, and I would have no hesitation in offering it to X———." (The change he suggested was the insertion of a cut-in leader in the first scene.) Shortly thereafter this same critc became editor for that same X——— company, and I fired the script into him. He promptly fired it back. Not only that, but it since has been refused by eight other editors, and, among all I have written, it holds the record for quick returns from the editorial sanctums.

Mr. Hallenbeck does not take into account the fact that while the critic may have approved the story, he is required, as editor, to make some director see the thing in the same light. But it's a funny sort of criticism that confines itself to the insertion of a single leader.

## Studying.

Many writers have been helped to success by study of successful plays in detail, the usual procedure is to see the play, write the script as nearly as possible in accordance with the play on the screen and then study its construction. A western student employs a variant to the idea. She explains:

> I have a strong hunch that this will bore you, but, being an enthusiastic Sargent pupil, I have the usual longing to write to Dear Teacher. I wonder if I have discovered a new way to study plot construction? I watch the papers, and choose a play that is to go on at a local theater in the near future. I look up the synopsis of that play in the World, and from it write a complete working plot, just as if I were going to offer it for sale. When the film is put on, I visit the theater, and compare my plot construction with that on the screen, and in this way see where my faults are. How's that? Original?

This should prove rather more helpful than the older idea, if for no other reason than that the pupil uses more of his own initiative, but in addition to this it gives a basis of comparison. It may even be that now and then the novice will hit upon a more original arrangement, and perhaps find in the advance work and its treatment the germ of a new story and a new handling. It may not suit all students, but it will help many and is worth a trial by all.

## Plagiarism.

It will help many writers to read Channing Pollock's "Stop Thief" in a recent issue of the Green Book, but it will not help those who need it most, for these will not be convinced that two or more persons can possibly think of the same idea.

# Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

By mail postpaid. **Add ten cents if registration is desired.**

Address all Orders to

**THE MOVING PICTURE WORLD**

17 Madison Avenue, New York City

# Projection Department

Conducted by F. H. RICHARDSON

## Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

## Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

## Question No. 109.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

> *Suppose you have a side angle which throws the picture out of focus on one side, what would you do to remedy this defect? Could it be entirely remedied? In the process of remedying this defect would you or would you not set up other troubles? Could this defect be remedied on all makes of machines?*

## Roll of Honor on Question No. 103.

The Roll of Honor on question 103 consists of Joseph H. M. Smith, Fort Worth, Texas; John Solar, Watertown, New York; W. C. Crawford, Brooklyn, New York; M. Nosti, Tampa, Florida, and John Griffiths, Ansonia, Connecticut.

The reply of Brother Griffiths is selected for publication, although that of Smith and Solar were also excellent.

## Reply to Question No. 103.

By John Griffiths, Ansonia, Conn.

The Question:

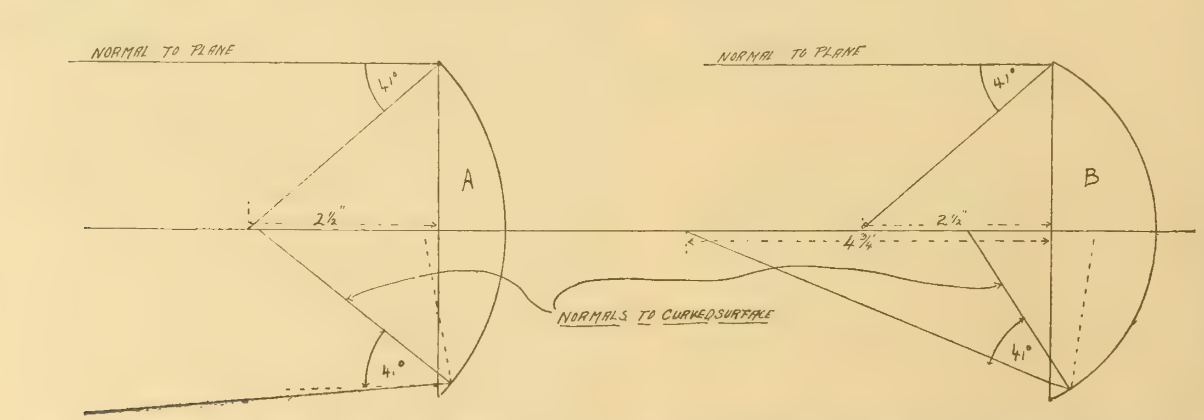
Given two plano-convex lenses of the same diameter, and equal price, but one tapering to a thin edge and one having an edge ⅛ inch thick, which would you select? Of what optical value is the glass between the two surfaces of a lens? What is the "critical angle" and what is its effect as applied to the condenser?

The Answer:

Given two plano-convex condensing lenses of the same diameter, quality and price, but one having a thin edge and the other an edge ⅛ of an inch thick, I would select the lens having a thin edge by reason of the fact that glass being only partially transparent to light rays, any unnecessary glass means additional loss of light through absorption. The glass between the surfaces of a lens has no value whatever except as a support for the surfaces. By "critical angle," we mean the angle at which a ray of light is totally reflected instead of being transmitted. This angle varies with different kinds of glass, and so far as its effect, as applied to condensers be concerned, it may be considered as an angle of 41 degrees. Therefore in a condenser we have a substance that is only partially transparent within a limited angle and opaque to light rays outside that angle.

With reference to the diagrams, A-B shows the effect of critical angle as applied to condensers. It will be seen there is a minimum distance, viz.: 2½ inches at which the outside rays from the arc can pass through the first surface of a condenser. Diagram B also shows that with a short focal length condensing lens, viz.: a 5 inch, we get a total reflection back of the outside rays at the curved surface if the arc is further than 4¾ inches from the plane of the condensers. Diagram A shows that we cannot get total reflection back from the curved surface no matter what the position of the arc with a 6½ condenser of 4½ inch diameter, if the condenser be made of crown glass which we have assumed to be the case in both instances.

EFFECT OF CRITICAL ANGLE AS APPLIED TO A CONDENSER. ASSUMING ANGLE TO BE 41°



## I. A. vs. I. B. E. W.

Some several years ago the International Alliance of Theatrical Stage Employes took the moving picture operators under its sheltering wing. This action promised an immediate and heavy financial loss to the I. A., plus a whole lot of trouble. At best, it meant years of hard work, and the expenditure of much money for organizing purposes, before it could even be expected that the expense account of the I. A. would break even on the operator, much less show a profit.

The stability of the moving picture business was even, at that time, a matter of serious question, and many experienced labor men prophesied the I. A. would rue the day it ever had anything to do with the operator. The I. A., however, shouldered the burden, worked hard and persistently, and has at last laid a solid foundation of operator organization, which is rapidly becoming an important factor in the labor movement.

Meanwhile the moving picture has established its permanency so that the future of the operator is no longer a matter for speculation. This being true, it has, of late, come to my ear that the I. B. E. W., possibly attracted by the revenue of no mean proportions to be derived from so large a body of skilled workers, is seeking to create distrust and dissension among the members of I. A. locals. The bait, which is dangled temptingly before the gaze of the intended victim, takes the form of a promised new international organization, having, at heart, of course, only the welfare of the man who operates the moving picture machine. It is carefully explained that this body will have the support of the large and powerful parent body, already organized and on a sound working basis, viz.: the I. B. E. W. Co-operation in the broadest and truest sense of the word is proposed; that is a part of the "bait."

Yes, if the operator falls for this particular proposition, he will get "co-operation" all right, but, in my opinion, it will be co-operation which will, in the end, leave him very little except the rather doubtful pleasure of "holding the sack." The operator may, in this connection, well remember the words of the Professor: "Nothing up my sleeve, gentlemen, nothing at all to deceive you," and remember that, notwithstanding that assertion, the nimble professor always *did* deceive.

Well, I think in this case the proposed deception is so scantily hidden as to fail in its purpose with anyone who will but stop, look and listen.

A popular, and much-overworked argument advanced by those who are endeavoring to create dissension and disruption in moving picture organizations now affiliated with the I. A. is: "You can do our work and we can do yours." On the surface this is a sort of brotherly-love, you-help-me-and-I'll-help-you game. Sounds awfully nice, does it not? *Better stop, look and listen, however;* also you had better grub under the surface of this particular proposition. Under present conditions enjoyed by the operating members of the I. A. about 95 per cent. of the three hundred and sixty-five days in each year mean wages earned. Now, I believe it is the fact that the electrical worker who earns pay for anything even distantly approaching that percentage of working days, has cause to congratulate himself. Look at that proposition carefully, and perhaps you will be able to discern the chocolate-coated gentleman in the woodpile. Simply a small gain to the electrical worker, through the proposed co-operative scheme, of probably

25 per cent. additional working days, *with a corresponding loss to the moving picture machine operator.* This in itself should be sufficient to cause operators to decline, with or without thanks, but here is a brother to the first-named chocolate-colored gentleman, and he is in the same pile of wood. He is dragged forth to view when we reflect that the number of projectors which require expert operators to handle them are limited—in fact, so limited that the operators, with their present membership, after years of effort and expense on the part of the International Alliance, supported by other influences, including the Projection Department of the Moving Picture World, are only now beginning to get well started on the road to 100 per cent. working conditions. *Imagine what would result if the entire membership of the electrical workers' organization becomes eligible to direct competition with the operator.* Think it over, gentlemen. Sleep on it. Dream about it, and then *don't have anything whatever to do with it.*

But, aside from personal interest, there is such a thing as gratitude and loyalty. The present improved condition of the operator is due, in large measure to the loyal support given by the present administration of the International Alliance. The International Alliance has consistently supported the operator, and fought his battles for fair conditions and reasonable compensation. Many battles have been won, but the cost has been such that I am told it will require years before the operator will balance the outlay by payment in per capita tax. Naturally, in creating the risk incident to fathering a new branch of labor the International Alliance was looking into the future when it could get the operators sufficiently well organized, and improve his condition to a point where he would be a credit to the organization, and a help to it as well. *Don't desert the organization which aided you when you were in desperate need of assistance, and which did not hesitate to come to your rescue with its entire resources, both moral and financial, in time of need.* It would not be a very nice thing to do. Some might apply a rather strong term to that sort of thing. I really feel that the entire proposition is a flagrant insult to the intelligence of operators. The moving picture machine operator is first, last and all the time a *theatrical worker.* He is brother to the stage carpenter, the property man, the stage electrician, the fly-man, etc., all of whom depend for their livelihood upon amusing the public through the medium of the theater. In vaudeville, and, of late, even in legitimate attractions, we find the moving picture being used. Yearly, the operator is brought into closer relation with the stage workers. They are, and should be, of one family, and the self-preservation of the operator demands that he continue in the "house of his father," at least until such time, if that time ever comes, as he proposes to build himself a house of his own; in other words, start an out and out operators' international union. For myself, I don't believe, even that would be at all wise. You are doing pretty well, gentlemen, and had better stick to the devil you know, rather than turn to the devil you don't know. No one is either interested in or envious of a failure. It is only since the success you have achieved under your present affiliation that the cupidity of others has been attracted, and your success has so warped their interpretation of union principles that any means are right if they bring about the results so desirable from their viewpoint. I am told that, defeated in every attempt to infringe upon the rights of the I. A., denied the right to admit operators by the highest labor tribunal in this country, the American Federation of Labor, these interests are now attempting to undermine the bona fide organizations of moving picture machine operators by the formation of dual organizations, holding forth veiled promises of benefits to any who will forsake the known and plunge into the unknown. Just how the sponsors expect to square their consciences with the facts is for them to say. I hold no brief for the defendants. A labor organization which seeks to gain foothold by permitting its members to accept positions at a wage far below that received by the I. A. men displaced has, in my opinion, indicted and convicted itself by violation of its pledge to organized labor. To the moving picture machine operator I can but say: If approached with the suggestion that you change your affiliation from the I. A., just inform the would-be proselyter that you are not yet ready to commit economic suicide.

The time may come when it will be wise to form a moving picture machine operators' international organization, but that time is not yet here, and I much doubt if it will ever arrive.

As to the I. B. E. W. matter—don't monkey with fire unless you wish to be burned.

## From Goldfield.

Goldfield, Nevada, says:

> Just a few words in defense of certain Lima, Ohio, operators "knocked" by J. C. Thompson, August 14 issue. In the first place I believe Thompson judged too hastily. Even supposing the light is poor, possibly it is due to inferior carbons, or poor condensers supplied by the "cheap" manager of that particular theater, and the operator must take what he gets and say nothing. (Let me call your attention to what Thompson says about the "Farout Opera House." "Center of picture was bright, and faded away at edges." Does that indicate poor carbons or poor condensing lenses? Not on your life, Goldfield. It represents a wrongly matched up lens system with, probably, the condenser located a wrong distance from the film. Ed.) As to running the film too fast, why that also is, nine times out of ten, due to the manager's orders to "railroad 'em" through, as the crowd is waiting outside. Also quite often a seemingly poor light is not the fault of the operator, but the fault of the film itself. Some producers seemingly take delight in producing dark, jumpy pictures, and as a rule the operator is the goat. As for the picture being out of frame for three minutes, well I don't see any excuse for that condition. (Neither do I. Ed.) But let me say, in closing that the operators are always unmercifully criticised. Let the critic first find out the true condition of things, and then he will be far more considerate in judging us. Thank heaven none of these conditions exist where I am employed, for the manager knows too much about the picture business to slight the operator. He co-operates with us to the benefit of both; also to the benefit of the public.

Goldfield, I know just how you feel about it, and how a great many operators feel about it, but the fact remains that, although I hate like thunder to say it, it is an absolute fact that when I am traveling around—and I do considerable of that about four times in five, when I visit a theater, without the operator knowing I am present, I can see faults in the projection which are traceable directly either to ignorance or carelessness on the part of the operator. That is a strong statement, Goldfield, but it is, nevertheless, a *fact.* Now, I don't mean that I always see *serious* faults. In fact projection has improved about 1000 per cent. in the last five years (due I think, at least to some extent, to the efforts of this department), but still in many houses the operator is rankly careless of his projection, and in many other houses is careless in minor things. These criticisms are not published with any idea of injuring the *operator*—far from it. They are published with view of calling attention to glaring faults in projection, and I have said time and again that the faults complained of may often be traceable to the manager and not the operator. In the Lima case I will tell you privately, by mail, what I did before I published that article, and I guess you will agree that after doing that I was fully justified in its publication.

## Just to Show You.

I have received and forwarded a good many film faults showing evidence of poor inspection. The following is a typical reply. It comes from the assistant general manager of the World Film Corporation, and is proof that we were getting results. If we had had a more hearty cooperation on the part of operators we would have accomplished much more:

### World Film Corporation.

> Office of Assistant General Manager
> 130 West 46th Street, New York.
> September 4, 1915.
>
> Mr. F. H. Richardson, Editor, Projection Department, New York City.
>
> Dear Sir:—
>
> We thank you for your letter of September 2nd, relative to reports on film from the ——— Theater, ———, Michigan. We are immediately taking this up with the manager of our ——— office, as we particularly pride ourselves, and spend a great deal of money—much more than most concerns—to provide, as near as possible, a physically perfect service to exhibitors. Like yourself, we realize quite fully that a picture may be ever so good from a production standpoint, yet, if it is not shown properly on the screen the good work of the producer may go for nothing, so far as the audience which is viewing it be concerned. We are, of course, unable at this time to state just where the trouble lies, but will be glad to advise you further upon receiving a report from the exchange in question, which will be instructed to make a very careful investigation and guard stringently against any such occurrence in the future. Again thanking you for your interest in calling this matter to our attention, we are,
>
> Yours very truly,
> WORLD FILM CORPORATION.
> (Signed) Harry C. Drum, Assistant General Manager.

I am taking the liberty of publishing this letter as typical of replies received from other producing corporations to which film faults have been sent. There were many operators and managers who thought that we could not do anything. Well, they are entitled to another think, but I have dropped the matter simply because of the fact that some of those who howled the loudest about films being received in poor condition were too lazy or indifferent to take the trouble to cut out the film faults and send them in. We did get quite a goodly number, but if the reports received from operators of bad film condition are anything like justified we should have received at least five thousand a week.

## Why Not.

For myself I believe firmly that operators' unions, where they are strong enought to "make it stick," would not be going at all outside their legitimate function by compelling managers to provide sufficient current and proper machine repairs to enable the operator to put on good projection. Of course that sounds a little radical, but it is, nevertheless, a shame to have the operator blamed for faults in his work which are really chargeable directly to the fact that the manager refuses to allow the use of enough current and the purchase of repairs necessary to keep the projector in such shape that the operator can do justice to himself and his work. I do not suppose unions would look favorably upon that kind of a proposition, and I know very well managers would not, but it is something worth thinking over nevertheless.

## Lens Combination.

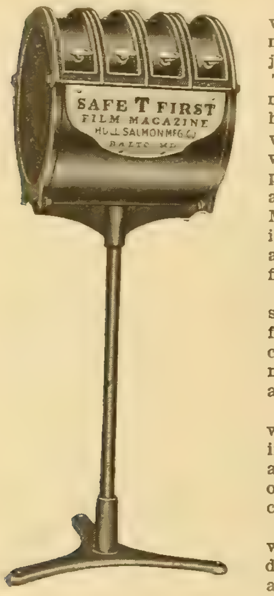
W. M. Overfield, Morgantown, West Virginia, says:

> Distance from back lens of my objective to aperture is 2¾ inches; the diameter of the opening of the objective lens is 1⅝ inches. What condensers should I have, and how should they be placed?

You should use either two 6½ inch condensers with the apex of the curved surface of the front lens 16 inches from the film, or one 6½ and one 7½ inch with the apex of the curved surface of the front lens 17 inches from the film. Please report results.

### An Excellent Film Magazine.

The Hull, Salmon Mfg. Company, Baltimore, Md., has sent to the department a sample of its four-compartment "Safety First" Magazine.



This device contains one-reel chambers, which are merely air spaces formed by means of a one-piece, double sheet iron jacket, and sheet iron discs at the ends. The partitions between the compartments are also double, and have a one-half inch air space between the metal walls. It is presumed these air spaces will collect sufficient smoke, which always precedes actual blaze, and retains same as a blanket against the ingress of flame. Meaning by this the smoke from a burning film outside the magazine would form a blanket which would help to protect the film inside the magazine.

The device occupies little space, is substantially made and, being cylindrical in form, with the doors on top, odds and ends cannot be laid on it, in other words, it cannot be used as a table, which is a distinct advantage.

In operation when the door is lifted, a wire loop raises a separate, curved casting in the bottom of the compartment, thus automatically raising the reel half way out of the compartment. The doors are of cast iron.

This whole device seems to be one to which this department can give its endorsement and approval. Its main features are safety from fire, ease of operation, lasting qualities, and the small space it occupies.

### A Good Letter.

F. N. Irvin, Lufkin, Texas, writes:

> Will you allow me to consume some of your valuable time with some of my chattering? First and foremost let me try and express my heartfelt appreciation for the good work you have done, and are still doing, for us poor "Crank Turners." You certainly are our champion, and one to whom we can take our troubles and be assured of a square deal. To say what I think of our "Bible" would be just to repeat what has been said over and over again, so therefore it is unnecessary to consume space.
>
> *NO*, NO, no—do not publish the answers to the questions. I have dug the answers out for some of them, and others I have relied upon the answers published in the department; result—those I studied out are the ones I *remember;* the others I forgot. (Told you so.—Ed.)
>
> I worked for power plants several years before I went operating, and find all I learned there to be of benefit in this line of work, which convinces me that a competent operator should know not a little, but a lot about the electrical end of his work.
>
> I have a copy of the last Handbook, and want one of the new ones as soon as they are available. I figure that the most up-to-date stuff is what we need. I study my "Bible" and the department every day, and am keeping my book up-to-date as much as possible. For instance, regarding Condenser Discoloration, in the Handbook you put forth one idea and later found you were mistaken, and said so in the department. I made a notation on the margin of the book, referring to this article in the department. By the way, let me say I have a file of the department since November, 1913, with the exception of a few numbers that have gotten misplaced. I have then filed in a magazine filer, and it certainly is some swell reference work. Of course I have it all indexed. Can you tell me where I might get these missing numbers to complete my files. Perhaps some of the brothers have two copies of these they might let me have. If there are such I will be only too glad to buy them from them. Let me suggest that the department be printed so that it will not injure any other department of The World by removing it. This can be done as the department usually occupies two leaves.
>
> I had a member of a certain union to tell me it did not hurt a machine to belt a motor to the fly-wheel. Of course he is wrong, but I did not argue the question with him, as I saw at once he did not know what he was talking about. I will not give the number of the union he belongs to, for it might embarrass the others, and I do not blame them. I have been informed that projection is rather rotten in the city he belongs in, and if he is a sample of the kind of operators there, I do not doubt it—what says Friend Richardson about this?
>
> I am trying mighty hard to put on first class projection and believe I have made some improvement since I have been here, one that I know of, that is all my pictures goes on the screen in frame. I had an assistant who said it did not make any difference as to this as this was what the framing lever was for. Well he did not last very long. I am running two Powers' Six A, taking 110 A. C. from city lines using a converter and get mighty good results on the screen. Have been told the projection is equal to that of Houston, but as to this I cannot say, though I hope it is true. I try hard enough to improve my work. My manager was in Houston and saw a picture, and then we ran it, and he says it was much clearer here than in that city. I have operated about everything from an Optograph to a Simplex, and the more I study the more I find to learn about operating But if hard work and study will put me to the front, I will get there by and by. Accept my best wishes for yourself, the department and the Go-Devil.

Brother Irvin is the right sort. He does not say whether he belongs to a local or not, but if he don't he ought to. The I. A. needs men of this kind in its ranks. As to belting to a fly-wheel, why I have expressed my opinion on that proposition a good many times. It is bad practice. It is putting extra pressure on the high speed shaft which carries also one-half of the very heart of the projector, viz.; the cam. Common sense ought to tell anyone that belting to the fly-wheel would in the very nature of things be poor practice. The mere fact that the man made an error in this particular does not prove that he is not a good operator, but I presume Friend Irvin had other reasons for forming a poor opinion of the work of this particular man. That assistant *ought* not to last very long unless he changed his views quickly. As to my being a "champion," nothing doing in that line. I simply try to do *right*, as I see it. You can get the missing numbers from the M. P. World, I think. 10c. each.

### Flicker Eliminator.

H. Cuppaidge, Worcester, Massachusetts, says:

> Enclosed find tracing of a French patent granted in 1909 for the prevention of flicker in moving picture machines. Did you ever hear of its being used, or do you know why it has not been? Can find no mention of it, other than the granting of the patent. The idea is to project an auxiliary beam of reflected light through the stereo, which is also provided with a shutter, operating alternately with that of the film.

Yes, Brother Cuppaidge, those schemes are old, but they crop up every now and then. I suppose that particular idea is presented to machine manufacturers, and to this department, on an average of at least once a month. As the Irishman says: "It's a fine scheme all right, the only trouble being that it won't work; outside of that it is all right." The reason it won't work lies in the fact that it destroys the high light and contrast in the picture.

### To Be Tested.

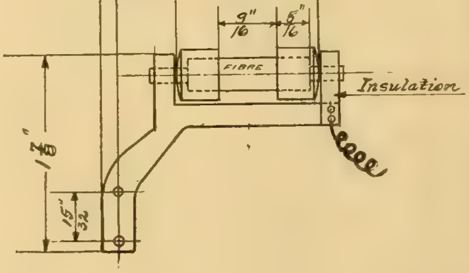
Mr. Samuel Wein New York City, calls our attention to the fact that glass decolorized by means of selenium possesses an unusual clearness and brilliancy. He also makes other and more important claims, which I have referred to a large producing house, who have promised to make an effort to have experimental lenses made after the process suggested. We hope to hear more of this particular thing later.

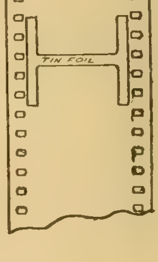
### Film Signal.

Herbert C. Conord, licensed operator, is the inventor of what is to be known as the Conord Automatic Signal, the idea being to automatically notify the operator of the approaching end of a film, so that he may prepare to project from the other machine.

Briefly, Mr. Conord's device operates as follows: First, at any desired distance from the tail piece, a narrow strip of tin foil is attached to the film, on the celluloid side, as shown in the illustration, with ordinary cement. The roller shown in the bracket consists of two metal end pieces joined by fibre, one representing either pole of the battery to which it is attached. On a Powers machine the bracket of this roller is attached by means of the two screws which hold the lower take-up bracket spring, 717, Plate 1, of the Handbook, P. 272, Handbook. Metal contacts of the fibre roller rests against the celluloid side of the film, and when the strip of tin foil comes along the electric current is completed and rings a bell.

The device seems to be reasonably positive in its action, is not in the least in the way, and is, in fact, an attachment which will undoubtedly do the work intended, but it would be up to the operator to put on the tin foil. The only real weakness I can see is that a pin point scratch across the tin foil might break the circuit, but I think this would not be very likely to occur.





### Queer Situation.

Some weeks ago I published an editorial setting forth certain peculiarities incident to the situation as affecting unionism of New York operators and the improvement of his condition. I made certain statements, and at the risk of offending some of my good friends, I want now to strengthen those statements by saying that after five years of effort the New York operator, so far as his working conditions are concerned *stands practically where he stood when he started,* with the single qualification that, in the very nature of things, operating rooms and conditions, as regards ventilation, etc., have improved during that time. What I mean to say is this: The New York Operators' Union has accomplished practically absolutely *nothing* for the benefit of its members, notwithstanding the fact that it has collected several thousand dollars a year in revenue from the men. Now, I can imagine the little knots of men who will gather and discuss (and cuss) and dispute this statement, but I believe I know the New York situation about as well as anyone and am prepared to say that the statement is absolutely correct, and in proof can take any one of an inquiring turn of mind into literally *hundreds* of New York theaters where salaries are not one cent higher than they were five years ago, and that means ten to eighteen dollars a week. Let those who disagree produce concrete *facts* and *figures* in support of their contention. Let them show what the union has DONE besides collect money.

Now, don't swell your manly chest, and sport about the few houses that demand very high class service, and pay from thirty to forty dollars a week. There are some, yes, but these salaries are due only *partly* to union influence, and *more largely* to the fact that the very best possible operating talent is demanded in their operating rooms.

Now, I am not making these statements for fun. It is going to make a certain element of New York operators my mortal enemies, I suppose, and that it is not a pleasant thing to do. But unless somebody sticks a knife into the wind bag and lets some of the hot air out, it will be a long time before we get down to brass tacks, and get New York organized along lines that will really accomplish something. New York operators ought to have a minimum of twenty-one dollars (three dollars a day) and a maximum of fifty dollars for high class special productions, such as "The Birth of a Nation." Large photoplay theaters in New York City ought to demand high class talent in their operating rooms (I am not speaking of the Broadway houses, but of the larger, better class general run of photoplay theaters) and they ought to be willing to, or at least be made to, pay from thirty to forty dollars a week for that talent—it is worth it.

And now look at the absurdity of the present situation. Remembering carefully one of the reasons I set forth in a former article why the union has failed of its purpose, add to that the fact that Greater New York is something like thirty-six miles long in its extreme dimensions, and at least thirty miles long from its northern limits to Coney Island, and that in order to attend a meeting of the present local and return home *the Coney Island operator, for instance, must travel more than thirty miles,* with result that he seldom or never does attend a meeting, and therefore loses interest in what goes on. But when you talk to the Brooklyn man of a Brooklyn local he immediately and enthusiastically agrees, and then on second thought a look of horror overspreads his classic countenance, and he exclaims: "Why, my God, we would lose the Broadway jobs!" Ditto with the Bronx; ditto with Coney Island, and the whole thing falls flat.

When you talk to 306 about establishing active branches in the various sections, why you might as well ask a stone wall to promenade up and down the street. You would have just as much effect. It is a discouraging proposition, and I have about lost interest. If the New York operator is so backward (some of him) and so utterly foolish that he will allow things to drift along as they are now drifting, year after year, without accomplishing anything, why I suppose it is up to him, but it is an idiotic proposition, just the same, for which there is absolutely no sane excuse.

### Three-Phase vs. Single-Phase.

Arthur H. Robbins, Rockland, Massachusetts, says:

> With regard to the question of three-phase vs. single-phase, I agree that good results may be obtained with a single-phase machine, but believe that it is good practice to install a three-phase motor generator set, provided, of course, a three-phase supply may be had. The three-phase motor operates with less vibration, costs less, weighs less, and is, in general, more reliable than is the single-phase motor. The superiority and reliability does not lie in the motor itself, but applies more particularly to the necessary starting equipment. In the question of the gas engine which you used for an analogy, is it not true that a two-cycle engine receives an impulse every revolution, and a four cycle engine every two revolutions? (Yes, that is correct; my mistake—your treat.—Ed.)
>
> Referring to the question of the piano light, I had the pleasure of making the electrical installation in the hall where I am operating once a week, and I provided the piano with a nice, little, portable, flexible arm with a half reflector and a 2 C. P. lamp. It gives perfect satisfaction.
>
> With reference to the question of the rotary convertor arrangement, as suggested by Gary, Ind., the scheme can be worked all right, but here are a few points which must be considered. It would be interesting to find out what arrangement could be made with the power company. It is quite general practice, I believe, for such companies to charge a large price for break-down service. They would rather, of course, get a man as a regular customer. The question of delivering power back into the power company's system should be considered, as it is evident that if the switches are not handled very carefully this may happen. The danger thus arising is the chance of throwing A. C. into the power company's lines some time when the supply is cut off, say at the power station's switchboard, and, of course, the transformers on the system will make the line alive with primary voltage, the existence of which the power company would not be aware of. Switches should be arranged so that the above condition cannot exist. The above suggestions apply to questions found in issue of August 28, and are given purely in a spirit of cooperation.

An excellent letter, written by a man who has evidently "looked into things." I believe Brother Robbins, who, by the way, is an electrical engineer, and an associate member of the American Institute of Electrical Engineers, has set forth the single-phase-three-phase matter about as it stands. Theater managers will do well to notice the 2 C. P. piano lamp. I had never really experimented with the necessary C. P. of a piano lamp, but guessed it at four; it seems I have guessed twice too much. If the 2 C. P. is sufficient to allow the pianist to do his work with reasonable comfort, it is better for all concerned.

As to the charge for break-down service, why even supposing it is high, if reasonable care is taken of the theater installation there ought not to be much of the power companies' current required, therefore its high cost per unit would not be a serious matter. As to the possibility of delivering current back into the power company's mains, and thus creating a dangerous condition in case power be shut off from the line with men working on them, why the point is very well taken. I have not the article before me, as I am dictating this at home in bed, having been presented, through the carelessness of a bicyclist, with the choice of wiping him off the map, or slamming my machine into the curb, choosing the latter with result of badly bruised pedal extremity, which caused the saw-bones to order me to keep quiet for a few days, and stay in bed on pain of being afflicted with wadda'y think? Haw! Haw! Haw! House-maid's knee!. I am not eligible to membership in the house-maids' union, therefore am sticking in bed according to orders, but my enemies need not get chesty, because I'll be up again tomorrow.

I would cordially invite Brother Robbins to supplement his excellent letter by another one containing a sketch of the proper switch arrangement for such an installation.

### Relative Cost.

C. A. Musser, Shepherdstown, West Virginia, says:

> Am a regular fan of the department. Am much interested in the questions and answers propounded therein, and believe that much good is being accomplished. The World certainly is a textbook for the exhibitor, the operator and the purchaser. The practical questions discussed therein most emphatically tend to make conditions better. I have read the department so thoroughly that I am beginning to dream of some of those complex matters dealing with light rays, and proper illumination of theaters. It certainly has gone home in at least one case. In my little theater we have made a study of these conditions, and while we cannot hope to have everything the larger city houses have, yet we do pride ourselves on projecting a well illuminated, rock steady picture, run at proper speed. (That's two items all too many city theaters lack.—Ed.) We are getting good results from 60 cycle, 110 volt current, through a reducer using an Edison machine on an 80 foot throw, projecting approximately a 16 foot picture.
>
> And now here is a question I have not seen dealt with in the department, and which I believe is of sufficiently universal interest to justify attention. Using 110 volt, 60 cycle current, through a reducer, we use approximately 2½ K. W. per hour at the machine At a ten cent rate this makes our hourly cost about 25 cents. Now: Without taking into consideration the improvement in the picture, would it be more economical to use a 2 H. P. motor and a 1½ K. W. D. C. generator, and what would be the cost as compared to our ten cent rate? Would you consider such a proposition as being a good one, and what as to the units named?

You could not expect a motor generator set with an over-all efficiency much greater than 70 per cent. To deliver 1½ K. W. D. C. would require an input of approximately 2.2 K. W., which would be, at a ten cent rate, 22 cents per hour. If the current be generated at 60 volts this would provide you with approximately 25 amperes at the arc.

No, I would not consider it a good proposition, viewed merely as a financial one, but viewed as a financial proposition plus the improvement in the picture, I would. But I would not want so small a motor or generator. In fact I myself would not consider installing anything less than 3 K. W., 60 volt generator, or if you preferred it a 70 volt generator. A 3 K. W., 60 volt generator would provide you with 50 amperes, and if it were a 70 volt would provide you with about 43 amperes. The waste on a 70 volt machine would be greater but the arc would handle better. However, as a matter of fact, I would not get that kind of outfit at all, but one of the motor generator sets made for the purpose. They may cost a little more, but they will work better, and give greater satisfaction in the long run—that is unless you would consider an isolated plant to make your own current.

### To Hide the Seams.

J. H. Genter, manufacturer of the mirroroid screen, writes to say that he has discovered a method of hiding the seams in metallic surface screens. Mr. Genter says he has experimented for a long time, first to discover the reason for the seams showing, and second to discover a method to prevent them from showing. He claims success in both counts. Let us hope his claims will be fully justified. I will have more to say about this when I have examined further into the matter.

# Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

## Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

## Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances have been demonstrated to its editor.

## Wants to Correspond with Amateur Cameramen.

A. L. Chocklett, 1014 Seventh avenue, Roanoke, Va., writes:

> I think the World made a wise move when it started the Photography page. This is a source of much interest to me. I turn to the page as soon as I receive the World.
>
> I have tried the direct positive formulas and find that they are not perfected as yet although it does turn the negative to positive, which is rather dense.
>
> I think it would be a good idea for amateurs to correspond; one may have some trouble for which another would know the remedy. If it would not be too much trouble I would like you to mention that I would like to hear from other amateur motion picture camera men.

Roanoke must possess a number of enthusiastic amateur camera operators as Brother Chocklett encloses a copy of the initial number of a paper called "The Amateur Cameraman" which is "Issued weekly at Roanoke, Va." It has a page editorial about the welfare of amateur owners of cameras, some short articles on cinematographic topics and some skits about young men in Roanoke who evidently have motion picture cameras.

The paper is very interesting and we hope to receive copies of the later numbers.

## A Traveler's Camera.

T. H. W., Cambridge, Mass., queries:

> I want to find out whether or not you think the small Urban machine is the right kind of a camera to carry around on one's travels. I have heard that it is excellent for this form of work. If you do not think that it is the best, kindly give me a list of the cameras that you think are suitable for the traveler and at the same time light, compact and accessible.

The kind of camera for a traveler depends entirely upon what the traveler requires of a camera. If he is satisfied with ordinarily good results in straight scenic work under favorable conditions and does not expect to exhibit these results in a professional way, or in competition with professionally produced pictures, but only wishes to make a few feet of interesting stuff here and there for the edification of himself and friends, he will be able to get a great deal of satisfaction from almost any of the numerous small cameras on the market providing they are of the finger or claw type in which the claws make a positive engagement with the film in drawing it down between successive exposures. As a rule it is well to avoid the slip-claw, or sliding movement, in which the film is drawn down by a spring claw which passes back up the perforations like a rachet for the next engagement. Such a movement is liable to cause "creeping" to loose the loop and thereby cause torn perforations and "buckling." "Creeping" is the term used where the fingers fall short of engaging the fourth succeeding perforation each time thereby causing some of the "frames" to overlap for the space between two or more perforations.

A "frame" is a single picture in either a negative or positive film and is bounded on each side by four perforations; each "frame" is three-fourths of an inch in height making sixteen frames to the foot of film. Where "creeping" has occurred, there will be more than sixteen exposures on a foot of film and necessarily some of them will overlap.

Of the small amateur cameras that have been examined by this department, there are the Urban, the Alvista, the Alamo, the Ensign, the Erneman, the Kinak, and the Kinodak.

"Buckling" is the term used when the film tangles or "buckles" inside the camera and is not wound up or "taken up" properly in the "take up" retort or magazine.

The low price at which these cameras are sold prohibit their possessing the accurate workmanship and fine adjustment found in professional cameras, and while some of them are capable of doing surprisingly good work they cannot be expected to compete consistently with higher grade cameras. It is almost needless to say that any motion picture camera must be supported on a rigid base while the crank is turned or the turning of the handle will twise the camera and produce a weaving movement of the picture upon the screen.

For high grade work which will compare favorably with any of the best of professional pictures, the traveler will provide himself with one of the compact professional models of cameras and a light, but very rigid tripod, with turning and tilting top. The more compact professional cameras are the Pathe Portable, the Newman and Sinclair Reflex, the Debrie and the Universal, which range from $250 to about $800 without tripod or accessories, except lens and two retorts, which are included.

## More About Direct Positives.

A. L. Smith, Portland, Oregon, writes:

> Kindly accept my thanks for the mention made in the November 2 edition of the Moving Picture World of my reversed negative process, and will state that I did not expect to receive any favorable mention on those samples I handed your Mr. Nelson, as they were far from being up to the standard which this process is capable of attaining.
>
> I herewith enclose another sample which is on Austin Edwards (Ensign) negative, and I believe you will agree with me that same is a good projectible film. This is a section of about 100 feet of film I took on the zone of the San Francisco Exposition, while I was working for the concession early at the opening of the Fair. The tonal values are correct, as the background is a lead-gray color, also the color of the comedian's coat is a mixed gray color, taken at 4 p. m. with F. 8 stop. Had there been any black objects in range, they would have been black, thus rendering proper tone. You will also notice the gradation seems perfect and details good. Shadows are transparent, in fact you can read a newspaper through the darkest parts, etc.
>
> I am expecting a shipment of Cramer negative which is as good as the Austin Edwards in every way for this process, and if you desire I will send you a hundred feet of reversed film in order to allow you to witness the results on the screen.
>
> I might mention that I left the Exposition as photographer there to join the Northwest Weekly to further exploit the reversed negative process, and we probably will very soon put up chemicals for ready use and develop films by this process, thus putting this process within the reach of every one.
>
> I am now working on a color process to be used with this reversal method and will send some samples as soon as I get a little better results. It is a hard proposition, but it looks possible. I have been working this phase of the proposition and the reversal process is really a by-product of my experimenting with the color proposition. I also ran across a number of other phenomena that may be of interest to your readers. One is on the refraction of light resulting from camera shutters being placed away from the film and under certain conditions resulting in the image appearing out of focus when developed. I believe I could give you rather an interesting account on the above should you ask it.
>
> I also wish to say that we will hereafter be known as the Economy Cinematographers Specialty Company, in lieu of the "Northwest Weekly."

The samples sent by Mr. Smith are very good indeed, comparing very favorably with ordinary positives printed from negative film.

If Brother Smith should be able to compound the chemicals in such a way that other operators can produce as good results as the samples which he sent to me I am sure he will be able to make a nice comfortable little pot of money for himself.

Any new phenomena that you have discovered in your experiments will doubtless be of great interest to all of us and we hope you will "come again soon."

**After all, there is only one moving picture paper that you really need, and this is IT. Conducted by the largest and most experienced staff of editors and correspondents.**

---

*Copyright, 1915, by the Chalmers Publishing Company.

# Comments on the Films

## General Film Company

BAD MONEY (Biograph), Oct. 18.—Alan Hale and Claire McDowell have the leading roles in this one-reel drama which introduces the spectator to a novel counterfeiting plant and furnishes plenty of excitement. A good detective drama.

THE LONELY FISHERMAN (Lubin), Oct. 18.—An artless romance, woven about a hunchback fisherman and a waif from the sea, is found in this one-reel drama. The picture is a genre study of fair merit and good local color. Melvin Mayo does only moderately well as the hunchback, and is supported by Dorothy Barrett and Jay Morley.

HEARST-SELIG NEWS PICTORIAL, NO. 85, 1915 (Selig), Oct. 18.—An exciting "tie rush" at Columbia College, New York, opens this number. Other items: Baby parade, Bayonne, N. J.; Marquis and Marchioness of Aberdeen at New York; football match between Carlisle and Harvard, Cambridge; a very sad day in Chicago—saloons all closed; tractor dragging artillery up hill, San Diego; Lord Wimbourne views regiment, Ballincura, Ireland; exhibition of London Fire Brigade; Italian lines in Trinitine Mountains; Boston Red Sox; submarines at Newport, R. I.

QUITS (Vitagraph), Oct. 18.—Seldom has the Vitagraph Company hit upon a brighter or more amusing one-reel comedy in which to let Wally Van work his will and exercise his comedy legs. There is a neatness of handling and a clever turn to the finish that is always the aim of the scenario writer. Frank Dazey and Cecilie Peterson come in for the credit, in this case. Charles Eldridge and Nitra Frazer give Mr. Van excellent support.

ADAM'S ANCESTORS (Kalem), Oct. 19.—The title of this one-reel comedy does not refer to any of the members of the ancient and honorable *corps de ballet;* but has to do with two knights of the road, who pose as ungainly specimens of prehistoric man in the studio of an artist and then start a riot out in the open. Bud Duncan and Rube Miller are the two frisky knights, and the action is filled with broad burlesque.

CUTTING DOWN EXPENSES (Lubin), Oct. 19.—Most of the action in this one-reel comedy takes place in a sleeping car, and illustrates the comic adventures of a bridal couple. It contains considerable innocent fun, and is spiritly acted by David L. Don, Mary Charleson and Jack Delson.

CARTOONS IN THE COUNTRY (Edison), Oct. 20.—The Edison Company has taken advantage of a novel manner of presenting animated certoons. In this particular instance the inmates of a boarding house in the country look with interest over a book of cartoons. At intervals an interruption comes in the shape of a new applicant for room and board. The cartoons themselves are amusing.

THE FABLE OF "THE SORROWS OF THE UNEMPLOYED AND THE DANGER OF CHANGING FROM BILL TO HAROLD" (Essanay), Oct. 20.—The inconvenience of having too much money is set forth in a highly moral but more highly humorous manner, in this one-reel George Ade fable. As usual, the sub-titles are half the show. Frank Wade, De Wess Seewir and Alice Edwards are in the cast. Directed by Richard Foster Baker.

BROWN'S SUMMER BOARDERS (Vitagraph), Oct. 20.—The plot of this one-reel comedy is extremely humorous and has been capitally screened by George Ridgwell. Marie Coolidge Rask is the author, her work being intrusted to a capable cast headed by Jay Dwiggins and including Arline Pretty, Thomas R. Mills, Garry McGarry, Charles Eldridge and Edwina Robbins.

THE VULTURE (Biograph), Oct. 21.—English high society forms the background of this one-reel drama. A titled lady who openly insults an actress, at a reception, and learns later that the woman she called "The Vulture" has befriended her. The drama is an adaptation from Truth's "Queer Stories," and is ably played by Augusta Anderson, Charles Perley, Charles Bennett and Clairette Clair.

WHEN SNAKEVILLE STRUCK OIL (Essanay), Oct. 21.—Given an ordinarily comic plot and four such skilled screen actors as Harry Todd, Victor Potel, Robert McKenzie and Margaret Joslin are sure to make it prolific of laughs. The one-reel comedy, "When Snakeville Struck Oil," is richly humorous in theme, a fact of which the cast takes every advantage.

BEACHED AND BLEACHED (MinA), Oct. 21.—The fun in this one-reel comedy is of the cleancut, unlabored sort that appeals to people who take their brains to the theater with them. It has a humorous plot, logically developed and is devoid of horse-play. Billy Parsons, Constance Talmadge and James O'Shea do excellent work in the leading roles.

ON THE TURN OF A CARD (Vitagraph), Oct. 21.—There is nothing strikingly original in this one-reel drama, but, Anne Maxwell, the author, has provided a number of strong situations, and William Humphrey has given it an intelligent production. Harry Morey, Garry McGarry, Carolyn Birch and Louise Beaudet make the picture an impressive one.

BRONCHO BILLY EVENS MATTERS (Essanay), Oct. 22.—The situations in this one-reel drama will bring joy to the admirers of Broncho Billy. It presents the character in a most enviable light and G. W. Anderson easily repeats the success he has achieved in former photoplays devoted to the deeds of the best known of his impersonations Marguerite Clayton is a member of the cast.

A WOMAN RECLAIMED (Lubin), Oct. 22.—It has been claimed that "crook" dramas have had their day, nevertheless, a well-conceived and executed story of crime will always interest. "A Woman Reclaimed" is an excellent one-reel drama of this class, written by Adrian Gil-Spear. Alan Quinn, Joseph W. Smiley, William Cahill and Lilie Leslie give ample proof of their fitness in the principal characters.

A SAFE INVESTMENT (Vitagraph), Oct. 22.—Mr. and Mrs. Sidney Drew are almost always the safest kind of an amusement investment. This one-reel comedy, provided for them by Paul West, will return a handsome profit in the nature of chuckles and hearty laughs. "Gee Whiz" mine stock may not be a "war baby," but the Drews show the spectators how to collect five hundred per cent. on their investment.

THE BANKER AND THE THIEF (Biograph), Oct. 23.—The situations in this one-reel drama are more theatric than convincing. There is plenty of action in it, however, and the playing of Herbert Barrington, Hector V. Sarno and Isabel Rea is entirely satisfactory.

THE BROKEN WORD (Edison), Oct. 23.—W. Garey Wonderly is the author of this one-reel drama which deals in a realistic fashion with several dramatic phases of life in the Southwest. The rivalry of two suitors for the hand of a pretty school teacher is "the cause of the trouble." Grace Williams, Ben Turbett, Herbert Prior, Yale Benner and Sellie Grant comprise the proficient cast.

A MILE A MINUTE (Episode No. 50 of the "Hazards of Helen" Railroad Series) (Kalem), Oct. 23.—The action of this one-reel drama keeps up a mile a minute pace, and Helen Gibson, the new heroine of the series, shows any amount of nerve, leaping on and off moving trains in the most reckless manner. The story tells of the doings of two railroad thieves and their defeat by Helen. Robyn Adair, E. Z. Roberts and Charles Murchison are members of the cast.

PLAYING HORSE (Lubin), Oct. 23.—In this one-reel comedy, Billie Reeves again demonstrates his versatility by becoming a hypnotist. He is not much of a success at it, however, except from a comic point of view. Mae Hotely, George Clarke, Patsy De Forest and Earl White assist in the acting of the picture. Epes W. Sargent is the author.

IN LEOPARD LAND (Selig), Oct. 23.—One of the best actors in this one-reel Jungle-Zoo drama is a full-grown elephant; another is a fearless little girl. A leopard is the villain of the plot and the elephant does him up in fine style.

---

## General Film Company Specials.

INHERITANCE (Essanay), Oct. 18.—Joseph A. Roach has written a three-reel drama which is a faint reflection of Ibsen's "Ghost." It is a carefully considered study in heredity, put into effective photoplay form, and permits all the members of the cast to make strong impressions. Bryant Washburn, Ruth Stonehouse, Sydney Ainsworth, Florence Oberle and John H. Cossar carry the weight of the acting.

THE VILLAGE OUTCAST (George Kleine), Oct. 18.—Ethel Grandin is the star of this two-reel drama and makes much of the material given her. The theme is the oft-repeated tale of the maiden who "loved not wisely, but too well," and depends but little upon complication of plot. The familiar village types are portrayed by a satisfactory cast.

THE BRAVE DESERVE THE FAIR (Selig), Oct. 18.—Tom Mix comes near being the entire outfit in this two-reel drama, and shines brilliantly as author, actor and producer. As he keeps the location in the West, retains his "chaps" and shares the acting with a well chosen company, his success will occasion no surprise.

THE OUTER EDGE (Essanay), Oct. 19.—Another of Henry B. Walthall's powerful portrayals of the deeper emotions of life—the result of sin and suffering—is the distinguishing feature of this three-reel drama. The play is adapted from a story by Henry Oyen, and has received the benefit of a worthy production and in addition to Mr. Walthall, the finished art of Warda Howard, Sydney Ainsworth, Charles J. Stine, Jack Meredith and Thomas Commerford.

THE GODS REDEEM (Vitagraph), Oct. 19.—The lesson which James Oliver Curwood inculcates in this two-reel drama, cannot be too often repeated. Mr. Curwood has fashioned a deeply interesting photoplay about the lives of a girl pickpocket and a man who has sunk to the lowest social level. Their rise to better things brings the drama to a satisfactory finish. Leah Baird and Maurice Costello meet the requirements of these roles with complete skill.

THE MAN IN HIDING (Kalem), Oct. 20.—Harry Millirde, Alice Hollister, Nell Farrin, William McNulty and James B. Ross constitute the cast of this two-reel drama, by C. Doty Hobart. The situations are frankly melodramatic and there is plenty of action throughout the picture.

NELL OF THE DANCE HALL (Lubin), Oct. 20.—Edythe Sterling, L. C. Shumway, George Routh and Melvin Mayo have the leading parts in this three-reel drama, which deals with the reformation of a dancer and her marriage to a clergyman.

TO CHERISH AND PROTECT (Vitagraph), Oct. 20.—Reviewed by Lynde Denig on page 1664, issue of September 4.

WHEN YOUTH IS AMBITIOUS (Lubin), Oct. 21.—This two-reel drama has an underlying touch of poetry all through the action, and illustrates one of the deeper truths of life. The action is never forced, but the theme is an excellent one and reflects credit upon the author, Daniel Carson Goodman. Robert Cain, Mary Charleson, Francis Joyner, George Clarke, Rosetta Brice, Liela Frost and Kempton Greene are members of a well selected cast.

THE LAND OF ADVENTURE (Edison), Oct. 22.—Romance runs riot through the three reels of this drama, which was written and directed by Harry Beaumont. The plot is on the lines laid down by Richard Harding Davis in "The Soldier of Fortune," a South American revolution having its place in the picture. The list of characters is a long one, Edward Earle taking the leading juvenile role. Johnnie Walker, Margaret Prussing and Jean Dumar are prominent members of the cast.

THE SPIDER (Essanay), Oct. 23.—"The Spider and the Fly" would be a more comprehensive title for this two-reel drama, written by James Francis Dwyer, a pretty country girl just escaping the evil designs of an aged roue. The story is developed skilfully, and Lawrence Windom, the director, has given it a thoroughly good production. John A. Lorenz, Ruth Stonehouse and Hugh E. Thompson keep the quality of the acting at a high standard.

THE WOMAN IN THE BOX (Vitagraph), Oct. 23.—High-pressure romance, with scenes in Mexico and a U. S. Secret Service officer in love with the wife of a Mexican official, who is plotting against the United States, is found in this two-reel drama, written by Edward Wm. Fowler. The story is engrossing, the local color realistic, and the photoplay is vividly acted by Harry Morey, Peggy Blake, L. Rogers Lytton and George Cooper.

## Mutual Film Corporation.

MUTUAL WEEKLY, NO. 42, 1915 (Mutual), Oct. 21.—This issu contains, among other interesting items, views of the St. Leger handicap run at Churchill Downs, the "K" group of submarines leaving for San-Francisco, Jim Corbett and some fellow-actors and friends in a frolic on Long Island, a view of Captain Peary and some interesting war pictures.

THE REFORMER (Casino), Oct. 24.—Alice Dovey is featured in this comedy which is quite amusing. The "reformer" in a campaign against white slavery finds herself in an embarrassing position, having caused the kidnapping of a bride. In spite of the fact that the subject is not all that might be desired, the picture contains good comedy.

SEEING AMERICA FIRST, NO. 7 (Gaumont), Oct. 26.—This film takes us on a delightful tour up the Hudson from New York to Albany, and is on the same reel with "Keeping Up With the Joneses."

KEEPING UP WITH THE JONESES (Gaumont), Oct. 26.—An animated cartoon in which Harry M. Palmer represents Mr. Jones in a state of near delirium tremens from the addiction of his family to the following of present-day tremens styles of dress.

ARTILLERY AND LOVE (Novelty), Oct. 27.—This is an acceptable farce comedy in which the villain plays coward, leaves the girl on a rock at sea and proceeds to save himself from which he believes to be a shower of cannon balls.

JERRY TO THE RESCUE (Cub), Oct. 29.—This is rather a good comedy where Jerry (George Ovey) and the villain have a "set to," and the villain falls over a cliff followed by Jerry who also takes a dive but bobs up again all serenely.

AN AUTO BUNGALOW FRACAS (Beauty), Oct. 30.—A neat little comedy, with John Sheehan, Carol Holloway, John Steppling and Dick Rosson in the cast. The wife inherits money and secretly buys an auto and a bungalow, her husband suffering greatly from jealousy until he learns who the men are she is dealing with. A pleasing little plot.

THE FISHERWOMAN (Thanhouser), Oct. 31.—A pretty story of the seashore. The fisherwoman allows her son to return to the city after his graduation from college. His wife deserts him for another; she is shipwrecked and the mother saves her life. The plot is interesting and the story handled pleasingly.

FREDDY, THE FAKE FISHERMAN (Falstaff), Nov. 1.—In which a young man poses as an expert fisherman to please the girl's father. The fishing trip is quite a wild affair, with plenty of accidents in it. This is nicely pictured and amusing.

THE FORTUNE HUNTERS (Novelty), Nov. 3.—Conventional comedy, in which Mrs. Moneybags and her girl friend exchange places to fool the widow's three suitors. Percy remains true and wins her hand in the end. The scenes and photography are good, but the story is one of only average interest.

CLARISSA'S CHARMING CALF (Falstaff), Nov. 4.—A nonsensical number in which a man appears as the belle of the small town. She wins the beauty contest and is offered a job in vaudeville. This contains some quite funny situations and is well pictured.

WHO'S WHO (Cub), Nov. 5.—George Ovey, the comedian, gets sadly twisted between two women who look exactly alike. Trouble arises out of the fact that one of them is the wife of another man. The plot of the story is quite a good one as farce comedy plots go, and most audiences will find considerable amusement in viewing this picture.

## Mutual Film Corporation Specials.

THE SHERIFF OF WILLOW CREEK (Mustang), Oct. 22.—Director Cooley has made a very acceptable production of this two-reel feature. J. Forrest Taylor plays the male lead, and plays it well. The picture is full of human interest, and holds the attention well. The story is of how the brother of the sheriff, who has been away for a long time, returns and marries the girl that his brother loves, without knowing it. Later he is arrested for highway robbery, and the sheriff keeps the wife in ignorance of the reason of his absence until his return.

BUCK'S LADY FRIEND (Mustang), Oct. 23.—A three-reel comedy in which Buck is subject to considerable embarrassment on account of the instability and lack of faith of his "lady friend." The comedy of this production is very good. Buck is anxious to have his "lady friend" see him act. The play becomes rather too realistic for the director when Buck makes a violent attack on one of the actors who has presumed to make eyes at the lady. This is a good one.

OUT OF THE ASHES (American), Oct. 25.—A two-reel subject, featuring Edward Coxen, Winifred Greenwood, George Field and Frank Thorne. This tells of a young surgeon who goes West after presumably disgracing himself. Here he falls in love with the wife of a brute. A half-wit sets the town on fire and some exciting scenes occur. The fire was well handled throughout. At the close the brutal husband is killed, the surgeon saves the life of a child and is married to the mother. The plot is not in any way powerful, but makes an entertaining story.

THE BLOOD OF OUR BROTHERS (Centaur), Oct. 27.—In this three-reel feature directed by Arthur Maude, the story used for the basis of the picture was written by Crane Wilbur, who also plays the leading role. Big things have been aimed at in the production which have to a certain extent been realized. The most effective portion of it is divided between the second and third acts. Quite a realistic picture has been drawn of the terrible realities of war, and an unusual but commendable point about it is that cowardice is represented by brutality. Although there are points of criticism about the production, especially in the costuming, for instance, the too picturesque garb of Kindheart, it represents at the same time a fair amount of thought, and is commendable in intention. Most audiences will take kindly to "The Blood of Our Brothers."

THE WHITE KING OF THE ZARAS (Centaur), Oct. 28.—The attraction of this two-part film lies chiefly in the acting of the animals. It is one of the Stanley series, and purports to take us into the African jungles. There is less realism than there might be about the sand storm scene where the habitations of the villagers are supposed to be blown over by a terrific wind.

THE IDOL (American-Clipper), Oct. 30.—A three-reel story, featuring E. Forrest Taylor, Helene Rosson, Jack Prescott and others. A young actor goes to the bad through drink. An actress, who has joined the Salvation Army in search of local color, aids in the regeneration of the actor. When he learns who she is he becomes very angry, this part in fact being considerably overdone. Later, however, they appear in the same play and make a joint success. The production is well-constructed, and while not free from obvious situations, makes, on the whole, an enjoyable offering.

THE COMMUTED SENTENCE (Thanhouser), Nov. 2.—A two-reel subject, in which a governor twice commutes the sentence of a convict. The first time he lets the prisoner out on parole. The convict meets with bad luck, being falsely blamed for a murder. The governor's father-in-law was the victim and the wife naturally wants the convict sent to the chair. But the governor is persuaded the prisoner is innocent and later the real murderer is found. The story is a mere recital of certain incidents and has no particular motive behind it, unless it is to show that innocent men frequently stand in the shadow of death. This is fairly strong.

THE SEVENTH NOON (Mutual Masterpicture, No. 48), Nov. 4.—This is an adaptation of the book by the same name by Frederick Orin Bartlett. The production features Ernest Glendinning and Winifred Kingston, who, with a fairly competent support, do as well as could be expected with a picture that has been stretched far beyond he limits of the story. It has been done in five parts, and treats of a combination of unhealthy subjects. One young man tests a poison that is expected to end life in seven days, and while making the test he rescues an opium fiend, the brother of a girl with whom he has fallen in love. The poison fails to act and all ends happily.

MR. MEESON'S WILL (Than-o-play), Nov. 6.—This is a three-part adaptation of a book by H. Rider Haggard. Flo LaBadie plays the feminine lead with good effect. The story is, of coure, rather an improbable proposition and has not in it the realism that the present day public craves. Nevertheless, it is an adaptation of a well-known literary work, and as such, will be accepted as above the ordinary.

## North American Film Corporation.

THE GARDEN OF THE GODS (American), Oct. 25.—Chapter XXVI of "The Diamond from the Sky." There are no extremely thrilling episodes in this number, yet it has considerable action and forwards the main plot somewhat. Luke escapes from prison and makes an assault upon the young Italian into whose hands the diamond had fallen. He is the last person seen with it in this instalment. Arthur has a vision in which he follows Esther, but he is still in the power of Vivian and Blair. Esther has assumed charge of the Stanley home.

THE DIAMOND FROM THE SKY, NO. 27 (American), Nov. 1.—"Mine Own People" is the title of this number, in which Hagar returns to her gypsy tribe, and Esther, renouncing her claim to the diamond, allows Hagar to send it to John Powell, while she follows Hagar "whither she goest." There is the usual brisk interest attached to this number that has characterized the series.

## Paramount Pictures Corporation.

THE YANKEE GIRL (Morosco), Oct. 25.—Blanche Ring gives an engaging performance in this pleasing adaptation of the musical comedy in which she appeared on the stage. The picture makes bright, wholesome entertainment because of an amusing plot skillfully treated by the scenario writer and director. Beautiful locations, many of them showing the Catalina Islands, are a feature of the production. Miss Ring is supported by an able cast.

THE YANKEE GIRL (Morosco), Oct. 25.—See extended review elsewhere in this issue.

THE SECRET SIN (Lasky), Oct. 21.—See extended review elsewhere in this issue.

## Pathe Exchange, Inc.

PATHE NEWS, NO. 83, 1915 (Pathe), Oct. 16.—A number of interesting scenes from the battle front appear in this issue along with the laying of the keel of the "California," the first electrically propelled battleship, at the Brooklyn Navy Yards; new methods of army transportation exploited near San Diego; a venison barbecue at Auburn, Cal., and fox hounds being exercised in England.

INTIMATE STUDY OF BIRDS, NO. 10 (Pathe), Oct. 25.—This number of the series shows the young of the domestic hen, the pheasant, and other species of birds. A concentrative study of the bird of prey, showing the characteristic shape of its beak, its wings, its claws, etc. On the same reel with "The Police Dog to the Rescue."

THE POLICE DOG TO THE RESCUE (Pathe), Oct. 25.—An unusually amusing Bray animated cartoon in which the police dog rescues a colored baby from another of his species.

WHIFFLES WOOS AND TROUBLE BREWS (Pathecolor), Oct. 27.—An attractive colored production from the Paris studios in which Whiffles and his lady love have the usual difficulties attendant on stealthy love making. The enemy in this instance finds an accomplice who is willing to impersonate the girl's father to Whiffles, and by this channel some amusing situations are arrived at.

DOUGHNUTS (Starlight), Oct. 30.—A good deal of dough slinging occurs in this picture which is rather a good sample of slapstick comedy. Heine and Louie have, as usual, their ups and downs dealt out to them forcefully.

## Pathe Exchange, Inc., Specials.

NEAL OF THE NAVY, NO. 8, "The Sun Worshippers" (Panama), Oct. 21.—"The Sunworshippers" is an interesting number of the series. One of its thrills is the attempted sacrifice of Annette to the Sun God, which is welcomed by Hernandez as an effective method of getting the troublesome young woman out of the way.

NEW ADVENTURES OF WALLINGFORD, NO. 4, "The Master Stroke" (Pathe), Oct. 25.—The fourth of the Wallingford episodes finds Mr. Prine fleeced of some $75,000, or so, by the clever Wallingford and "Blackie Daw," after which another name is crossed off the list of those who helped to ruin Violet's father. Some views of a skunk farm have been tactfully worked into the picture, and it is from fear of some of the creatures becoming his next door neighbors that Mr. Prine is lured into purchasing the plot of ground next to his store, from Wallingford.

THE ELEVENTH HOUR (Victory Milano).—This is a three-reel European feature, rich in beautiful settings, and interpreted by a talented cast of European players. The story has a military flavor, a love element, and is, strictly speaking, a melodrama. A full review of this picture will be found on page 812 of the issue of Oct. 30.

COMRADE JOHN (Gold Rooster Plays), Oct. 29.—This five-reel Gold Rooster Play features William Elliott and Ruth Roland, and is of an exceptionally interesting character. It is a decidedly high class production as regards dramatic action, direction, construction, etc.; in some respects spectacular, and artistically beautiful. A full review of it will be found on another page of this issue.

## Triangle Film Corporation.

THE MARTYRS OF THE ALAMO (Fine-Arts), Nov. 1.—A vivid picture of a most intense moment in American history, accurate in detail, of terrific action in the high scenes and impressive through its thorough presentation of the whole subject, including the final surrender of Santa Anna.

MATRIMONY (Triangle—Kay Bee).—An unusually fine domestic drama, characterized by delicate comedy moments and some unusually fine acting on the part of Julia Dean. The play is satisfying in every detail and will add variety to the average program.

HIS FATHER'S FOOTSTEPS (Triangle—Keystone).—The amusing story of a boy's honest love for a dashing and beautiful actress who completely won and discomfitted the father, Ford Sterling, in a series of lively adventures when father steals a "night off."

FICKLE FATTY'S FALL (Keystone), Nov. 2.—A story of swift and thrilling adventure on the part of Roscoe Arbuckle, the more amusing that it is largely aquatic and offers some shapely young ladies as an added attraction to Roscoe's antics.

## Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 189 (Universal), Oct. 20.—Parades, sporting events, public ceremonies with President Wilson and Mayor Mitchel of New York participating, and war scenes in Mexico and Europe are included in this number.

A CIRCUMSTANTIAL SCANDAL (Nestor), Nov. 1.—An Al E. Christie number, featuring Neal Burns, Raymond Gallagher, Billie Rhodes and Corrine Lesser. The young couples marry and live in the same court. They quarrel and a double flirtation ensues, but all ends happily. This is nicely pictured throughout and makes quite a pleasing number.

WHEN BEAUTY BUTTS IN (Imp), Nov. 2.—This number, by Roy Clements, features Victor Potel as the father of a happy family which he takes with him to the beach. He flirts with an heiress and some fairly amusing incidents occur. There is not much plot to this, but it is quite pleasing.

FATHER'S HELPING HAND (Nestor), Nov. 5.—A comedy number, by Malcolm Strong, featuring Raymond Gallegher, Billie Rhodes and Harry Rattenberry. The extravagant young man carries out a scheme for collecting his own debts, thus saving a large commission. He then weds the stenographer. The office scenes are good and the story quite pleasing.

## Universal Film Mfg. Company Specials.

THE SACRED FIRE (Universal Special), Oct. 25.—No. 19 of "The Broken Coin" Series. This continues the story of Kitty and Count Frederick's adventures among the head-hunting natives. They manage to escape to a passing vessel, after numerous fights with the natives. Count Sachio makes an unsuccessful attempt to find the hidden treasure. The events of this number are quite interesting, but do not greatly advance the plot, which has moved slowly of late.

THE MAN FROM ARGENTINE (Powers), Oct. 31.—A two-reel number, by Harvey Gates, featuring Sydney Ayres, L. M. Wells, Walter Belasco, Carmen Phillips and Doris Pawn. The story is an entertaining one and concerns a South American youth who leaves after some military plans have been stolen in order to save his father's name. He has been attracted by Bonito, but, on coming to the United States, falls in love with a cabaret singer. Later he is torn with doubt as to which of the two he should marry; after boarding the steamer for home he leaves the party and goes back to the cabaret girl. The plot is pleasing and well handled.

THE LONG CHANCE (Broadway Universal Feature), Nov. 1.—A good story told in six reels and a true character study by Frank Keenan give this production a certain place among meritorious offerings. Scenes are laid in the west of a quarter of a century and more ago, and Mr. Keenan plays the role of a gambler possessing many likable qualities. The picture always holds the attention and is exceedingly well acted. Harvey Gates constructed the scenario from a story by Peter B. Kyne.

THE BROKEN COIN, NO. 20 (Universal Special), Nov. 1.—Count Frederick protects Kitty from violence at the hands of Lord Wyndham on board the vessel. He manages to hold up the wireless operator and send a message to King Michael asking for aid. King Phillips, disgusted at Count Sachio's failure to locate the treasure, threatens to renew war upon King Michael. The number does not accomplish much in forwarding the plot, but has some interesting episodes.

THE MEASURE OF LEON DUBRAY (Gold Seal), Nov. 2.—A three-reel number, by Harvey Gates and Henry Otto. Hobart Henley, Mrs. Benson, Luella Maxam and Wm. Quinn appear. The first two reels are a little drawn out, but are filled with the breath of out-doors and contain some very attractive scenes. The action is better in the final reel, where the hero aids the girl's father to escape from his pursuers. A novel revenge is worked upon the informer, who is dressed in the prison garb discarded by the father. This contains no very strong moments, but runs along in an entertaining way.

THE IDLE RICH (L-KO), Nov. 3.—A two-reel subject, featuring Harry and Mrs. Gribbon. Mr. Raspberry is at his best in this number, and does some very amusing stunts of a low comedy type. He shoots the bird in the cuckoo clock because it wakes him up in the morning. Then he gets a black eye while flirting and tells his wife he got it while saving a child from death. The scenes at the lawn fete are also amusing. This is free from vulgarity and better than the average offering of the sort.

THE WHITE FEATHER (Laemmle), Nov. 4.—A two-reel number, written and produced by Rupert Julian, who also plays the leading role. A jealous stenographer, whose love has been rejected, sends a white feather to her employer, who is over the age of enlistment. He leaves his family and goes to war, where he saves the life of the stenographer's brother. The war scenes are realistic in the extreme, if anything, a little too sanguinary. At the same time, the number is well constructed and filled with modern interest. In spite of numerous unpleasant features it makes a strong offering.

THE REWARD (Imp), Nov. 5.—A three-reel subject, featuring King Baggot, Robert Fisher, Edna Hunter, Clara Beyers and Harry Spingler. This is an underworld story handled in a way free from the usual sordidness, in spite of the manner in which all of the leading characters become involved. The heroine's father is king of the underworld, the hero is a young man of good instincts who turned gambler after a quarrel with his father. The latter stands for the brother's crime in order to protect the girl's name, but later is cleared by the youth's confession. The settings and work of the cast, as a whole, are excellent. The plot, while not very new, is well constructed and holds the interest.

THE METTLE OF JERRY McGUIRE (Bison), Nov. 6.—A two-reel number, featuring Helen Holmes, J. P. McGowan and L. D. Maloney, in their new affiliations. They are assisted by a little girl who runs away with an engine and a train of cars, this forming the main situation of the story. Helen Holmes is attractive in the part of the mother and provides a genuine thrill in her leap from the automobile to the runaway train. This situation is led up to by an entertaining story. The offering, as a whole, is better than the average railroad photoplay and contains good suspense in the last reel. An exciting story.

## World Film Corporation.

DIVORCED (Equitable—Triumph), Oct. 25.—An absorbing five-reel photodrama, or, more strictly speaking, melodrama. Hilda Spong is featured in the picture and does a remarkable piece of work from first to last. To be sure the play dwells rather too heavily on the weaknesses of human nature, but it is an unusually interesting production just the same. A fuller review of this picture will be found on page 811 of the issue of Oct. 30.

THE BETTER WOMAN (Equitable—Triumph), Nov. 1.—Lenore Ulrich gives an unusually sincere and interesting performance in a five-part picture produced by the Triumph Corporation under the direction of Joseph A. Golden. She has the role of an ignorant western girl, who falls in love with a civil engineer, tricks him into marriage and experiences many unhappy hours before they reach an understanding. The picture is well staged and sincerely acted.

## Associated Film Sales Corporation.

THE PARADOXICAL BURGLAR (Alhambra), Oct. 25.—A melodrama in which a burglar turns benefactor, and saves the master of the house from committing suicide. The husband is an inveterate club man, and neglects his wife for the sake of his men friends. Unaware of the presence of the burglar in the house, the wife writes a note, telling her husband that she is going away for good. The attempted suicide takes place on the husband's return.

THE PLAID COAT (Banner), Oct. 25.—This is a comedy of rather an ordinary character. The plot of the play is not of much account. The picture might, at the same time, appeal to many audiences.

SHOT AT SUNRISE (Monte), Oct. 25.This is a good military burlesque number with Irene Rogers and a score of males. A clever play has been made on descriptive nouns as names for the officers of the army. This comedy would be welcomed by any audience, and is exceedingly funny.

BREAKING INTO SOCIETY (Santa Barbara), Oct. 25.—Rather an amusing comedy in which a newly rich woman, in order to get even with her more aristocratic neighbors, who have snubbed her, hires two tramps to pose as counts and her guests.

## Associated Film Sales Corp. Specials

O'HARA OF THE MOUNTED (Federal), Oct. 25.—A two-reel western production with plenty of atmosphere. Good virile types have been chosen for the masculine roles. In the chase for Pierre through the woods there are spots that are not quite convincing, for it is hard to believe that the crackling of the dry brush would not be heard by the watcher. Some scenes of this picture have been taken in the winter. The photography is fairly good and the production would be welcomed by the average audience.

THE RECKONING (Ramona), Oct. 25.—In this three-reel melodrama, which, in many respects, is commendable, too much padding has been resorted to in stretching the production to its third reel. The scenes of the picture are laid in the oil fields and starts out in an interesting manner. The re-telling of vengeful attack of one man on another is an unwarrantable bit of padding, which has not been done with technical accuracy. There is a cripple type in the pcture that has been portrayed particularly well.

## Miscellaneous Specials.

THE SOUL OF BROADWAY (Fox), Nov. —.—Valeska Suratt is starred in this five-part melodrama that bears little resemblance to life on Broadway or elsewhere. Wearing striking costumes, Miss Suratt gives an exaggerated portrayal of a heartless courtesan. Herbert Brenon supplied an adequate production and made the most of a generally competent cast.

## Mutual Forces Extending

### Gaumont Will Send Sixty Players to South Jacksonville—Thanhouser Southern Studio Ready Dec. 1.

ANNOUNCEMENT is made of extensive plans for the enlargement and increase of activity of various of the Mutual Film Corporation's producing companies. Progress in all its branches has attended the advent of the Mutual's new regime. The most recently perfected plan of changes in equipment and working arrangements is at the Gaumont studio at Flushing, L. I. In order to handle its four Mutual brands—the tri-weekly Rialto Star Features, in which a well known Broadway player has the leading role, the weekly Casino Star Comedy, split-reel scenic and animated comic, "See America First" and "Keeping Up with the Joneses,'" and the Mutual News Weekly, the Gaumont Company will open up a winter studio in South Jacksonville, Fla.

On Nov. 1 a company of 60 members of the Gaumont forces, players, three directors and technical men will leave for the south, taking advantage of the trip down to film a photoplay on the boat. While the two drama companies and one comedy company are busy in the south, important changes will be made in the studio at Flushing, which will, nevertheless, not interfere with the work of picture progress there. The personnel of the going and remaining forces has not been chosen. The plans are to keep at least one company—a comedy company—at work at Flushing. The Rialto star feature will be made in Florida, the stars chosen for each production being sent down to the south by boat for their short engagements.

Thirty thousand dollars is being expended by the Thanhouser Company for a glass studio at Jacksonville, Fla., which will be ready for occupation on Dec. 1. At that time some of the New Rochelle contingency will go south, where the scenery of Florida, the West Indies and the Bermudas will be used as the setting for one and multiple reel dramas and comedies for the Mutual. Simultaneously, two companies will go to the Hudson Bay country to produce dramas of life in the frozen north. Activities will by no means be slackened in New Rochelle. On the contrary greater activity will be assumed with the installation of costly developing, printing and perforating machinery, a better ventilating system, additional factory space and better studio arrangements. No changes will be made at present in the Thanhouser's output of Mutual pictures—the two Falstaff comedies, one multiple reel and one part drama, of weekly release, a bi-weekly Than-o-play multiple reel production, and an occasional Masterpicture.

## Charles Sutton

Charles Sutton.

CHARLES SUTTON, veteran character actor of the Edison forces, is a fine type of the sterling actor which the screen has drawn from the stage. Though one did not know his histrionic history, his portrayals on the screen impress with that certain something which comes only from long association with the classic drama, "finish," some might say, but it is something more than that; at times one glimpses in his work a tinge of the heroic called for in many Shakespearean plays in which he, of course, has appeared, on the speaking stage with illustrious associates.

Born in Providence, R. I., and still possessing much of the well-known New England reserve, for all his quiet geniality, he secured a sure character foundation in stock work. Later, in New Orleans, he was long a member of the Chaufau Stock Company which, in the olden days, enjoyed much more than mere local fame.

His long and varied experience now taxes too much his memory, but recalled are: his engagement with the well-known English company of Ted Henley in "Deacon Brody"—Mr. Sutton being the only American in the company; in A. N. Palmer's "Saints and Sinners" and another of their plays; two years in "Quo Vadis?" Whitney's production; nearly two years with Ted Lyons, considered the greatest Bottom in "A Midsummer's Night Dream;" prominently supporting the great McCullough in his ever-remembered "Virginius;" first with Ward, the great Shakespearean actor, and later with him when the company became Ward and James and made memorable tours in Shakespearean repertoire—when, among other parts, he played Pythias in "Damon and Pythias;" Marc Antony, Julius Caesar and Iago; also Virginius in the play of that name.

That he is versatile in comedy as well as the more serious roles is evidenced in his spending considerable time in a sketch of his own, "Madonna of the Tubs," and by his work on the screen for Edison, where he has been six years. He is called upon so often that to list his films would appear an Edison catalogue. His portrayals are always character and are marked with honesty, sureness and virility that strikes a responsive chord of sympathy and reality. He is numbered among that cast which made "The Stoning" one of the most commented upon plays of the year. In that release he played the unyielding, old-time father so typically as to secure an individual success.

### SMITH BRINGING BARKER FEATURES.

Jack Smith, general manager of Barker Motion Photography, Ltd., of Soho Square, London, is on his way over, and we understand is bringing with him some of the firm's big feature films. We shall be able to tell you more about these after having seen the pictures.

## OBSERVATIONS

### BY OUR MAN ABOUT TOWN

ALTHOUGH the fall and winter theatrical season has little more than started, there are unmistakable indications that the motion picture theater will be even more successful during 1915-16 than they were last year, and their popularity with the amusement public continues to outstrip that of the old-line theaters. Despite the claims and efforts on the part of managers of the latter houses, their box-office returns, with but few exceptions, are not holding up either at home or on the road, while the picture house managers are serenely pursuing their course and are chock full of confidence. In some quarters business has not been as good at times as expected, but in this city and vicinity any failure of realization of hopes is attributed to the changeable weather. Confidence in the belief that the motion picture season will be a record-breaker is based upon the observance that thus far when the evenings have been cool the houses have been filled to capacity. The conclusion is that when the cool weather season sets in for a run, and the leading weather prophets tell us we are to have a winter worthy of the name, the picture people will reap a harvest. As between the regular theaters and the picture houses on the question of popularity, a statement by a well-known manager who controls several houses along the Hudson river, is worth more than passing notice. On a visit to this city a few days ago he said: "I have been in the theatrical business for many years and at no time in my career have the people shown such a decided change in choice of amusements as they show now. It has been my policy to book all the good straight attractions I could get hold of, with a generous sprinkling of repertoire shows, booking vaudeville and moving pictures on off nights. Now it is all vaudeville and pictures. Thus far this season I have not had one booking in the straight line and do not intend to make any this season. In all the places where my houses are located the cry is for vaudeville and pictures. I am not opposed to straight attractions and would not injure them by adverse comment. I speak solely from a business standpoint."

* * *

Similar reports are coming to this city from all parts of the country, those differing in any way emphasizing the continued increase in popularity of motion pictures. New theaters are multiplying so rapidly that the reports at times are confusing. It is almost unbelievable that there could be room for so many. Last week's list of projected theaters showed over forty planned, or in course of erection. All are of the larger and up-to-date style, the cost ranging from $5,000 to $40,000. Yet people associated with the old-line interests are industriously circulating reports that the photoplay has reached the zenith of its success and the present season will show a decline with a gradual rehabilitation of the old-line houses. A straw that strikingly shows the reverse comes to us from one of the most prominent play houses in Brooklyn, Keith's Crescent. After closing a very successful season as a stock house the place was turned over to moving pictures for the summer. In September it was reopened as a stock house with a well selected company and equally good plays listed. Business opened and continued bad. This was at first attributed to the Mardi Gras week at Coney Island. Then the management concluded that the weather had not become sufficiently cool for indoor amusements. Even unlimited "papering" of the house failed to get the people, and finally the house was closed and is now undergoing changes preparatory to being opened as a permanent moving picture house. The Vitagraph, Knickerbocker, Strand and other photoplay theaters on and adjacent to Broadway, in Manhattan, are additional witnesses to the story. It may well be said that the men who predicted that with proper subjects faithfully picturized the photoplay would cripple the straight line theater were not dreamers, or lunatics.

* * *

Illinois is on the map again with another jab at the motion pictures. This time it is a cry for the elimination of scenes depicting cigarette smoking and wine drinking, and on the latter issue the Women's Christian Temperance Union and the Liquor Dealers' Protective Association of that city have become of one mind. The W. C. T. U. says little more than that "nobody wants drinking scenes in films." The liquor dealers are more explicit. They say that the pictures are exerting an influence more or less detrimental to their industries. Why the W. C. T. U. should co-operate to hamper work that is confessedly exerting such an influence is beyond understanding. One would think an encouragement of such pictures would be more consistent with the objects of the W. C. T. U. As to the liquor dealers engaged in the movement, they have practically started a campaign of intimidation against the manufacturers and exhibitors of motion pictures in the state of Illinois, a step which the motion picture interests should closely watch. Their association has appointed committees who are to keep a record of such pictures as they object to and report same with the date of exhibition, the theater, and names of the film manufacturers. So there, we have another group of self-constituted censors in our midst. We can well see through this committee work. The exhibitor with a weak backbone is to be intimidated into running such pictures as meet the approval of his neighboring saloonkeeper and the W. C. T. U. people blandly nod assent. Queer combination, isn't it? But, to the initiated, it is not a remarkable one. The writer was personally acquainted with conditions a few years ago wherein W. C. T. U. and liquor interests were presented in a far more striking light, so that the spirit of unity between two factions so diametrically opposed to each other in Illinois is not a complete surprise. The conditions referred to hinged upon a warfare waged by the W. C. T. U. against liquor men violating the liquor laws, such as selling on Sunday, to minors, etc. The president of the local W. C. T. U. was the wife of a prominent lawyer. The local union lodged the complaints, and they were many, but it was often remarked that many saloonkeepers never went to court and continued in business. The community was mystified for a long time, but the truth leaked out at last. The lawyer husband of the Union's president, by constituting himself a license court, was building up a lucrative practice. When a saloonkeeper found himself caught in the act he hurried for legal advice and strangely enough found himself in the office of the lawyer already mentioned, who invariably received a retainer. In due time the protest was withdrawn before it reached court, upon the promise of the saloonkeeper to conduct his place within the requirements of the law.

* * *

There is no desire to intimate that the motives that inspired the lawyer who built up the land-office business figure in the Illinois matter. The incident is referred to with the object of showing that a movement such as has been inaugurated in Illinois should not receive the O. K. stamp of the public on account of its approval by the W. C. T. U. Organizations, like individuals, are not infallible. They are just as liable to err in judgment, or be misled, as most of the censorship boards. In the Illinois case the W. C. T. U. has erred or been imposed upon. No moving picture can be made that will more bitterly reflect upon the liquor interests than the literature of the W. C. T. U. To be consistent in its claim that "nobody wants drinking scenes in films" the W. C. T. U. must eliminate from the literature the word pictures it draws of the results of intemperance. Placing records side by side it can be shown that since their establishment moving pictures have accomplished more genuine work in behalf of the temperance cause than the W. C. T. U. has done during the same period. This is said with all due respect to the organization and without any attempt to discount anything it has done, or is trying to do. It is but a justified claim that moving pictures have shown themselves to be the most important factor in the line of temperance work in the history of the movement, and should receive the full endorsement of all organizations and people engaged in the work. They reach the people who cannot read. The evils of intemperance brought before the eye upon the screen is vastly more effective than when produced in print. All saloonkeepers in business near a motion picture house when speaking the truth will admit that the house has cut into their revenues, and that means a reduction in the consumption of their goods. There are on record scores of saloons that have been put out of business by their patrons becoming patrons of the motion picture houses. It can be shown, as a piece of practical work, the W. C. T. U. is not in a position to accomplish, that every nickel and dime the thousands of workingmen throughout the country spend in taking their wives and children to the moving picture shows is a check to the credit of the pictures in the cause of temperance work. Why then should the people whose cause is receiving from them most invaluable aid, join in a movement that unreasonably harass the motion picture interests? So far as the committees appointed by the liquor association is concerned, the moving picture people will lose no sleep over them.

# Chicago News Letter

By JAS. S. McQUADE.

### Binder Entertains Chicago Men.

TWENTY-EIGHT men, representative of the film industry, the supply and equipment dealers from the city of Chicago, were the guests of the Motion Picture Board of Trade of America today (when? ? ) at a luncheon given at the La Salle Hotel by Executive Secretary J. W. Binder. Out of those present twenty-six are now membership applicants and two, representing large supply concerns, will come in later.

After the coffee and cigars, Mr. Binder told the objects and purposes of the Board of Trade. He spoke also of the things that led to its organization. He paid a glowing tribute to the tremendous potentialities of the motion picture industry and to the men in it who are officers of the Board of Trade as well as those who are daily coming in as members.

The following named film men were present: Ben Judell, Mutual Film Corporation; W. J. Sweeney, Exhibitors' League; N. F. Sawyer and H. J. Aldous, Industrial Film Corporation; F. W. Redfield and C. L. Worthington, Fox Film Corporation; C. D. Paulson, American Seating Co; F. M. Brockell, Famous Players Film Service; Donald J. Bell, Bell & Howell Co.; Neil G. Caward, Motography; Mr. Hildreth, Billboard; Paul C. Hinz, Moving Picture World; Theodore S. Meade, Motion Picture News; Capt. Boening, U. S. Cinematograph Co.; John T. Rock, Vitagraph Co. of America; Tom Quill, Goes Lithographing Co.; Ben W. Beadell, National Waterproof Film Co.; Frank Hough, George Kleine, Inc.; Geo. Magie; W. K. Cochrane, Cochrane Adv. Agency; Mr. Spanuth, Central Film Co.; Watterson R. Rothacker; R. R. Nehls, American Film Corporation; Homer A. Boushey, Essanay; Mr. Van Runkle, V-L-S-E; Irving Shuman, U. S. Treasury; Charles C. Pyle, Bartola Music Co.; Mr. Gerlach, J. P. Seeburg Co.

### Chicago Film Brevities.

Fake moving picture operators' schools are doomed to disruption in Chicago, if Prosecutor Harry B. Miller has his way. The latest one to fall under that gentleman's watchful eye is the Coyne National Trade School, at 45 East Illinois street. The names of three officials of this school are given in a warrant issued on a conspiracy charge recently. L. H. Calbeck, a pupil of the school, who, it is said, confessed his part in the alleged conspiracy, is also made one of the defendants. According to Calbeck's story:

"He enrolled as a pupil in the Coyne school, about three months ago, for a course in moving picture operating. After completing the course, he learned that it would be necessary for him to have six months' operating experience in another town, or serve as an apprentice in this city for one year, before he could become a licensed city operator. Mr. Cook, one of the officials of the school, suggested that he frame up a letter stating that he had been an experienced operator in a certain town outside of Chicago, mail it to some friend out of town, and have it returned to him with the proper post-mark, which he did."

He gave the letter to the city inspector, who, in turn, wrote to the authorities of the town to verify the statement, and secured contradictory reports. Victor H. Tousley, chief electrical inspector for the city, signed the complaints against the four men.

* * *

The Kenmore theater, 1039 Wilson avenue, will be given over for a benefit performance on Wednesday afternoon, October 27, for the Bonnie Hame Association of this city. An attempt will be made to secure enough funds to open a kindergarten in the home and provide a teacher for the younger children while the older ones are in school. Mrs. George K. Spoor is one of the committee in charge.

* * *

Lasky's "Carmen" remains at the New Strand this week. The management is well satisfied with the attendance so far. A children's program was provided on Saturday morning, beginning at 10:30. Among the pictures shown were "Beauty and the Beast" and "The Kingdom of Flowers." Several educational subjects were also shown, and Morris Kowsky entertained at the piano. The children's program grew to be very popular at Orchestra Hall and promises to continue so at the Strand's new home.

* * *

Mae Marsh, the talented young actress of the Griffith school, stopped off in Chicago, accompanied by her mother, Friday, October 22, en route from New York to California. She was supposed to have appeared in person Friday evening at the Colonial, where "The Birth of a Nation" is being shown, but 'tis said when she applied for admission—on the arm of Manager Bowles—she met a stern rebuff from the ticket taker. "The city ordinance limits the attendance to only those over twenty-one," said he. So Miss Marsh was obliged to go elsewhere.

* * *

Plans are under way for a large moving picture theater and hotel to be erected in this city in the near future. The exact location of the theater-hotel project has not been made public, but it is understood that it will be on a corner in the "Loop." The Epoch Producing Corporation has been asked to take a ten-year lease on the theater with special construction. J. J. McCarthy, general manager of the Epoch Producing Corporation, returned to New York Tuesday, October 19, to lay the plans before his company.

* * *

Friday night was Mayor's night at the Olympic theater, where "The Battle Cry of Peace" is running. Mayor Thompson made a brief speech during the intermission. "The picture," he said, "is a lesson for the youth and for the aged of the country and should be taken to heart." The Mayor was the guest of J. Stuart Blackton.

* * *

E. Glickman, proprietor of the Palace theater, at Twelfth street and Blue Island avenue, recently installed a Style A Seeburg pipe organ-orchestra in his theater. The instrument was featured on Monday night, October 18, and the management received many complimentary remarks from its patrons. The Palace is one of the largest picture theaters in the outlying districts. It has a seating capacity of 1,600, and runs features only.

* * *

"I'm Glad My Boy Grew Up to Be a Soldier," a Selig Red Seal play, which will be released through the V-L-S-E on December 13, was written by Gilson Willets. The words and music of the song haunted him, he says, and he was not contented until he had written a photoplay on the theme. Harry Mestayer will take part in the production, in which will be seen many elaborate and realistic battle scenes. The picture will be in four reels, and will have a strong appeal to patriotism.

* * *

Aaron A. Jones, president of the Central Film Company, left this city for Los Angeles Wednesday, October 20. He intends to remain in the west for about six weeks, during which he will visit the principal studios and look over the feature market.

* * *

P. R. Kuhn, who has just completed a most successful advertising campaign on the Tribune War Pictures, was a Chicago visitor this week.

* * *

The Charity Circle, a society composed of thirty young women, gave a benefit performance at Ascher's President theater, at Garfield Boulevard and Calumet avenue, on Friday afternoon, October 22. The program included moving pictures and musical selections by members of the organization. The Circle's funds are to be donated to the poor.

* * *

The management of the Band Box theater has advanced a bid for a schedule of Triangle pictures to be shown at that theater after leaving the Studebaker.

* * *

The application of the Selig Polyscope Company for the registration of the Red Seal trademark for the Selig feature plays released through the V-L-S-E, has been granted by the United States Patent Office.

* * *

Word comes from Seattle, Wash., through Joe Bloom, of the Celebrated Players Features Company, that the Pantages theater has changed hands, and is now called the American. John Hemrich, formerly manager of the Colonial theater, Seattle, is the new manager and part owner. The American has been recently remodelled and has a seating capacity of 1,800. Metro service is used exclusively and is controlled in that territory by Grombacher & Bailey.

* * *

Perry E. Grosse, president of the Premier Film Company, 143 North Dearborn street, this city, was again arraigned before Judge Heap in the South Clark street court, last week, with the charge of taking money by false pretenses. There were three more complainants this time. Anna Judge, Bessie Thurston and R. W. Headstrum appeared against him. They allege that Grosse swindled them out of money ranging from $5 to $35, after he had induced them to join his school for moving picture actors.

The city authorities are certainly "going after" these fellows. Here is another one: Charles Heatherington, whose fraudulent activities were reported in these columns before, was brought back to this city from Hamilton, Ont., by Detective Howe, on Wednesday, October 20. He is now awaiting trial for operating a confidence game.

* * *

The Prairie theater, at Prairie avenue and Fifty-eighth street, at present in process of completion, has been added to Alfred Hamburger's circuit, which now totals sixteen houses. The Prairie will open early in November.

* * *

The Ascher Brothers have added another link to their chain of houses with the Terminal theater, Lawrence and Kedzie avenues, which opened Saturday, October 23, with a brilliant bill featuring Ethel Barrymore in "The Final Judgment." The Terminal is one of the most comfortable and spacious houses in Chicago, with a seating capacity of 1,000. It is well lighted, has a splendid air-cooling system, and the pictures are projected on a gold fiber screen. A large pipe organ with an echo board is used in accompaniment to the pictures.

---

## Plimpton Forces in New Studio

### Building Is of Two Stories, 100 by 50, and Situated in Mount Vernon—Duncan McRae to Direct.

DUNCAN McRAE will be producer at the studio of Plimpton Epic Pictures, Inc., in Mount Vernon. For a workshop he will have the two-story structure heretofore known as Katz's Hall, in Yonkers avenue, near the junction with Webster avenue. The studio proper will be on the second floor. The ceiling is high and there are large windows on four sides. Seventy-two lamps are being installed in banks of nine, which will be movable the length or width of the 50 by 100-foot room. At the front Miss Gertrude McCoy, who will head the playing forces of the company, will have a dressing room 12 by 7 feet. Alongside is another large room which will be used as a dressing room by the other women in the cast. Over these rooms is a balcony on which will be an office for Mr. McRae and also dressing rooms for men.

Duncan McRae.

The main floor will be renovated for offices accommodating Mr. Plimpton, the secretary, cashier and casting director. Here also will be the costume room and large spaces for carpenter shop and property department. There is a big cellar, in which will be situated the developing and printing departments. At the rear there is a good-sized yard in which will be built a vault for film.

S. N. Unanda will be stage director. Mr. Unanda is a skilled interior decorator. While he has had no experience in a motion picture studio, he has for many months closely followed the larger picture productions. He will give especial attention to the artistic side of stage settings. Horace G. Plimpton, Jr., will be technical director. He has had engineering experience. The plans for the renovation of the Plimpton studio were drawn by Mr. Plimpton and are being executed under his supervision.

PEP
PLIMPTON EPIC PICTURES, INC.

Plimpton's New Studio.

Frank Bannon will have charge of publicity for the Plimpton forces as well as other responsibilites. Miss Bessie Bannon, his sister, also will resume the position she so long filled with conspicuous ability—that of private secretary to Mr. Plimpton.

Mr. McRae for nearly two years had been at the Edison studio, having been consecutively leading man, actor-director and then chief director. He was born in London. Part of his stage training was acquired in association with Dion Boucicault the younger. He is a brother of Bruce McRae and a nephew of Sir Charles Wyndham. His childhood was spent in India. His first work on the stage was at the age of fifteen. He appeared in many of the leading productions of the English stage. In July, 1913, he came to New York, and after a short engagement with Fanny Ward took up work in pictures, in which he has been successful.

---

## Pavlowa Film Shown in Los Angeles

### Three Thousand Guests of the Universal Witness "The Dumb Girl of Portici" at Clune's Auditorium.

ANNA PAVLOWA made her film debut last Friday evening when three thousand people, guests of the Universal Film Manufacturing Company, filled Clune's Auditorium, the largest theater in Los Angeles, to witness the private view of "The Dumb Girl of Portici."

Mayor Sebastian and other city and county officials were present, together with the leaders of Los Angeles society and other prominent citizens of the community.

A full orchestra accompanied the picture, which consists of eleven reels, with appropriate music. The general verdict of those present was that it is a great picture.

Lois Weber, who adapted "The Dumb Girl of Portici" for the screen, and Phillips Smalley, who assisted her in directing the picture, were both present and heartily congratulated. Pavlowa's interpretation of the role of Fenella excited constant admiration. The excellence of the supporting cast, including Douglas Gerrard, Edna Maison, Laura Oakley, Rupert Julian, Betty Schade and Hart Hoxie, was highly commended.

---

### PENDLETON ROUND-UP PICTURES.

Max M. Pullman of Portland, Or., contemplates a trip through the East in the interest of the "Round-up" pictures made at Pendleton, Ore. He will offer the feature on the state right plan.

---

### NEW THEATER FOR CHAPPLE HILL, N. C.

Work on the New Tar Heel theater, which is owned by Stroud & Lindsay, of the Tar Heel Theater Company, Chapple Hill, N. C., is being completed. The house will be under the management of Hyman Battle.

# News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

## AMERICAN FILM MANUFACTURING CO. EXPANDS.

### Western Studio at Santa Barbara Is Being Enlarged—Will Be a Model Plant.

S. S. HUTCHINSON, president of the American Film Manufacturing Company, is enlarging his big studios at Santa Barbara.

The largest building in that city is the glass studio and adjoining property room of the American Film Manufacturing Co. now going up on the newly acquired grounds at State and Mission streets. The great structure is not only the biggest now in progress in the city, but it will have the greatest open floor space of any roofed in place in Santa Barbara. The floor of the glass studio will be 130x80 feet, with everything from one end to the other up to 22 feet above the floor.

The studio roof slopes all one way like a "lean-to." Meeting its roof will be another exactly as large sloping the other way, forming a complete roof with the studio, and covering three stories of dressing rooms. There will be two stories of shops and scene painting space where the people will be "made up." In front of these two big structures, joined as one, will be a 46-foot addition which will include a handsome tower at the corner.

For the 46-foot addition in front of the studio and property building and for the tower, no preparation at all has yet been made on the ground.

For a big drive-way that will later run past this building and join with the other drives of the American Film plant only enough is now being done to allow the hauling of material from the State street corner to the construction work.

Besides the infinite amount of interior and exterior finishing, furnishing and fitting that is yet to be done, there is an immense amount of ground work to be done on the four sides of the big structure when it is completed. A wall similar to the artistic Mission type of wall along the front of the present plant is to be continued out to State street, immediately this new building is finished. The grounds inside this wall will be terraced as on the other grounds about the buildings. On the State street side of the driveway to be cut by the building, a retaining wall will be built, and beyond the retaining wall will sometime be another wall inclosing the grounds.

This by no means ends the building that the American Film Company has definitely planned.

A feature of the new building will be its battery of lights for night work. To handle this new lighting, a house is being built at the rear of the studio to accommodate three big transformers to take and deliver the city electricity as it is needed for studio work.

An upholstering department, furniture department, carpenter's shop, paint frame, scene dock, machine shop, and numerous other work rooms will take up much space in the new building. Three stories of dressing rooms will accommodate the many actors that the big studio is to use.

Much acreage has been purchased and will be used at present for outdoor sets, but later will be the site for more additions to the producing home of Flying A films.

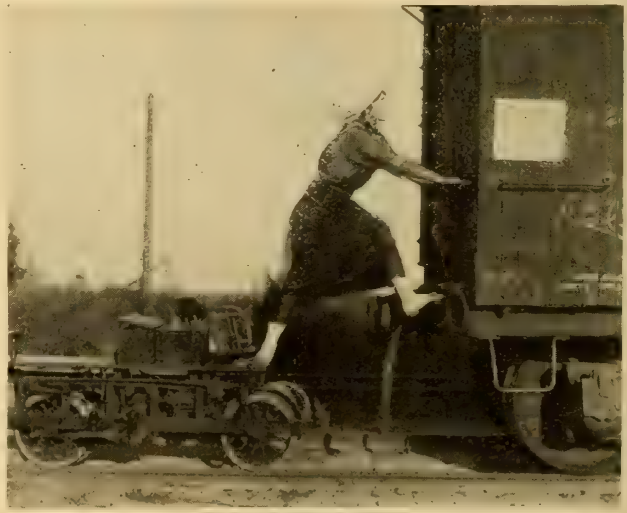
## TEASES TERRIBLE TIGER.

### Kalem Comedy Promises to Be a Roarer.

Chasing a ferocious and formidable looking denizen of the forest and jungle through the wilderness with a shotgun almost twice as big as himself, Bud Duncan, the little midget Kalemite, made a star comedy that will "knock them dead," so to speak. The picture is the most comical one ever made at this studio, and when flashed upon the screen ought to make every one present suffer intensely with rib pains, for the film is inoculated with microbes of joy and not a gloom can be seen.

The tiger of course is a piece of hide with a well moulded and enormous head, with eyes like saucers and a mouth like the entrance to a rhinoceros' throat. A man inside the brute works the limbs, eyes, mouth and ears, and the effect is most comical. Bud, in love with the resort hotel keeper's daughter, in the high mountains, goes out to kill a tiger, but when he meets up with the beastie, he finds that the poor animal wants to make friends with him, so he takes Mr. Tiger back to town with him. Here the rival in love's battle is about to marry the girl when Bud comes back with the ferocious animal and puts them all to rout. Events follow and in the final scene Bud wins the girl, while the ardent suitor is treed by the phoney tiger. This picture is a riotous lot of funny footage. The production was made by William Beaudine at the Hollywood studio.

Bud Duncan and the Tiger.



Scene from "A Race with Death" (Kalem).

Over at the valley studio James Horne is doing wonders with "Stingaree," the new serial which he recently started. Everything at this place is humming along at a lively rate with full forces busy all the time.

The "Hazards of Helen" serial, stories of railroad life and strife, are still pulling strong on the producing end, and are being made more lively and full of "pep." This week the plucky girl of the rails did a very perilous stunt when she chased bandits by riding alone on a skooter, one of the small gas propelled hand cars. After overtaking the train on which the bandits were riding, the intrepid Helen made a flying leap from the little vehicle to the hand ladder on the box car. The picture shows her in mid air making the leap while the train was still in motion.

### "KEEP YOUR EYE ON INCE."

#### O'Hara's Words Still Compel.

At the Exhibitors' convention in San Francisco, last July, Kenneth A. O'Hara made them sit up and open their eyes, they even rubbed them to see better, for O'Hara had hung out a shingle over the portrait of Thomas H. Ince, which said in a few pointed words, "Keep Your Eye On Ince." That's all.

Today Ince is working harder than ever.

He sent Tom Brierly up to San Francisco to buy an old boat. The vessel was purchased and towed to San Diego. There the battleship-to-be was anchored and a detachment of artificers changed her from a discarded whaler into a formidable-looking cruiser, with guns, torpedo tubes, stacks and everything. Later the U. S. S. California, under the command of Captain Robertson, trained his big guns onto the old boat and sunk it. But while this was going on, Ince's cameraman and directors were doing their part.

**Watching the Sinking of the "Bowhead" from the U. S. Cruiser "San Diego."**

These figures will convince one that it costs something to produce this part of the large film play:

The conflict lasted for two hours.

Six thousand feet of film were exposed.

Nine cameras and a dozen operators were on the job.

The vessel, which was sunk, cost eighteen thousand dollars.

Thirty mechanical workers were two months rebuilding the ship.

Fifty men worked at the battle.

Range of fire, twelve thousand yards.

Broadside and fore and aft eight-inch guns were used.

The big fight scenes were made sixty miles off the coast of Southern California, and the old whaleboat went to the bottom, in fifteen fathoms of heavy salt water.

### EXHIBITORS AGAIN ORGANIZE.

#### Will Combat Adverse Legislation—If It Comes.

With the primary idea of protection, and to combat adverse legislation, either State or local, motion picture exhibitors of Southern California have formed in an exhibitors' league, which supplants the old Southern California Motion Picture Exhibitors' Association.

An active campaign for membership will be waged, as the leaders in the moving picture industry believe if the exhibitors act as a unit, they will be better able to deal with the producers and exchanges.

A. P. Tugwell, chairman of the Los Angeles Board of Censors, has been elected president of the new organization. S. MacIntyre is secretary.

The league will make its public debut with a ball early in December at Shrine Auditorium. It will probably be given in compliment to Mary Pickford on her return to Southern California. With the proceeds the league plans to have a fund ready for action in case adverse legislation is proposed. It is possible a lobby may be maintained at Sacramento during sessions of the Legislature.

Seth D. Perkins, manager of the New Garrick theater, has been placed in charge of arrangements for the ball. A competent committee will aid him.

### QUINN PUTS A NEW ONE OVER.

#### Gets Half-Page Advertisement Which Is Paid For by Auto Dealer.

The jump from bad business to capacity audiences at Quinn's Superba theater, since J. A. Quinn regained the ownership of that beautiful play house, is town talk. He has surrounded himself with practically the same staff that helped him to success before. The only newcomer is Maitland Davies, a clever discriptive writer and advertiser. Stanley Warde Hart is still Mr. Quinn's assistant and "Uncle Charlie" Hilton, resident manager.

J. A. Quinn is an aggressive advertiser and a shrewd judge of the whims of the public. His name spells success, and he not alone throws himself, heart and soul, into every project, but he carries his associates along with him by sheer weight of his personality.

Upon receipt of the reel of eastern motor races, Quinn immediately went to the Stutz motor agent, Walter M. Brown, and put a proposition to him. Mr. Brown, whom we know personally to be a live wire, fell in with the idea and contracted with a local daily for a half-page advertisement. The announcement bade every picture and auto fan to come to Quinn's Superba to see the winning Stutz.

The house was packed and both advertisers were well repaid.

### UNIVERSAL CITY ENTERTAINS RAILWAY.

#### American Electric Railway Association Inspects Laemmle Studio.

With worries cast aside for the day, and with interest at a high pitch, six hundred members of the railway men's association of this country, here for a big convention, spent the day as the guests of Henry McRae, director general of the big city, and saw how the pictures were made. Among the many guests present were representative railway men from all parts of the country, including the association president, C. L. Henry, and the vice-president. W. O. Woods. Congressmen Stephens and Randall of this state were also present, as were city officials of Los Angeles and members of the City Council. There were also four state senators as guests of the Universal. There were delegations from the local Chamber of Commerce, Realty Board, Merchants and Manufacturers' Association, and other organizations; also President Paul Shoup of the Pacific Electric, the large railway serving Los Angeles. The visitors were welcomed by Henry McRae and George E. Kann, the new business manager of the city. After a trip around the manufacturing plant the visitors were treated to a Spanish barbecue and later escorted around the stages and shown a real western rodeo, followed by animal shows.

**Railroad Men's Banquet at Universal City.**

## TALLY TABOOS TICKETS AT TWO DOLLARS.

T. L. Tally, veteran exhibitor of this city, believes in treating his customers squarely. Many good pictures are well liked by the majority of patrons, while some pictures are not liked by many persons. For this reason Mr. Tally is not charging more for an extra large picture, because everyone will get a chance to see it at the regular price.

Hence, when Geraldine Farrar puts in an appearance on the Tally screen, it will cost no more to see her than it cost to see Mary Pickford the week before in another Paramount production.

Furthermore Tally would not consent to showing the picture at all unless it be at his regular prices, ten, twenty and thirty.

The Lasky company, with good reason, is very proud of "Carmen" costly photoplay, and its efforts to induce Mr. Tally to raise his prices are entirely within reason, when it is considered that Miss Farrar received the highest salary ever paid to a legitimate star who acted temporarily as a photoplay star. But Mr. Tally considers that his success in the exhibiting of motion pictures has been due principally to a long-established policy of showing the highest-class feature productions obtainable at a fixed scale of admission prices.

"No picture is too good to be shown in my theater," Mr. Tally says, "and unless they are of unusual length, necessitating a much longer show, I will not make any change."

## PATHE'S NEW SERIAL.

### Balboa Commences Production of "Who Is Guilty."

Scenario Editor Will M. Ritchey, who made a success in writing the "Who Pays" stories, has been toiling for a long time on this new idea and at last the big picture has reached the camera.

This serial will be a follow-up to the "Who Pays" stories with which Balboa attracted the attention of the entire film world, earlier in the year. "Neal of the Navy" being completed, the decks are now cleared for another big production. Mr. Ritchey has the new series already well in hand, half of the twelve stories being completed.

The "Who Pays" series was largely owing to the ingenuity of H. M. Horkheimer, president and general manager of the company. All serials have consisted principally of episodic stuff, featuring a succession of punches and thrills, but the "Who Pays" series was novel in that it was made up of twelve stories, each different, yet all along the same line. Common interest held the attention of the audience.

That the idea was a good one is evidenced by the series that have since been issued by other picture producers. In the "Who Is Guilty" series the criminal sense of the word "guilty" is not to be implied; rather its meaning as to who is to blame for the things that go wrong in so many lives.

## LOS ANGELES FILM BREVITIES.

May Allison, the popular "American" player, is to be featured in "The Other Side of the Door," a coming "Flying A" production now being prepared for the screen by Director Thomas Ricketts. The picture play is an adaptation from the book by the same name, and the story is laid in a period immediately following the civil war. Little May will portray a demure Southern maiden and Harold Lockwood will take the hero part in this play.

* * *

Helene Rosson was supposed to register suffering from sprained ankle as the result of a fall in "The Marguerite," a current "American" production. She took a risky fall down an embankment, and when the leading man carried her up again, Helen said faintly: "Gee I guess that was realistic, all right—at least it feels that way in my foot." Sure enough the ankle was badly sprained and Helen is inclined to think that realistic acting might be carried too far.

* * *

William D. Taylor, who is leaving the "American" to join Morosco Photoplays, was given a surprise party at the Chalet cafe in Santa Barbara, by members of "The Diamond from the Sky" company. He was dined, wined, speeched, and generally fussed over to show how sorry they all were to see him go. Lottie Pickford wrote a song for the occasion and as a grand climax Mr. Taylor was presented with a handsome silver loving cut appropriately inscribed with love and best wishes from "The Diamond from the Sky" company.

* * *

Mabel Normand, the popular Keystone girl, has now fully recovered from her severe illness and is up and about again. Miss Normand will, however, take several weeks' vacation before resuming work.

* * *

Sam Bernard, the well-known Broadway star, arrived at the Keystone studio this week and was enthusiastically greeted by a number of old friends and fellow thespians who are at the present time aggregated under Mack Sennett's direction.

There were Weber and Fields, Harry Williams, Jean Havez, etc., down at the Santo Fe station to meet the popular actor and bring him to the bungalow which Mr. Sennett had leased in anticipation of his arrival. Mr. Bernard will immediately start his first Keystone picture. Weber and Fields have now completed their first picture play and are working on their second.

* * *

The Rolin Film Company is starting a new series of the popular "Lonesome Luke" comedies, to be released on the 22nd of October. These comedies will be produced under the personal direction of Hal E. Roach, president of the Rolin Film Company. One of the cameramen, Clyde R. Cook, has left to join the Universal, and his position is taken by R. S. Rosher, formerly with Lasky, Universal and other prominent companies.

* * *

"Panama" is the name of a new brand of photoplays to be released by the Balboa Amusement Producing Company. One of the biggest releases on the Equitable program in December will be a Balboa production called "The Lady of Perfume." It is in five reels featuring Lillian Lorraine and Henry King.

* * *

Another victim to the matrimonial epidemic which has been raging of late at the Balboa studios is Andrew Arbuckle. His case was hopeless from the start and resulted in a midnight elopement with Mlle Blanche Duquense. Arbuckle is Balboa's foremost comedian and the happy bride a grand opera singer of international reputation. This is now the third elopement in 60 days.

* * *

G. W. Simmons, president of the Simmons Hardware Company of St. Louis, was a visitor this week at the Balboa studios. This was Mr. Simmons' first visit to a moving picture plant and he was much impressed with the magnitude of Messrs' Horkheimers' organization.

* * *

Mrs. Dupont-Joyce, of the Balboa forces, is outside of her picture work also engaged at the Little theater in Los Angeles. Her work there has attracted exceptional attention. Before joining the Balboa Amusement and Producing Company, Mrs. Dupont-Joyce was an understudy to Mrs. Pat Campbell. Mrs. Dupont-Joyce is now playing vampire parts in Balboa features.

* * *

Charles O. Baumann, vice-president of the New York Motion Picture Corporation, arrived in the city this week. He will remain here for several weeks to acquaint himself with the current activities of three big plants in which his company is interested.

* * *

An exact replica of the New York stock exchange will be the first set to be created at Ince's new studio at Culver City. This set will be used for many of the scenes in a current Ince-Triangle production in which H. B. Warner is to be starred. Work on the Culver City plan is now progressing rapidly and one of the eight new stages is expected to be completed within a week or so.

* * *

Rollin S. Sturgeon is again working on the desert, this time near Randsburg, filming scenes for "Flower of the Desert," a coming Vitagraph feature. This company includes Mary Anderson and William Duncan. They are to be gone a week or more. When they started, the principals voiced some different opinions. Said Mary Anderson, who has not been on a desert before, "Oh, goody, now I'll see the real desert and cactus and snakes and things and perhaps sleep in a tent." Said William Duncan, who has been there before, "Oh, shucks, more dust and sand and hard beds and bad food. I'll be glad when we are back." Said Rolin S. Sturgeon, "Well, it's all in a day's work—let's hurry off."

* * *

Already the large steel and glass stage structure, 50 x 200 feet, has been completed at Culver City for Thomas H. Ince, and actors are now at work there. Another building 30 x 80 is to be erected soon.

* * *

The Vogue Motion Picture Company has taken over the studio at Pasadena avenue formerly occupied by the Lubin Company, according to reports. No details could be obtained at time of going to press.

Digby Bell, well remembered in "The Education of Mr. Pipp" and other stage successes, has joined the Universal forces this week and started his first picture under the direction of Joseph DeGrasse. The story chosen for Mr. Bell is a picturization of Geo. Ade's Comedy "Father and Boys," a five-reel feature arranged for the screen by Ida May Park.

* * *

S. N. Robinson, who hails from Minneapolis, has arrived and is now on duty as branch manager of the local Fox Film Corporation. Mr. Robinson was the assistant branch manager for Fox in the Minnesota city and before that was connected with the General Film Company in the same city.

* * *

John Nickolaus, who was formerly in charge of the laboratory department at Universal City, has returned this week to the coast after a stay of more than a year at the company's eastern plant. Mr. Nickolaus will be employed in an executive position at the Pacific Coast studios of the Universal Film Manufacturing Company.

* * *

Cecil D. De Mille, director general of the Lasky Feature Play Company, has completed the first installment of the "Chimmie Fadden" productions in which Victor Moore is to be starred. The title of these pictures is to be "Chimmie Fadden Out West."

For the final scenes in this production the Lasky company rented the entire town of Newhall for two days, including the city hall, city jail, Grand hotel, department store, railroad depot and other public buildings. A special train of nine cars was required to carry the company from Los Angeles to Newhall.

* * *

The Lasky Company has now acquired title to the remainder of the block on which the Western studio stands. This gives them a space of 650 x 300 feet.

* * *

Frank Cook and Howard Persons have taken a lease on Parker Building, Sixth and State streets, Redlands, Cal., for a moving picture theater. The building will be remodelled and a pipe organ installed.

* * *

A new picture house is being erected in Downey, Cal., on Sullivan street, by Kenney & Harris, to be known as the Crystal theater. It has been leased to Wm. Garrett and will open the latter part of this month.

* * *

H. L. Monahan, owner of the Brawley theater, Brawley, Cal., has bought the Gibbs theater in that city.

* * *

L. O. Vaugh, proprietor of the Temple theater, Third and Bush streets, Santa Ana, Cal., is remodeling his house.

## Helen Holmes to Continue Series

### Demand for Its Continuation Causes Universal to Change Plans—Jane Novak to Have Lead in "Graft."

SO INSISTENT was the demand for the continuation of the "Helen Series," in which Helen Holmes has been playing the leads, that the Universal Film Manufacturing Company feels in duty bound to its exhibitors to give them what they want, and instructions have been sen to Universal City to continue featuring Miss Helen Holmes in the series her remarkable acting made famous.

This seemed but a trivial matter to the officials of the Universal in New York City, but it was looked upon from an entirely different point of view by the Universal City directors, who had already decided upon the discontinuance of the Helen Holmes series, as the original number of pictures had been produced, and Miss Holmes already cast to play the leading role opposite Hobart Henley in the big new Universal serial, "Graft," the scenarios of which are being written by fifteen different authors, and of which Irving S. Cobb has already completed the first installment.

In fact, Director-General McRae at Universal City had already begun rehearsals of the first installment with Hobart Henley and Miss Holmes, and the receipt by him of a telegram from President Carl Laemmle to continue the Helen Holmes series was received with disappointment, as it was planned to start taking the pictures the following day. Telegrams went back and forth for a day or so, but all to no avail. The Helen Holmes series must be continued, and there was naught left for the Universal City directors to do but to select a new leading woman. This was no small job.

A list of eligible stars was made up. Their work in big productions was analyzed and after considerable dallying the directors chose Jane Novak.

## "Madame Butterfly" Completed

### Mary Pickford Starred in Famous Players' Adaptation of Great Classic by John Luther Long Under Direction of Sid Olcott.

"MADAME BUTTERFLY," John Luther Long's most universally beloved work, is to be given to the motion picture public with Mary Pickford in the role of Cho-Cho-San, by the Famous Players Film Company on Nov. 8. It was over a year ago the producers acquired the film rights to the story.

"Madame Butterfly" was written about twenty years ago and first gained the attention and admiration of the theatrical world when David Belasco produced it with Blanche Bates in the leading role, in which she scored one of the greatest successes of her career. In 1904, the great Puccini, charmed by the infinite pathos of the tale, wove about it one of the most exquisite musical settings that has ever been heard on any operatic stage. Two years later the opera was introduced into this country by Henry W. Savage, and it has ever since been one of the most popular offerings of the musical world.

Scene from "Madame Butterfly" (Famous Players).

Now it is to be immortalized upon the screen as a Paramount picture. It is unique and altogether fitting that Mary Pickford should be chosen to appear in "Madame Butterfly," which has the distinction of being the first work of an American author to be made the basis of a grand opera. Coincidentally it is Little Mary's first Oriental role.

For the exquisite Japanese settings of this pathetic tale Sid Olcott, under whose direction it is being produced, obtained the exclusive use of the most beautiful Japanese gardens in the United States. That no detail of costume or native usage might be overlooked, one of the most dependable authorities on Japanese matters—a member of the New York Nipponese colony—was especially engaged to superintend the buying of costumes and the acquisition of all properties used.

In support of the star is Marshal Neilan in the role of Lieutenant Pinkerton, the faithless lover. Mr. Neilan is already familiar to the motion picture public by reason of his excellent work in leading roles. It is safe to say, however, that he has never had a better opportunity to display his ability than in this characterization. Others who appear in the cast are W. T. Carleton, Olive West, Jane Hall and Lawrence Wood.

### HOWARD ESTABROOK SIGNS WITH ARROW.

Howard Estabrook, Broadway's favorite leading man, has been signed by W. E. Shallenberger, president of the Arrow Film Corporation of 71 West 23rd street, to play a stellar role in the forthcoming Arrow-Pathe releases. Mr. Shallenberger's arrangements with Mr. Estabrook include the latter's exclusive services.

For this reason Mr. Estabrook has resigned from the cast of "Miss Information," in which he has been playing opposite Miss Elsie Janis. He cannot leave the cast of that popular production until November 6. But from that time on Mr. Estabrook will not be seen in the flesh except as he goes to and from his home to the Arrow studios in Yonkers.

## Business Good in Canada

### So Reports Kleine's Canadian Manager on a Flying Trip to New York.

D. COOPER, of Toronto, manager of George Kleine's Canadian interests, was a visitor in New York last week. "It's the usual question," said Mr. Cooper in response to an inquiry; "Canada is neither bankrupt nor going to be. Business in Toronto is 'fair-to-middlin' ' in the parlance of Missouri, and the picture business is exceptionally good. If you could see the number of big new houses going up in my territory, you would not think the war god such a demon commerce destroyer as he's generally supposed to be. Now and then a one-legged soldier, fresh from the battlefield, stumps down King street and promptly becomes the cynosure of curious eyes; and every little while a Highlander fife and drum corps goes by in search of recruits; but these are the only external evidences of the war, unless you count a few theaters in the poorer section of the city which have reduced admission prices from ten to five cents.

"Intelligent exhibitors are making money just as usual. Take the beautiful Strand theater for example. Mr. Marvin, whom I regard as one of the shrewdest exhibitors in America, is getting more money out of his house than ever before. He had a ten-cent gallery that wasn't doing much business. You know how difficult it is to induce good patrons to go upstairs for pictures even when the gallery is on a dead level with the curtain and better for viewing purposes than the main floor. Well, Mr. Marvin pulled out two rows of these ten-cent seats and put in some very pretty loges. These he offered at a quarter and fills them every night.

"The new Kleine-Edison program is pleasing exhibitors mightily and I think is better represented among the Dominion playhouses than any other. We are going to open more offices in Canada very shortly, which is the best proof of the increasing popularity of the Kleine-Edison product. 'The Woman Next Door,' 'The Money Master' and 'Vanity Fair' are booking solid and seem to be giving the utmost satisfaction to theatergoers.

"I am looking for a sane and normal increase in all lines of business. The Canadian giant was a bit dazed by the first blow of the war, but he's on his feet now and coming back with all his native strength and youth."

## Metro Fall Announcement

### Four Big Features Planned for Early Production with Many Noted Stars.

METRO'S second autumnal announcement includes four big feature productions in which a number of noted stars and favorites of the screen and stage will be presented. Simultaneously, work has begun upon this group of pretentious picture masterpieces under the foremost makers of photoplays. A fifth feature picture will be put in production shortly, when Mary Miles Minter finishes her work in "Barbara Frietchie" at the Popular Plays and Players studio at Fort Lee, N. J. Among the artists who will be seen in the new Metro features are Francis X. Bushman, Beverly Bayne, Emily Stevens, Lionel Barrymore, Henry Bergman, George Le Guere, Valli Valli, Grace Elliston and Edward Brennan. This will mark Miss Elliston's initial appearance upon the screen, after a successful career as a star in spoken drama.

Following the phenomenal success of Emily Stevens in "Cora" and "Destiny or the Soul of a Woman," two Rolfe-Metro features, every effort possible was directed to obtain a third vehicle suitable for this talented dramatic actress. This was found in "The House of Tears," a powerful five-act photodrama. It affords Miss Stevens unlimited opportunity to display her great scope of histrionic artistry and genius.

Another great Metro achievement will be the five-part picturization of Booth Tarkington's famous novel, "The Turmoil." Valli Valli will be starred in this production, playing the delightful role of "Mary Vetrees." George Le Guere, the master delineator of young men parts on the screen, will be featured with Valli Valli in the lovable and poetical role of "Bibbs Sheridan," one of the best characterizations ever penned by Mr. Tarkington.

Grace Elliston, the gifted dramatic actress, who has been starred in many productions by Charles Frohman on Broadway, but is perhaps best known throughout the United States and Canada for her wonderfully artistic performance in "The Lion and the Mouse," is the newest star added to the long list of Metro artists. She will make her bow on the screen in a five-act picture which will be produced by the Rolfe Photoplays, Inc. This photodrama is from an original script, and is yet unnamed.

Lionel Barrymore, who has long been a favorite star in the silent drama, will have the stellar role in the original five-part photoplay, "The Passing Throng." William Nigh, under whose direction "Emmy of Stork's Nest," with Mary Miles Minter, was made, is the author of "The Passing Throng," and he will also direct it. The picture will be in five parts and will be produced for the Metro program by the Rolfe Photoplays, Inc.

After "Barbara Frietchie," Mary Miles Minter's next picture will be the five-act photoplay, "The Green Witch," a picturization of the novel by J. Breckenridge Ellis. Charles Horan will direct "The Green Witch" for the Rolfe Photoplays, Inc., and a masterpiece for the Metro is expected.

Three productions are ready for Francis X. Bushman and Beverly Bayne. They are "Richard Carvel," a picturization of the gripping historical novel of the same name by Winston Churchill; "The Yellow Dove," another picturization from a novel by George Gibbs, which D. Appleton & Co. will publish this month, and "Pigeon Island," a Harold MacGrath thriller of international politics which gives Mr. Bushman exceptional opportunities.

Marguerite Snow, who is now in California completing "Rosemary, That's for Remembrance," will come east soon with her own company, when she will be starred alone in a production for the Metro program.

Edmund Breese will be seen in "The Spell of the Yukon," the third of the Robert W. Service poems picturized for his especial stellar talents.

Three new photodramas of a decidedly new type have been selected for Mme. Petrova, and work will be started on them immediately upon her return from her road tour under the management of the Messrs. Shubert. The new plays, which will be directed by Mme. Alice Blache, of the Popular Plays and Players, are regarded as exceptionally well suited to the talents of Mme. Petrova.

Metro pictures are not only keeping up to the high standards set by their producers, but are exceeding in power and artistic quality the previous best efforts of this young giant among the picture companies.

## World's Baseball Series

### Tele-Photo Lens Gives Intimate View of Plays and Players in Recent Championship Games.

THE use of the tele-photo lens has revolutionized fast camera work, making it possible to get big and clear pictures of action photographed at a considerable distance.

An admirable example of its efficacy is shown in the World's series base ball pictures, taken by the company of that name at Suite 1005, Candler Building, New York City.

Three cameras were trained on the field. Instead of getting views dim and small because of the length of the "shoot," each play loomed up big and intimate. You can even see Speaker sweat as he slides to second, and note Niehoff's vexation as he misses him.

The fault of all base ball, football and other athletic pictures has always been their vagueness. The plays were executed at such a distance that the players could not be recognized, and to recognize the individual player is the chief charm to the spectator.

It is probable that this World Series Pictures will continue to draw base-ball fans over the country for many months to come when the base-ball diamonds of history are hard and frozen and bleacher and grandstand empty of yelling enthusiasts. The American boy and the American man loves his base ball and wants it—early and often.

This series, advertised in thousands of newspapers in miles and miles of columns will be an attraction to those who lived far from the cities of victory and who have the natural desire to see how the championship was won. The thousands who thronged the streets before the score-boards, subject to rushing, worrying policemen, attest the power of the national game over the hearts and imaginations of the people the country-wide.

In addition to the recording of the games themselves, "shots" were taken of the many personages in society and sport who lined the boxes. The first and closest motion picture of President Wilson with his fiancee, Mrs. Galt, is prominent among these.

### ARROW FILM GOES TO YONKERS.

Within the next fortnight the executive offices of the Arrow Film Corporation will be moved to the Yonkers plant at 120 School street. Mr. Shallenberger, because of his extensive motion picture interests, will maintain an office for himself downtown; but the Arrow office and studio work will be done in Yonkers after November 8.

## K. & E. Joins Paramount

### New Alliance Between Feature Film Distributors and Big Theatrical Concern Calculated to Extend Service.

BEING already associated in the presentation of motion pictures with the Chas. Frohman, David Belasco and Oliver Morosco interests, through contracts with its producing companies, the Paramount Pictures Corporation has now signed contracts with Klaw & Erlanger by the terms of which a new $2,000,000 corporation to be known as the Paramount-Klaw & Erlanger Company has been formed.

The executive board of the new corporation will consist of W. W. Hodkinson, president of the Paramount Pictures Corporation; Adolph Zukor, president of the Famous Players' Film Company; Samuel Goldfish, treasurer and general manager of the Jesse Lasky Feature Play Company; Marc Klaw, Abraham L. Erlanger and Raymond Pawley, treasurer of the Paramount Pictures Corporation. An associate board of directors will be announced later.

At its formation as the first feature program company in the motion picture business, a year and a half ago, the Paramount Pictures Corporation instituted the continuous service system of booking photoplays, which has been used successfully in the legitimate theater by Klaw & Erlanger, and it was therefore natural that these two interests should form an alliance.

It was announced that it is the intention of this new organization to extend the service of a company which already exists, and to better generally the exhibition of motion pictures throughout the country; it will not interfere with the present interests of the Paramount Pictures Corporation or its feature producing companies, the Famous Players' Film Company, Jesse L. Lasky Feature Play Company, Oliver Morosco and Pallas Pictures, Inc., on the one hand, or Klaw & Erlanger on the other, which means that the present relations of the theaters booking the service of either of these organizations will not be disturbed.

What the Paramount Pictures Corporation has done to revolutionize the motion picture business, and what Klaw & Erlanger has done in the legitimate theater, are well known. What the result of their alliance will be is not hard to imagine.

## Penny-a-Liners Won't Do

### Virile, Vital, Understanding Authors Needed Badly for Film Stories.

ARTHUR H. SPIEGEL, head of the Equitable Motion Pictures Corporation, and at present in the city attending important board meetings of that concern, threw a bomb into the Equitable camp this week when he displayed a number of copies of letters and cablegrams he had sent during the past four weeks while at the helm of his large merchandising plant at Chicago.

Mr. Spiegel called a meeting of those directly responsible for the success of Equitable and without opposition Russell Edgar Smith and Marc Edmund Jones, heads of Equitable scenario department, were instructed to follow up Mr. Spiegel's lead, and secure such of the old and new fiction classics as were protected by copyright and procurable in form, suitable for screen adaption.

"The Penny-a-Liner," to quote Mr. Spiegel, "who writes for the yellow back novel, the cheap magazine and the boiler-plate newspaper at so much a line, without consideration of the matter he is writing, who simply compiles laboriously a flow of rhetoric because he is getting so much for so much, is of no earthly use to the film world.

"We need, ever so badly, more brain power in the story department, and we have decided to get it, if we have to exhume the dead masters' bodies and get their 'mark' on a contract.

"We need unconventional denouements. We need different kinds of climaxes. We must creep, not run, away from the eternal triangle. We must have less of the two women and one man, or one woman and two men. We must so construct our stories that the average auditor of the most humble brain power, or the most intelligent with the greatest brain power, will have to use a certain amount of perspicacity to fathom the plot. Our weakness is the finish of the stories. The first, second and third reels are great. We have novel situations, novel climaxes and novel dramatic action—then comes the last two reels and we see the hero drawing closer to the heroine. We note the coming downfall of the adventuress, the coming expose of the bribe taker, forger, the exonerating of the convicted hero—the forgiven intruder, the punished unfaithful one—and then—tableaux—hero and heroine in each other's arms.

"The fifth reel of the average picture, were the characters dressed as those in almost any other picture, would be just as appropriate on any other film as the one for which it was made.

"Within the week, we have changed the titles of three pictures, because when we had completed them and dressed them up with original ideas, such as we are demanding from our writers. we found that our stories were so much stronger, so much more novel, and contained so much real interesting material, that the original titles were not applicable in the sense we wish them. We renamed 'The Fisher Girl' 'A Daughter of the Sea;' we called 'Justice' 'Not Guilty;' we called 'The Silence of Dean Maitland' 'Greater Love'—and if we are persistent enough, if our ambitions are maintained—we are ging to get and give big things, and in a such a novel way, that a revolutionary innovation will be noted.

## Coles' Picture Machine Corporation

### New Organization Formed to Market the Cameron Projector.

OF INTEREST to the trade is the news that there has been formed for the purpose of manufacturing and selling the Cameron Motion Picture Projector, the Coles Picture Machine Corporation, H. B. Coles, president, 120 West 41st street, New York. Mr. Coles is well known to the trade and needs no introduction here. His extensive experience, ability and close application to business augers well for the success of his present undertaking. He has devoted himself exclusively to the motion picture machine business for the past eight years or more and has been connected in an executive capacity with two of the foremost companies in that line of business during the period of their most rapid development.

H. B. Coles.

The Coles Picture Machine Corporation is not a stock jobbing proposition. No stock has been or will be offered for sale, as it is soundly financed to carry on the work it has in hand.

As a foundation for its business, it has in the Cameron Projector a machine which gets away from the generally accepted style of motion picture projector. The machine is much easier on film than the other types on the market, it is claimed, for it has no intermittent sprocket, and handles the film with less liability of damage. Other radical improvements and innovations are incorporated in its design. It is remarkable for its simplicity and the ease with which it can be threaded, taken apart and put together.

Full assurance of its excellence lies in the fact that over twenty-five (25) machines have been in practical operation for about three years in various theaters where the operators were not specially instructed in their care, and in all cases the machines have fully demonstrated their superiority.

Not only will the machine itself be of interest to the trade, but we are assured by Mr. Coles that his selling plan will appeal strongly to the better class of machine and supply houses throughout the country.

Mr. Coles has asked our representative to extend through these columns his hearty invitation to the trade to call at his office and see the machine in actual operation.

---

Director "Bob" Vignola returns to Kalem's Jacksonville, Fla., Studios as soon as he completes the four-act production of Kiralfy's famous extravaganza "The Black Crook," upon which he is now engaged. While South, Mr. Vignola will confine his attention to three and four-reel features.

## Rothapfel Talks in Philadelphia

### Head of the New Rialto Tells Exhibitors How He Sought and Got Job as Operator—Speaks on Theater Management.

A HUNDRED of Philadelphia's prominent motion picture exhibitors gathered at the S. L. Rothapfel-Mutual Tour banquet held in that city Thursday night. Mr. Rothapfel was the guest of honor and principal speaker. "Not so many years ago I was walking the streets of Philadelphia looking for a job as an operator in one of your theaters," Mr. Rothapfel said in opening his talk. "And I got the job," he continued. He told of the steps by which he fought his way upward and the methods that had brought him success. He received the closest attention throughout his address, which lasted nearly two hours.

Among the subjects discussed by the speaker were the handling of music for the theater, the psychology of entertainment, the treatment of lights, the balance of a program, and the relation of the employer and employe.

Edward O'Keefe of Atlantic City was toastmaster. Among the speakers of the evening were Jay Emanuel, Marcus A. Senn, C. Stamper and Charles Goldstein.

The banquet got a touch of excitement from a short but warm debate between Mr. Rothapfel and an exhibitor. Mr. Rothapfel had reached the conclusion of his address and invited questions. Edward J. Jeffries, the owner of two theaters, challenged the speaker's statements on some points of theater policy. "I'll be back here after this tour is over—I am coming at my own expense just to show you in your own theater what I mean, and I will demonstrate to you in person," exclaimed Mr. Rothapfel. "That goes now, and I'll be back."

---

## Lillian Cook

ALMOST like a fairy tale runs the story of how dainty little Lillian Cook, the World Film Corporation ingenue who is at present working in "Camille," came into the pictures.

Miss Cook (who boasts all of seventeen summers to her credit) has been an actress for some time. She started in as a child, playing stock for some time. Then she distinguished herself in a great pageant, in which, then a child of 13 years, she played a difficult role which it would have been hard even for a mature actress to play.

Later Miss Cook came to New York. She secured a position in the road company of "Excuse Me," playing first the Bracelet girl and then the lead.

Last season she played in "Potash and Perlmutter" at the Cohan theater, and then went on the road with the company, scoring a great hit all over the country.

Lillian Cook.

But it was last summer that the really exciting part of the romance of Lillian Cook's career came. She went out to Fort Lee to the World Film Corporation's studio to see if there was not something she might do. She had managed to find time to play a part in "Mother" the summer before, and she asked to see Mr. Tourneur. While she was waiting in Mr. Tourneur's office for him to arrive, a very nice appearing man—evidently connected with the firm—came into the office and asked her whom she wanted to see.

"I'm waiting for Mr. Tourneur," she answered.

In a few minutes the man came back, and said, "Would you like a position in our stock company? If you would there is one for you."

Miss Cook says that she was dumfounded, and could not believe at first that it was true. She thought the man must have been playing a joke on her, but when she discovered that he was the president of the company, she knew that it was, and that her fondest dreams had been realized.

Lillian Cook has been at the World Film studio all summer. She first worked in "The Cotton King," then in "The Code of the Mountains," and is now engaged in "Camille."

The young actress has light hair and blue eyes, and is exceedingly talented. Her intelligence and keen business ability is a wonderful asset in her work as a picture actress. She is clever and hard working and will be heard from in big things in the future.

---

## Ovation to Valli Valli

### Metro Opening at Montreal a Personal Triumph for Well Known Star.

THE opening of Metro in Canada was signalized by the personal as well as the screen appearance of Valli Valli in "The High Road" at the Imperial theater, Montreal, Monday evening, Oct. 18.

The occasion was notable in the history of motion pictures in Montreal by reason of the fact that more people were turned away from the Imperial than had ever been accorded in the theatrical annals of the city. Police reserves had to be called out to handle the crowd as early as seven o'clock in the evening and before eight o'clock the entire street was blocked, so that cars had to be diverted to another route. Hundreds of people coming in carriages and automobiles waited for the second show, at which Miss Valli appeared in person and on the screen. She was presented with a gorgeous flower basket of sterling silver, nearly three feet high, filled with roses, the gift of the officials of Metro Pictures Limited, the Canadian distributors for Metro Pictures. Edward Brennan, who supported Miss Valli in "The High Road," also appeared on the Imperial stage and was given almost as much of an ovation as the star herself.

Metro Pictures have already won a warm welcome in Canada, as was evidenced by the turn-out to greet Valli Valli.

The business management of the company is in the hands of Herbert Lubin, who as managing director is upsetting many established precedents in the film industry in Canada.

---

### PETE SCHMID SCORNS OFFICE.

Pete Schmid, the Oliver Morosco Photoplay Company P. A., emphatically denies the report which has been spread to the effect that he has dabbled in politics to the extent of becoming a nominee for Sheriff. P. J. S. states that his activities in connection with his duties in the Morosco offices would not allow him the time to select a shining badge, much less become mixed up in politics. Pete further deposes and says that the Sheriff story was the invention of an ambitious, though somewhat immature youth, who is trying to realize the dreams of his lifetime, namely, to become a press agent by trying out his ability on Pete.

---

### "QUO VADIS?" DOES EXTRAORDINARY BUSINESS.

George Kleine's "Quo Vadis?" first of the great film masterpieces and unquestionably the best known picture in the annals of the business, packed the Hamilton, Canada, Grand Opera House for three days last week. "Quo Vadis?" was given a modest billing throughout the city and played Oct. 14, 15 and 16 to almost $1,000 at popular admission prices. "Quo Vadis?" was released in the spring of 1913 and has played Hamilton return dates, as well as every other city of its size, in both the United States and Canada.

---

### OPIE READ WILL WRITE FOR MIRROR.

Opie Read, the novelist, has signed contracts with the Mirror Films, Inc., whereby he will write original scenarios for that organization. The deal was closed here between the novelist and Captain Harry Lambart, who is in the west on business for the Mirror.

One of the Read novels have been done for the screen, but the author has never written anything for pictures. He will write human interest photoplays of every day American life for the Mirror.

---

### EDISON TO MAKE "THE DESTROYING ANGEL."

"The Destroying Angel," Louis Joseph Vance's famous novel, is now being filmed by the Edison Company for release on the Kleine-Edison Feature Service program Dec. 8. Mabel Trunnelle, Marc MacDermott, Walter Craven, George Wright, Fred Jones, John Sturgeon and William West will handle the various leads. "The Destroying Angel" is one of the most popular of Vance's many noted stories.

## Gaumont Players Go South

### Director William F. Haddock and Party of Screen Favorites Go by Water to Jacksonville.

WITH the cheers of several hundred friends ringing in their ears, fifty actors and members of the producing staff of the Gaumont Company sailed from New York on Tuesday, October 26, for a winter in Florida. The last farewells to little old New York were said at one o'clock when the "Mohawk" cast off and the stubby little tugs pulled her out into the stream. The party was in charge of William F. Haddock, a director of one of the Gaumont photodramatic companies.

**Gaumont Directors Who Sailed for Jacksonville.**

Left to right: Top line—Fritz Orlamond, Wm. F. Haddock, Richard Garrick, Edwin Middleton. Lower line—Wm. Chamberlain, Allan Robinson.

In South Jacksonville the Gaumont Company has leased the Dixieland theater property. Here the companies making the Rialto Star Features will begin work at once. A little later a comedy company will also share the studios, making Casino Star Comedies.

This first invasion by the Gaumont organization has been heralded to Jacksonville by the arrival there last Monday of John S. Martin, the New York representative of the company. Mr. Martin arranged the final details and took over the Dixieland theater property. He plans to return to New York shortly, as his time is well taken up with engaging Broadway stars for Gaumont productions.

George Du Bois Proctor, Gaumont's new scenario editor, has accepted several tense photodramas for immediate production, and an announcement of these features and the stars who will appear in them will be made as soon as the order in which they are to play has been arranged.

The party included Miss Lucille Taft, Miss Mathilde Baring, Miss Flavia Arcaro, Miss Madge Orlamond, Miss Martin, Fritz Orlamond, technical director, Charles W. Travis, Leonard Craske, Albert Macklin, Sidney Mason, Henry W. Pemberton, James Levering and John Reinhard. Among the unofficial members were Mrs. Haddock, Mrs. Mason and Mrs. Reinhard.

### CENTURY BREAKS GROUND FOR STUDIO.

The Century Film Corporation, located at Roundup, Mont., broke ground for its studio Wednesday, October 20, and will commence building operations immediately so as to be ready to produce its first picture by the middle of November, if possible.

The studio is being located two miles east of the town proper, in the old or first town of Roundup, which stands just as it did forty years ago, with its log houses and typical frontier saloons, that can be used as they are in many western pictures—and who does not prefer the natural to the handicraft of the stage carpenter and scenic artist?

The company will feature western drama, comedy-dramas and snow pictures in their natural element; in fact, the studio is located in the midst of some of the most natural and beautiful scenery that is left to the west, and within a few miles of the studio are coal mines, lakes and rivers.

Some of the best cameramen and directors in the film world have been engaged, and the company will spare no reasonable expense to make the quality of their productions such as will create a demand for them.

## Gerda Holmes

GERDA HOLMES, whose work with Thanhouser, Essanay and other feature producers during the past few years, attracted the attention of numerous other concerns of equal importance, announces through her manager that she has contracted to appear under the management of the Equitable Motion Pictures Corporation and that within the next two weeks will leave the plant of Essanay for New York to assume her new duties.

Miss Holmes, who made her first big mark in Klaw and Erlanger's production of "The Round Up," in which she played the featured feminine role, was drafted from that production by the film field, because of her work. Her appearance in films was the means of such rapid advancement, so unusual in itself, that Essanay contracted with her for appearance with the male stars on their roster and then, after a year with Essanay, during which she played leading business with Francis X. Bushman and Richard Travers, she starred in one picture, "The Victory of Virtue," and her work in this picture was the direct reason for Equitable's contracting for her.

**Gerda Holmes.**

Just what productions will have the personality of Miss Holmes as an asset have not been definitely settled by the powers that be of Equitable. Numerous male stars are under contract and option to that concern, including Robert Edeson, William Courtenay, Henry Kolker, Charles J. Ross, Robert T. Haines and William Courtleigh, and it is now thought Miss Holmes will be seen opposite one of these stars at no distant date.

Dark featured, slight of form, graceful, as the result of long tuition in dancing, of recognized histrionic ability, Miss Holmes' personality and attractiveness will be more than a passing potency to the Equitable program.

### DIRECTOR RICHARD GARRICK GONE SOUTH.

Richard Garrick, director for Rialto Star Features of the Gaumont Company, left New York Monday, Oct. 25, for Jacksonville, Fla., to arrange for the reception of his Gaumont dramatic stock company which will soon follow. Mr. Garrick has just completed the beautiful phantasy of disembodied souls, "The New Adam and Eve," based on Nathaniel Hawthorne's story of the name. Miss Grace Valentine will be starred in this Casino Star Feature, which is to be released Nov. 17 on the Mutual program.

### DEVORE PARMER WITH TRIANGLE.

Devore Parmer has been engaged by John Emerson, who is producing films for the Triangle people in New York, as "heavy" in the support of Douglas Fairbanks in "His Picture in the Papers."

Mr. Parmer recently returned from a hunting trip on the estates of Guy Hedlund, where his prowess as a hunter was proven by the bringing down of two fine bucks and numerous smaller game.

### BECKY BRUCE WITH RAVER.

The Raver Film Corporation announces that the leading lady who will support James J. Corbett in its inaugural feature production is none other than the charming little Becky Bruce, lately seen on Broadway in the metropolitan casts of "A Pair of Sixes," "Prunella" and "The Show Shop." Miss Bruce plays the character of Catherine Foster, the other girl in Augustus Thomas' drama, "The Other Girl."

# Studio Management

**A Little Inside Information on an Important Subject by E. D. Horkheimer, of the Balboa Company.**

A STUDIO is not a factory. To consider it so is a gross mistake. Hence, factory methods cannot be applied to studio management. Right now, this matter is being widely discussed among moving picture producers, because some observers have declared that there is too much waste motion in the filming of silent dramas. No doubt some studio suffers in this regard; but I believe that the leading producers have their business well in hand.

**E. D. Horkheimer.**

I know we have at Balboa, although it might appear to the outsider that a lot of time is lost every day. But it really isn't, in the long run. To begin with, the producing of moving pictures is different from any other manufacturing process. While in a broad sense picture making comes under the head of manufacturing, yet, strictly speaking, it is not such an operation. There is a wide difference between the two activities.

I do not believe it possible to overcome all so-called waste in the production of picture plays. Much of what seems like waste to the uninitiated is really not such. Rather it is time given to the turning out of careful and artistic work. If your purpose is primarily to "manufacture film," then of course you can rush your output. But the result will tell on the screen.

Each silent drama put on is a separate problem. The studio's business is not like that of a shoe factory, which makes thousands of duplicates of a given pattern. Where the same thing is done over and over again, it is possible for the so-called efficiency expert to devise time-saving methods. But the same theory cannot be applied to the making of moving pictures.

I don't want to be understood as contending that system cannot be applied to picture-making. On the contrary, I am an ardent advocate of methodical procedure. The Balboa studio has worked out a comprehensive system whereby all its varied departments dove-tail. Productions move with all possible celerity from the scenario department to the company's projection room. But each one is treated as an individual "job" so to speak. There is no effort to make all fit into the same mold.

We are our own efficiency experts. So many different considerations enter into cinematography that I do not believe an outsider could come into a studio and make an intelligent survey. Balboa's system is not red tape, like so many efficiency programs prove to be in the last analysis. I feel competent to judge because I am an engineer by profession and had years of practical experience before becoming identified with the film industry. To my notion, the most efficient results are obtained by having competent employees, men who do not cross each other's tracks, but follow harmoniously, one after the other.

As I see it, the actor's time is the hardest thing to regulate economically. But one cannot expect him to punch a time clock like a stage hand, because his work is of an entirely different order. I mean this independent of so-called temperament. Artistic considerations must be allowed for. Then again, in an outdoor studio, everything depends on the sun. Until it appears, nothing can be made. But it is possible to have such a system that everything will be in place and all players ready for "shooting" the minute the light is right.

We have a number of innovations at Balboa which help us to get results. For instance, we get daily reports from the U. S. Weather Bureau. They are tabulated. Then, we have instruments of our own for independent observations. By striking an average between the two, we are right 99 per cent. of the time on what tomorrow's weather is going to be. Accordingly, we lay out our work, prepare for big scenes and order extras.

A "location book" is kept for the assistance of directors. It contains snap-shots of all sorts of locations. By consulting this our producers can find the spot they need without unnecessary loss of time. We also keep on record a "still" of every set erected on the stage. Each item in our property rooms—and there are a hundred thousand of them—is card-indexed so that it can be found on the instant. All props must be kept clean and dusted. We have a complete stock of furniture of all periods and rent nothing. In this way, an inconceivable amount of time lost by most studios is saved at Balboa. It takes a large investment, but more than pays for itself in the long run.

Wherever the human element is as important as in the making of motion pictures, it will not be possible to stop all the leaks, as when you are working mechanically as most factories do. Until we use automatons to enact our silent dramas we will always have the wastage problem before us, I fear. It is the mechanical that we want to get away from in pictures—the tendency to sameness.

It is the constant change that holds the public. That is the principal objection to all studios following a uniform method of production as the carshops do. In view of the continual change in output, we feel that Balboa has achieved a high degree of efficiency. The many trained observers from other studios and technical newspapermen who visit us say so, too.

# Templer Saxe

TEMPLER SAXE, Vitagraph player, whose experience on the speaking stage fitted him to play a wide range of characters, has brought this experience to the field of motion pictures, where he is seen alternately in a strong dramatic role and then in the lighter comedy parts. He was born at Redhill, twenty miles from London, England, and his birthday falls on Aug. 22.

**Templer Saxe.**

Mr. Saxe was destined for the Diplomatic Service. He graduated from two universities, of Bonn and of Brussels. At the latter he obtained the degree of Ph. D. M. A. Oxford was to have come next, but reverses of fortune compelled his father to abandon the idea of a diplomatic career for his son. During his college days he was interested in amateur theatricals, and when it became time for him to choose a profession he turned to the stage.

Coming to this country, he made his debut as leading juvenile in "A Ladies' Paradise" at the Metropolitan Opera House. He sang the principal baritone parts in "The Sultan of Sulu," "Piff, Paff, Pouff," "The Earl and the Girl" and "The Blue Moon," all of these engagements being in New York City. On the road he appeared in "The Gay Musician," "Countess Coquette," "Morocco Bound" and "Yama."

With the exception of desultory work with several of the minor picture producing companies, all of Mr. Saxe's experience has been gained under the Vitagraph banner. He has appeared in a number of pictures both single part and feature and has made good in every character where he has had to face the camera. A number of the most important of his picture productions include "One Performance Only," "Pat Hogan, Deceased," "The Breath of Araby," "Billy's Stratagem," "The Butterfly," "A Mistake in Typesetting," "A Disciple of Plato," "The Missing Clue," "Heredity," "Sam's Sweetheart" and many others.

## NORTH MANCHESTER GETS NEW THEATER.

W. J. Sirk will build a 700-seat moving picture theater in North Manchester, Ind. Mr. Sirk is having plans prepared, and the work of erection will begin in a few months.

# Reviews of Current Productions

## "The Upstart"

### Three-Reel Universal Production Tells Entertaining, Well Enacted Story of Girl Laundress.

Reviewed by Robert C. McElravy.

HARVEY GATES has written a bright, entertaining story in this photoplay, which pictures the adventures of a pretty girl laundress. Stella Razeto is very pleasing in the leading role and is assisted by a good cast, including Charles Lyke, Jay Belasco, Laura Oakley, Mark Fenton and Helen Wright.

The production is unusual from the fact that while it is not strikingly original in plot, there is at least a freedom from the usual obvious types and situations. There are any number of complications, which dovetail together in an easy, natural manner. The characters are carefully introduced and may be firmly fixed in mind as they appear.

Scene from "The Upstart" (Gold Seal).

Nana, the laundress, finds a note from a wealthy man named Newell to an actress known as Vera. Nana's admirer, Sam, gets possession of the note and forces Mr. Newell to pay him $5,000 for its return. Sam then buys Nana a great many clothes, with her father's approval. Once she has these, she acquires the virus of social ambition. She meets Paul, the son of Mr. Newell, and passes herself off as the actress, Vera.

When Sam desires to marry Nana she turns him down, having tasted high social life and fallen in love with Paul. The observer is not apt to regret this, however, as Sam is a despicable character. She attends a reception with Paul and is introduced as the actress. Mr. Newell is there and tells Paul she is an adventuress. Sam turns up and shoots the girl in a jealous fit. She goes to a hospital, where the real Vera calls upon her, learns her story and they become friends. Paul also comes and remains true to Nana despite her deception.

---

## "The Secret Sin"

### Blanche Sweet, in a Well Made Five-Part Lasky Production, Is Shown in a Dual Role.

Reviewed by George Blaisdell.

IT IS no simple matter in these days of the frequent use of double exposure to create substantial illusion with a player in a dual role. In "The Secret Sin," a five-part Lasky subject from an original scenario by Margaret Turnbull of the Lasky staff, Blanche Sweet successfully portrays two parts—those of twin sisters of opposite temperament. The story is laid in Chinatown. Frank Reicher, the producer, and Wilfred Buckland, the art director, are to be commended for the faithfulness with which they have created the atmosphere—the street scenes in San Francisco are material factors, but the studio sets are of even greater importance. The Chinese restaurant, one of the more exclusive sort, is finely, even lavishly, done; the interiors of the Chinese joints, with the "fake" victims planted for the gratification of the curiosity of morbid tourists, bespeak the care devoted to the staging of this subject.

Miss Sweet has two roles—of the sister addicted to the use of drugs and of her twin, a normal, likable personality. Her portrayal of the difficult part of the former—the beginning of the habit, its gradual growth, insidious, always progressive; the expedients she adopts to obtain the drug and to conceal it, the lies she tells to throw suspicion on the other sister—is convincing in its realism.

The story rings true all the way—of the family in poverty, of the breadwinner finally obtaining work and sticking to his employer when the others quit, being rewarded with a partnership; of the discovery of oil and the riches that follow; of the partner falling in love with the normal sister, only to have his regard chilled by the tale of the drug fiend, and the exciting scenes in Chinatown that lead to the undoing and uncovering of the victim and the straightening out of matters all around—these make an interesting tale of an unpleasant subject, and that is an achievement in itself.

Miss Sweet has good support. Thomas Meighan as the employer and later the partner of the father of the two daughters gives a good performance. Sessue Hayakawa as Lin Foo, the keeper of the Chinese den, is one of the factors in the story. Hal Clements and Alice Knowland are Mr. and Mrs. Martin, the parents of the daughters. There are many Chinese in the larger scenes, both of the street and in interiors, and they contribute to the atmosphere.

"The Secret Sin" is a good picture.

---

## "The Better Woman"

### Leonore Ulrich Gives Interesting Performance in Drama Produced by Triumph Company for Equitable.

Reviewed by Lynde Denig.

IN DRAMATIC material and the manner of its handling, this five-part story, written by Richard Campbell and produced by the Triumph Film Corporation under the direction of Joseph A. Golden, is eminently satisfactory. It is an original work finely calculated to bring out the most interesting qualities of the exceptional personality of Lenore Ulrich, cast as the emotionally intense daughter of the proprietor of a hotel in a small western town. Miss Ulrich is becoming accustomed to the requirements of picture acting and appears to marked advantage in a character demanding forceful interpretation She gives the impression of strong feeling in portraying the unhappiness of the girl whose craving for love will not be denied.

Scene from "The Better Woman" (Triumph-Equitable).

As presented by Miss Ulrich, the character of Kate Tripler arouses sympathy as well as understanding. Her ambitions are at variance with the possibilities of her environment, and when a handsome young civil engineer stops at her father's hotel she sees an opportunity that is altogether too rare to be missed. She loves him and determines to have him even at the cost of a dishonest trick—a trick that leads Frank to believe that the girl he left in the East has married another man.

Under the influence of drink he marries Kate and, as might be expected, there is no end of trouble, for try as she may, the untutored Western girl is out of place in more particular society, and the husband is none too tolerant. Out of this situation—the wife struggling to please, the husband remaining aloof—scenes of certain appeal arise prior to a clash of dramatic power. Finally Kate gives up the fight, returning to the humble home of her childhood, and, as might be expected, the husband follows to effect a reconciliation at the conclusion of the photoplay. Suspense is slight in the last five hundred feet of the film, for the reunion is a foregone conclusion.

In the first reel there is a fight of the most realistic kind. Settings and locations are of the best and the acting of Lowell Sherman, Ben Graham, Charles Hutchinson, Will Browning and Edith Thornton is convincing.

## "Comrade John"

### William Elliott, Featured in Gold Rooster Play, Loses None of His Individual Magnetism in Transferring His Personality to the Screen.

Reviewed by Margaret I. MacDonald.

THE adaptation of the novel of Samuel Merwin and Henry Kitchell Webster to the screen has brought to the public a picture play that is different from other picture plays. "Comrade John" has an individuality of its own. Its two central male figures are creatures of two distinct moral planes. Two feminine types there are also, presented not in the usual tawdry fashion. The one is an idealist. The other may have been while she was still under the spell of an illusion. But the play deals kindly with the feminine side of the question, and fails to eliminate that purity of soul reputed to dwell in the mother of man, or to tarnish with any large desire for revenge the character of the castaway of the filthy religious fanatic, Herman Stein.

William Elliott in the role of John Chance (Comrade John), an architect under contract with Herman Stein for the sum of $500,000 to build a "city beautiful," gives us a fine example of what intelligence and poise mean to a screen actor. In fact so different is his method of pursuance that one is inclined to place him in a class by himself. William Elliott does not "act," but in the simplest, most unaggressive manner holds up before his audience a type of hero that is universally admired.

Opposite him plays Ruth Roland, always beautiful, fresh and spontaneous, modelled to fit the idealistic type of Cynthia. Her conception of the role is satisfactory.

To get back to the play, an unusual opportunity has been provided all of the principal players in the delineation of characters that stand out well. For instance, the role of the Prophet Herman Stein, portrayed so forcefully by Lewis J. Cody, is fully equal in opportunity to the title role. In other words, the villain, more aggressive in type, is thrown as much into bas relief as the hero, and the second feminine lead, played with fine effect by Madeline Pardee, claims almost as much of our attention as the more attractive role played by Ruth Roland.

A general summing up of the play would place it as a well-balanced one. It has all the properties of a drama, and also those of a spectacular melodrama. The burning of the temple, which has been cleverly presented, contributes the big spectacle of the production.

Scene from "Comrade John" (Pathe).

This five-part photodrama was made for the program of the Pathe Exchange, Inc., at the Balboa studios, California, and is set for release Oct. 29.

### Yale Benner Convalescent.

Yale Benner, Edison, is around again at the Edison studio, rather weak but cheerful as ever, since a serious operation which he recently underwent. Mr. Benner became ill shortly after his appearance in the Kleine-Edison release, "Vanity Fair."

## "The Yankee Girl"

### Blanche Ring Appears in Spirited Adaptation of Popular Musical Comedy Produced by Oliver Morosco.

Reviewed by Lynde Denig.

SELDOM does a musical comedy plot provide adequate material for a photoplay; but in "The Yankee Girl," done into a five-part picture by the Morosco Company, we find a pleasing exception. This production, presenting Blanche Ring in the role that she played so successfully on the stage, is genuinely entertaining on its own account and need not depend upon the prestige of a well remembered name. It is light romantic comedy, brightly acted in the most picturesque of Californian locations and consistently interesting in presenting a skilfully developed story. After the first reel, the least attractive of the five, the picture is a perpetual delight to the eye, with its views of the Catalina Islands of the historic Fernandez Sanchez ranch house, of the Hotel Huntington at Pasadena and of old buildings that date back a century.

Scene from "The Yankee Girl" (Morosco).

Miss Ring appears as Jessie Gordon, a resourceful young woman who takes an active hand in straightening out the difficulties arising over a copper concession in South America. Following the necessary exposition, in which we meet the various characters and are prepared for the squabble over the copper property, everybody moves to the Latin republic. The pace of the story quickens as Jessie takes command of the situation and fools the susceptible president of the republic, in league with the crowd that is determined to own the valuable concession. Morales holds her father prisoner and for a time the girl must depend entirely upon herself in outwitting the crafty South Americans. Suspense is worked up to a high pitch as the time of the expiration of the option approaches and the necessary money is not forthcoming. At the crucial moment, in true musical comedy fashion, the young United States consul out-maneuvers the plotters and the situation is saved.

Unaffected and pleasing in manner, Miss Ring scores in her performance of Jessie; Forrest Stanley, as Jack Lawrence, is quite the ideal matinee idol type; Harry Fisher, Jr., has the best comedy opportunities in the picture as the insipid Willie Fitzmaurice and Howard Davies is naturaly forceful in his playing of James Seavey.

## "The Woman From the Sea"

### Kalem Three-Reel Melodrama, with Jackie Saunders in the Leading Role.

Reviewed by Hanford C. Judson.

THIS three-reel offering under the Kalem brand and called by them "The Woman from the Sea," is fortunate in having Jackie Saunders in a role that is perfectly suited to her. She is not only young and pretty, but undeniably a good actress. The story is melodramatic, but has, with its melodramatic artificiality, a fresh combination of exciting incidents and holds markedly, except in that part in which the narrative goes back to unravel a story within a story—always a dangerous expedient. A convincing heroine, an exciting story and many pretty scenes are the assets of the picture and make it a worthwhile offering to the public. Direction that is either too hasty or not imaginative enough to make it at all times convincing in the small, foundation scenes, and the presence of scenes that are not at all needed and that drag while they are on—these are its weaknesses, but do not hamper it too much. I think that most people would be willing to pay again to see another picture that they know was going to be as good.

The "woman from the sea" is cast up unconscious on the English coast. Rescued by a baronet, she finds that she has forgotten her past history. The young hero falls in love with and marries her. He is intrusted with plans that a foreign government wants—it's presumably the Hungarian or Russian government. At an embassy ball she sees a foreigner and at once begins to remember. The foreigner is her husband. He threatens to tell if she doesn't give the papers (some of Miss Saunders' best acting comes in these scenes) and she consents. The hero's cousin, in the power of the foreigner, is to get the papers. He comes, steals the plans, but outside begins to repent. There's a struggle between him and the two foreigners, while the wife, inside, is telling her husband all. The result of the struggle is the death of the woman's foreign husband and the happy ending is an accomplished fact.

Scene from "The Woman from the Sea" (Kalem).

## "Matrimony"

### Five-Reel Triangle Kay-Bee by C. Gardner Sullivan and Thos. H. Ince.

Reviewed by Louis Reeves Harrison.

RARE, and none the less delightful that it is rare, is pure high comedy, like "Matrimony." There was a time when it was like a Summer day with fleecy clouds in the sky as compared to the overcast menace of intense drama or the storms of melodrama. It was then, and is still more now, a decided relief. We all like it. "Matrimony" is a high-class domestic comedy, holding the audience fascinated by its humanness, now making us think, now turning our sober thoughts to keen amusement and not dull for a moment. Calf critics may depreciate its long and frequent subtitles, but calf critics imagine that there are arbitrary rules on that subject. The subtitles of "Matrimony" made a hit at the first showing in New York. They aroused spots of individual enthusiasm to the delectation of the audience in general, the story being a subtle and spicy battle of the sexes.

A subtle and difficult role fell to Julia Dean, a role exacting much that a charming actress hates to give, views of that unbeautiful side of married women who imagine they have done their complete duty in having one child and thereafter relapsing into idle and shiftless stupidity, no credit to their husbands, neither useful nor ornamental in a world that requires every human creature to be one or the other. Miss Dean gives a remarkable portrayal of such a woman, one emerging through high intelligence to a better expression of herself. The rest of the cast is fully up to the demands made on it, and the play will win.

## "Bought"

### World Film Five-Part Drama Gives Convincing Presentation of Interesting Story.

Reviewed by Lynde Denig.

BARRY O'NEILL, formerly a director for Lubin, and Lawrence McCloskey, for a long time scenario editor for the same company, combined in producing this Shubert-World Film five-reel feature. Mr. O'Neill may be congratulated on the success of his first World Film picture. It presents a first rate story in an impressive manner; the action is swift and to the point and the characters are clearly drawn, with Frederick Lewis playing the role of a young author, who sees failure written across every sheet of manuscript, and Ethel Gray Terry cast as the girl who becomes his wife.

Much of the opening reel is devoted to showing the hardships of the young author, to whom the simplest of food is a luxury and even this he shares with a starving neighbor. It happens that the daughter of a wealthy stock broker has had an indiscreet love affair with a man who does not live to marry her, and a husband "in name only" being needed to save the young woman's reputation, Frambers is offered the position and $10,000 besides. He turns from writing unmarketable stories to making himself useful on the stock exchange. He also plays the part of a self-sacrificing husband without a murmur, until he believes that his wife is flirting a bit too obviously with other men. By this time he is able to buy his freedom; but he is called again to the stock exchange to save his father-in-law's fortune, and in the end, of course, he reaches an understanding with his wife, who comes to love him in all sincerity.

The love element, however, takes a secondary position in this picture, which is first of all an exciting melodrama. In the last two reels the stock exchange panic is developed with much skill to keep up the suspense. It is realistically staged and acted with spirit. Director O'Neill has contributed a valuable photoplay to the World Film program.

### A "Viola Dana" Night in a New York Theater.

In recognition of the popularity of Viola Dana, the little Edison lady, at his theater, where Miss Dana's play, "The Stoning," was played at five different times—return bookings—Manager Samuel H. Trigger, of the Tremont theater, Webster avenue and 177th street, New York City, will hold a "Viola Dana" night at this theater on Monday, October 18. "Gladiola," a four-part feature, and one of Miss Dana's latest and most liked films, will be featured, along with her other releases: "On Dangerous Paths" and "The Slavey Student."

## "The Long Chance"

### A Broadway Universal Feature in Which Frank Keenan Gives a Capital Character Study.

Reviewed by Lynde Denig.

ON the screen as on the stage, Frank Keenan is the ideal gambler of American western romance. He has the impressive bearing, the repose, the suggestion of an indomitable will that seem to belong to such characters, and his gift for subtle expression is exceptional. Audiences that see this six-part Broadway Universal Feature will be greatly impressed by Mr. Keenan's playing of Harley, and they will find a thoroughly interesting picture, for which Harvey Gates is largely responsible. From a story written by Peter B. Kyne, Mr. Gates constructed a scenario that is logical, clear and holds good all the way, which is the more of an accomplishment in that the original work did not appear to offer a plot of extraordinary possibilities. Director Edward Le Saint supplied a first rate production.

From beginning to end, Mr. Keenan is the center of attention. As the immaculate silk-hatted gambler, reputed to be the worst man in town, he wins sympathy, owing to a clever arrangement of scenes that emphasize likable qualities—his manly strength, his sense of justice and his consistent love for one woman. We see how Harley rebuffs the advances of a pretty singer in the town saloon, how surely he dominates the men in that place, and how unselfishly he sacrifices himself when the woman he loves prefers another. All of these things go to build up a character that inspires respect, with the result that "the worst man in town" becomes the hero of the photoplay.

Scene from "The Long Chance" (Universal).

The story covers a long period of years during which the woman that Harley loves dies, leaving an unprotected daughter. In the crude western town, where little is thought of a girl's reputation, the gambler becomes her protector and remains true to his charge to the end. The final scenes, closing with the death of Harley, are at once dramatic and appealing, as played by Mr. Keenan and a supporting company including Stella Razetto. The success of this production seems assured.

## "Love's Old Sweet Song"

### An Attractive Two-Reel Western for the Associated Film Sales Corporation Program.

Reviewed by Margaret I. MacDonald.

JUST a simple story of the west has been used in the making of this production. But the story is a human one, and in its presentation on the screen it has been developed with spirit. Gertrude Bondhill and Ralph Gray play the leading roles, assisted by numerous excellent types of the western country, and one exceedingly villainous villain.

According to the story a young woman comes west to introduce cabaret style dancing. In her search for a place to live, a cottage for rent by the owner of "Bar X" ranch presents itself, and proves to be an important link in the shaping of the young woman's future. The owner of the ranch falls in love with his tenant, marries her, and later has an opportunity of proving his good sense and manliness when the villain from the east enters the scene and tries to destroy the woman's chance of happiness by dragging in tales, true though they may be, of her past life. The villain finds himself obliged to board the train for the east at the point of a revolver, and on quick notice.

Scene from "Love's Old Sweet Song" (Associated).

The sub-titles of this picture aid materially in stamping the main idea. For instance, the question put by the man to the woman, "Have you always been a good woman?" meets an appropriate answer in the form of a counter question, namely, "Have you always been a good man?" The cowboy "ketches the idea," realizes that his morals are quite as much open to criticism as the woman's, and together they move on into the future forgetting the past.

## "The Green Cloak"

### Kleine Subject—An Unusually Fine Detective Story, By Owen Davis and Henry K. Webster.

Reviewed by Louis Reeves Harrison.

HOLDING interest largely through superior construction, "The Green Cloak," produced by George Kleine, illustrates as well as any story recently adapted from literature for the screen that motion-picture structural methods, when rightly understood and handled, are far superior to those of printed fiction in grasping and maintaing tense interest. Only some clever artisan like Conan Doyle, who has a hundred verbal tricks all his own, could utilize successfully such a plot as that of "The Green Cloak," and then he would not attain anything like the absorbing fascination of the pictured version. It holds through a mystification that is purely psychological. The novelist might say, "Strange that Paul Duncan should be suddenly terror-stricken at the sight of Wilkins!" That is merely a trick of speech to arouse curiosity. How much more powerful the effect when the young man's ghastly fear is there before our eyes!

Scene from "The Green Cloak" (Kleine-Edison).

From the outset, from the first significant symbol, there is gradually built up a sense of impending tragedy. The elaborate pains taken by statuesque Wilkins to secure a position in the household to be visited by Ruth McAllister start a line of suspicion that the man has a desperate mission to perform, and, when murder is done, his guilt is most delicately suggested. Suspense is not destroyed by any glimpse of his participation. With the exception of a few unimportant faults, "The Green Cloak" sets a standard in structure. Honors of psychological interpretation go to Irene Fenwick and Richie Ling, though the cast is generally and discriminately good.

## "Dora Thorne"

### Biograph Adapts Old English Novel Into Four-Part Drama of Sustained Interest and Strong Heart Appeal.

Reviewed by Lynde Denig.

TO THE younger generation Bertha M. Clay's "Dora Thorne" is little more than a name. As a novel it belongs to a school that has passed, but as material for a heart interest photoplay it is well worth the revival afforded in this four-part drama. The production in question may well become one of the most popular of the Biograph Company's adaptations of books that pleased readers a quarter of a century ago. "Dora Thorne" possesses a first-rate story based on human emotions that do not alter with changing fashions; there is enough action to warrant the use of four reels; the settings are in perfect taste and able actors were chosen to interpret the many characters met in this tale of English life.

Scene from "Dora Thorne" (Biograph).

The exposition in the first reel is clear. We see how Ronald, Lord Earle's son, comes to marry the lodge keeper's pretty daughter despite parental opposition. Then step by step we follow the young man's disillusionment and realize that the coming break is inevitable, for Dora is a simple girl, superficially educated and quite naturally she has little appreciation of her husband's artistic ambitions. As the story unfolds an audience sympathizes with both of these young people, the victims of an unfortunate marriage. The barriers of class may be ignored, but those of temperament are less easily cast aside.

After the rupture and Dora's return to her parents with her twin daughters, the story is carried into the second generation and once more we find the family torn by a tragic love affair. Beatrice, too, has promised to wed below her social station, but she jilts her sailor sweetheart and is thrown from a cliff into a lake. Much is made of the pathetic scenes preceding the reconciliation of Dora and her husband.

William Russell, Lionel Barrymore, Millicent Evans, Thomas Jefferson, Isabel Rea and Alan Hale are among the members of the Biograph stock company who contribute largely to the success of the picture.

### West, Edison, Still Alive.

Since the death of a motion picture player of the same name, the family of William West, that veteran and able character Edison player, has been greatly embarrassed through acknowledging the condolences of many friends who confused the Edison actor with his namesake.

# Manufacturers' Advance Notes

### "THE GOD WITHIN" (Biograph).

This is, perhaps, the best one-reel drama that has been released in the series of Biograph re-issues, which means much when one takes into consideration what has gone before. It is notable for many things, but chiefly because of the sincerity with which this human story has been interpreted on the screen. The acting of the entire cast, which includes Blanche Sweet, Henry Walthall, Lionel Barrymore, Claire McDowell, Charles H. Mailes, is flawless; the detail of the settings is perfect; the direction of D. W. Griffith is up to his usual standard, and with a story such as this and the usual Biograph photography, a perfect picture must result.

Scene from "The God Within" (Biograph).

The woman of the camp implores her lover to marry her, which he promises to do, but goes away to an adjoining camp. She becomes the target of the camp's jeers, and in time her child is born—dead. The doctor fears for her reason if she discovers that all her shame and anguish have been in vain. On the outskirts of the camp the trapper's wife, called the "Saint" by the boys of the camp, dies in giving birth to her child. For the sake of the baby and the woman the doctor persuades the father of the child to surrender it to the care of the woman. The woman's quarters being unfit surroundings for the child, the doctor insists that she go to the trapper's cabin, and he moves out to make room for her. The sight of his child drawing life from an alien breast has awakened the trapper's soul. And the touch of the baby's hand stirs the God within the woman. In the neighboring camp the woman's former lover also feels the God within him awakening and, bent on making such amends as he can, returns. It is then that the doctor suggests that she choose between them, and after a long hesitation the woman finally chooses the trapper.

This re-issue is released Friday, November 12, through the General service.

### "RIGHT OFF THE BAT" GOING WELL.

"Right Off the Bat," the five-reel Arrow comedy drama in which Mike Donlin is featured, is making a hit all its own. The All Feature Booking Agency, of 71 West 23rd street, is handling this big baseball feature on its own account in New England and in New York state and disposing of state rights outside of that territory.

H. K. Brin and Bert M. Moran, two of the All Feature road men, have turned in more first run bookings on "Right Off the Bat" than any photoplay ever released independent of the big exchanges. Messrs. Brin and Moran, the former the manager of the All Feature Booking Agency, are booking "Right Off the Bat" on the same principle that a big road attraction plays. Its first appearance in a town is what corresponds to a "first run."

Massachusetts and Connecticut cities now have four prints of "Right Off the Bat." Maine and New Hampshire are keeping two others busy. There is a total of seven prints working every day in New England, a record of which Brin is very proud, and deservedly so. Apparently the women are just as enthusiastic over this play of love and the national game as the men baseball fans themselves.

From the middle west and Pacific Coast there are numerous inquiries regarding territorial rights on this Donlin feature. No fewer than six Chicago exchanges have telegraphed or sent representatives to New York to open negotiations for "Right Off the Bat" in the Mississippi River section.

### SELIG VISUALIZES FEIST SONG.

"I'm Glad I Raised My Boy to be A Soldier," adapted by Gilson Willets, the famous author, from the Feist song hit, "I Didn't Raise My Boy to be A Soldier," will be released on Monday, Dec. 13 as a Selig Red Seal play in four sensational acts.

Harry Mestayer, the notable stage star, will play the leading role, that of Jerry Warrington, who felt duty call and left monther and sweetheart to go on the firing line in defense of his country. Mr. Mestayer will be supported by Miss Eugenie Besserer and an all-star cast of Broadway favorites.

Gilson Willets, inspired by the popular song, has written a strong preachment on the horrors of war and graphically picturizes the sacrifices of wives, mothers and sweethearts when Mars, the God of War, holds sway.

Thousands of soldiers participate in the battlefield scenes, which are said to be most realistic. The slogan of "preparedness" now being discussed is also touched upon in a deft and yet vitally convincing manner.

"I'm Glad I Raised My Boy to be A Soldier" will be released through V-L-S-E, and it is freely predicted that for heart interest, appeal to patriotism and talented acting the Selig Red Seal production will be a most exceptional one.

The story is written in Mr. Willet's best vein and a special musical score is being prepared by a composer to be issued simultaneously with the photoplay. Words of the popular song are also utilized for the subtitles.

### MEXICAN SCENES IN "THE WOMAN IN THE BOX."

A story of Mexico, during the days when intrigue and war alarms were threatening the precipitation of the present struggle in our sister country, is vividly told in the Vitagraph Feature production, "The Woman in the Box," now nearing completion under the direction of Harry Davenport. Typical Mexican street scenes showing the Peon in his home life and pursuits, scenes that picture high officials of the War Department and the men of authority, who represent the wealth of Mexico, are graphically pictured, introducing the inner workings of the secret service and showing the palace of society members, whose vast estates are the beauty spots of the land.

Scene from "The Woman in the Box (Vitagraph).

The action of the story revolves around Milton Asheton, of the United States Secret Service, and Senora Vallantino, the American wife of the Secretary of War for Mexico. "The Woman in the Box" is thoroughly Mexican and is of unusual interest because of its visualization of scenes in a country that has been prominent in the newspapers for the past four years. The players enacting the principal roles include Harry Morey, L. Rogers Lytton, George Cooper and Peggy Blake.

## "NEDRA," PATHE GOLD ROOSTER PLAY.

There are many of us who remember "Nedra," George Barr McCutcheon's well-known novel, and the various thrills that chased up and down our spines as we read of shipwreck, cannibal isles, savage battles, and romantic love. Pathe has had it put into a Gold Rooster Play, and it has been splendidly done by Edward Jose, who seems to get better with every picture he makes. Having a good story to start with, it is evident that he has spared neither effort nor expense to do it justice.

Scene from "Nedra" (Pathe).

Fine tropical backgrounds, found in the Bahamas, where he took a large company, the employment of large numbers of "extras," and, above all, a really exceptional cast in which George Probert is most capably supported by Fania Marinoff, Margaret Greene and Craufurd Kent, are some of the noticeable characteristics of this picture.

The story is that of two wealthy young Chicago people, a manly young chap and a charming girl, who decide to elope in order to get married quietly without fuss. They intend to go to Manila, where lives the girl's uncle, and pass themselves off on the steamship as brother and sister. In consequence various embarrassing situations arise as a result of which the man is thrown much into the company of a young English lady and his fiancee into that of a handsome young American who is also a fellow passenger. The steamship is wrecked and the Chicagoan and the English girl are cast up alone on an island peopled by savages. They are made the rulers of the tribe and as such aid it materially in defeating a hostile army. The inevitable happens and mutual love awakes. Their rescue and marriage end a most virile story. "Nedra" will be released November 12.

## BERNHARDT IN "JEANNE DORE" (Universal).

Scene from "Jeanne Dore" (Universal).

One of the big productions of the current screen season is the appearance of Sarah Bernhardt in the picturization of "Jeanne Dore," adapted by Louis Mercanton from the play by Tristan Bernard, and which is being released by the Universal Film Manufacturing company.

This picture was produced under the personal direction of Mr. Mercanton, who was responsible for the two other pictures in which Madame Bernhardt has appeared, "Queen Elizabeth" and "Adrienne Lecouvreure."

One of the attractions of the new film is its perpetuation of the facial expression of this famous actress of the present age. Future generations will not be able to say of the histrionic artists of our present, as we have to say of the actors and actresses antecedent to ours, that we have no direct or persuasive record of the means by which they exerted so powerful an influence over their contemporaries. "Jeanne Dore" not only tells its own tale, but it enables us to make a study of everything except the voice that pertains to the method and the fascination of the Rachel of her age, from the elegant play of her features to her mode of gesture and pose.

"Jeanne Dore" was the play in which this great actress was appearing at the Sarah Bernhardt theater in Paris when she was compelled to undergo her recent operation. She considers this story her favorite of recent years, in that it offers her the fullest possible scope for the projection of her own individuality.

## "THE END OF THE ROAD" (American).

Thrills cascade through "The End of the Road," the forthcoming American Mutual-master, in which Harold Lockwood and May Allison are featured. It is a story of the old South and Director Ricketts has staged his dramatic situations in matchless locations. There is a terrific storm in which an old mill harboring a band of "moonshiners" is struck by lightning and toppled over into a rushing mountain torrent. The lightning scenes were obtained under the most trying conditions, as the director would have nothing but nature's own flashes. As California is not accustomed to electrical storms, it was necessary to send a cameraman up from the Chicago studios of the American Film Co., Inc., to Wisconsin, where a terrific storm was raging.

Scene from "The End of the Road" (American).

He succeeded in obtaining the desired effects and these have been worked into the picture with a vividness that awes the spectator. The mill, demolished and wrecked, carries Harold Lockwood into the torrent with it. This scene is a remarkable one and the height of realism has been obtained. Mr. Lockwood's rescue of a young boy from the mountain waters is a thrilling instance, as the strength of the current is plainly shown by the force the actor uses to carry his supposedly unconscious burden to safety.

A fall from a horse is made, too, by Mr. Lockwood that one would imagine must result in injury to him. But it doesn't. However, he comes within an inch of possible fatal injury when, to get the real effect, he permits an overhanging limb to topple him off his horse, intsead of "taking" the fall and giving the impression of an accident.

Miss Allison's part enables her to bring into play her deft dramatic touches and Helene Rosson does some fine work and gains much sympathy in her role. Altogether, the picture is an unusually strong offering.

## REAL AND MAKE-BELIEVE.

In taking the scenes in "Roses of Memory" (Edison) in which he and Bessie Learn are featured, Edward Earle, a cripple, falls unconscious in a struggle with a burglar. In falling his head struck a nail which had been left in the carpet and he received so severe a cut that a physician had to be called. A bit of nerve was his remaining motionless, after the accident, rather than spoil the "take." Later in the play, he goes over a cliff in an automobile and is supposed to suffer a bad cut on his face—which he supplied in a make-up so clever that those who heard of the accident were condoling him for his face "bruise" instead of the real one on his head.

George Phillips, formerly a member of the well remembered Frawley Stock Co., with his sixteen years' experience on the stage, has turned his exceptionally fine talents to Moving Pictures playing heavy leads for the Santa Barbara Motion Picture Company, one of the releases of the Associated Service.

## THE LAW OF DUTY (Reliance).

"The Law of Duty," Reliance feature, like some other recent photoplays from the Griffith lot in Los Angeles, is the work of Francis Powers, both as author and director. Mr. Powers was formerly stage director for David Belasco.

It is a gripping story of love and adventure laid partly amid scenes of the present world war. Most of its central male characters are military men. There is a romance between Lieut. Von Lomberg, Teuton, and Valerie Du Bray, Frenchwoman. Von Lomberg is the son of a general in active service, while Valerie is the daughter of a great French scientist. Young Von Lomberg is at first a student in France, residing in the savant's house. At the outbreak of the war he becomes an aviator attached to a French aerial corps. His father, the elder Von Lomberg, comes as a conqueror to the part of France in which the son and the Du Brays are. There is thus a conflict between father and son. In the end, however, not to reveal entirely the plot, the strained relations are satisfactorily adjusted, and all are as happy as life on this mutable earth will permit.

Scene from "The Law of Duty" (Reliance).

The interior sets are especially rich and impressive. In one of these the Emperor, whose subject General Von Lomberg is, appears on his throne.

The production is very atmospheric throughout and shows the careful stage touch of the former director for David Belasco.

The costuming of so ambitious a photoplay made necessary the active employment of the large force at the Reliance studios. The results of the labors of the costuming department of the studio are many rich and eye-satisfying creations.

The cast is a strong one. Daisy Robinson, who as a child was little Mina with the eminent American actor, the late Joseph Jefferson, in "Rip Van Winkle," and who played the grown up Mina with Thomas Jefferson, Joseph's son, is Valerie Du Bray, the heroine. As such she acts with naturalness and charm and with a fine technique.

Frank Bennett is the hero, the younger Von Lomberg. He is manly, sincere, and satisfied the eye of the spectator, too. Joseph Singleton, another favorite with Reliance audiences, is General Von Lomberg. Edwin Harley, the noted character actor, contributes a fine portrait, as Hans Schact. Maxfield Stanley, Charles Mack and Miss Kathleen Aamold are other principals.

## LOUISE RUTTER IN ARNOLD DALY'S PATHE PICTURES.

Louise Rutter, who is supporting Arnold Daly in Pathe's Ashton-Kirk series, was born in Baltimore, Md., and certainly the reputation for charm which Southern girls possess does not suffer at her hands. Her first engagement was in "The Bonnie Brier Bush," which was followed by others in "The College, Widow," "The Heir to the Hoorah," "The Man of the Hour," and "The Devil," with George Arliss. She first appeared with Mr. Daly in "The Sins of Society" and "Know Thyself." An engagement with Ethel Barrymore followed and then one with William Gillette. Recent plays in which she has appeared are "Passers By" and "A Rich Man's Son."

Miss Rutter is the leading woman in the "Ashton-Kirk" pictures which have elicited much favorable comment from the reviewers.

## ATLAS COMPANY STAGES "THE BATTLE OF NOT YET."

The Atlas Comedy Company of the Associated Service, inspired by many of Henry Ford's views on war, have made a screaming comedy, "The Battle of Not Yet." For this production a steel submarine of the Ford type was built at a great cost, and it takes a prominent part throughout the action.

## WORK RESUMED ON "BELLA DONNA."

### Pauline Frederick Being Starred by Famous Players Under Direction of Edwin S. Porter and Hugh Ford.

WORK on the picturization of Robert Hichens' celebrated novel and play, "Bella Donna," in which Pauline Frederick is to be starred by the Famous Players Film Company, has been resumed under the joint direction of Edwin S. Porter and Hugh Ford. The progress of the adaptation of this great dramatic and literary success was cut short by the disastrous fire which destroyed the Twenty-sixth street studio of the concern on September 11, and it was not until this week that the work could be again taken in hand as both directors were immediately engrossed in the replacing of some of the lost scenes in "The White Pearl," which they had completed, with Marie Doro as the star, two weeks before the outbreak of the fire.

Pauline Frederick, Thomas Holding, Julian L'Estrange and several other well-known stage favorites were sent to St. Augustine, Fla., under the guidance of Messrs. Porter and Ford for the purpose of obtaining the scenes in the desert which form such an important part of the story. The players had returned to New York with these scenes just two days before the fire, and for several days it was feared that this portion of the film, which had been placed in the film vault, was destroyed. The opening of the vaule disclosed the fact that the views had been entirely saved from the flames. Now, after a month's delay, the work is being taken up again.

With enthusiasm aroused to the highest pitch by the wonderful reception accorded "Zaza," in which the same players appeared under the same directors, they have entered upon the task of placing "Bella Donna" before the motion picture public with the firm intention of eclipsing their artistic performance in the first-named feature. Seldom have critics and public been so unanimous in their acceptance of a motion picture as they were in their praises of "Zaza."

## AL RAY WITH ASTOR COMPANY.

Al Ray, the young director, has left the Federal Film Company, and joined the producing staff of the Astor Film Corporation, which releases on the Pathe program. Mr. Ray produced all of the Federal comedies on the Associated program under the Federal brand, until he joined the Astor company at Rockville Center, Long Island, where they have their studios and laboratories. He will as usual produce only comedies, and has taken Harry Fischbeck, his former cameraman with the Federal Company, with him to the Astor organization.

## "THE DIAMOND FROM THE SKY" (American).

An aeroplane falling through space, striking a treetop, turning and dropping nose foremost to the ground, is one of the spectacularly sensational scenes in the twenty-eighth chapter of "The Diamond from the Sky." The giant, man-made bird is seen to rise from the ground and ascend in a tremendous spiral, with the easy grace of the creature of the air it is made to imitate. Circling high above the ground the pilot is seen to discover something wrong. The machine swerves to one side, dropping slightly.

The man at the wheel realizes all too late the approaching disaster. The planes seem to have lost their organized energy, the machine topples, turns, and down to the ground it comes. The reason for the accident is written into the plot—the villain, played by William Russell, tampers with a bracing wire in the hope that John Powell, the aviator, might meet with a fatal accident and thus leave the coast clear for him to claim the rights and titles of the Stanley family and the possession of "The Diamond from the Sky." And this is only one thrilling scene of the many in this chapter.

"Scene from "The Diamond from the Sky" (American).

### "GREATER LOVE" (Equitable).

William Courtenay's first appearance on the screen, in which Equitable is presenting the noted actor in "Greater Love," will be an experiment in the blending of noted motion picture artists and stage stars.

Mr. Courtenay, who appeared last year in "Under Cover," and who is starring at present in "Under Fire" at the Hudson theater, bears an enviable reputation as a protrayer of virile roles. His principal support in "Greater Love" will rest in two noted screen players, whose work during the past five years has stamped them as personalities of more than passing interest and who have created their own field, by reason of their attractiveness and histrionic ability, viz, Mary Charleson, late of Vitagraph and Lubin, and Arthur Ashley, who starred in the biggest features of Thanhouser, Metro and World Film.

Scene from "Greater Love" (Equitable).

Miss Charleson, who co-starred in Lubin's "The Road O' Strife" and before that in important Vitagraph features, will play the principal female role and Arthur Ashley will handle the most important role, next to that of Mr. Courtenay himself. The working of this blending of stage and screen talent, which will be under the directorial jurisdiction of John Ince, will be watched with keen anticipation. If the experiment is justifiable, Equitable will continue the policy of blending its casts.

---

### "THE RIVER OF ROMANCE" (Essanay).

This is a strong play of the out-of-door type, with the rough and rugged characters found in the open. The scenes were taken at Starved Rock, Ill., one of the wildest and most picturesque spots in the country. The plot is intense, dealing with a young engineer's attempt to find a way for a railroad through an unmapped mountainous region and his battle with natives who looked on him with suspicion, taking him for a government officer. The engineer falls in love with a daughter of one of the mountaineers and incurs the enmity and jealousy of a rival. He is finally shot but only is wounded. The girl nurses him back to health and falls in love with him. She shows him the way through the mountains and he wins a great reward from the railway officials as well as the hand of the girl. John Lorenz, an Essanay leading man, takes the leading masculine role and Elizabeth Tinder the leading feminine role, that of the mountaineer girl. The play was produced in conjunction with the Birmingham (Ala.) Age-Herald, Miss Tinder winning the prize contest. Four other young women of Birmingham took minor parts in the drama. The scenario was written by Morgan D. Jones and was the choice of several thousands submitted.

Scene from "The River of Romance" (Essanay).

---

### "AT BAY" HAS AN EXTRAORDINARY CAST.

George Fitzmaurice, who is producing George Scarborough's "At Bay" for Pathe, has been making use of some extraordinarily elaborate sets in his picture. The accompanying photograph illustrates a cabaret scene in which were a large number of persons and where an unusually deep set was used.

Fitzmaurice's cast, by the way, is one of the highest salaried, if not the highest, which has ever been used in a picture. Florence Reed is his leading woman, and she is supported by Frank Sheridan, Charles Waldron, Lyster Chambers and De Witt Jennings, not one of whom but is a real Broadway favorite. Excellent progress has been made on the picture, which will soon be completed and placed upon the Gold Rooster program.

---

### HOBART BOSWORTH PLAYS THE RUFFIAN.

For the first time in his long and varied career before the motion picture camera Hobart Bosworth plays the part of a ruffian. He has pictured many types of western men, but he has never been known to side in with a bunch of gangsters, or to be the leader of a notorious gang. In fact, it has always been his lot to be pitted against such machinations, but in "Tainted Money" Mr. Bosworth is a sure-enough leader of bad men. And he does dirty political jobs and gets in jail for it—actually serves time—the same as all other bad men who do those petty little things before the camera, so it goes without saying that Hobart Bosworth is as bad a bad man as he is a good good man when he plays that part.

Hobart Bosworth in Ruffian Role.

In producing "Tainted Money," from George E. Hall's story, adapted to the screen by F. McGrew Willis and produced by Ulysses Davis, the Universal Film Manufacturing Company has given filmdom another Bosworth masterpiece. Supporting Mr. Bosworth are E. Clark, J. Curtis, William Mong, Frank Newberg, W. Harris, Grace George and Jane Novak, whose excellent work in this picture prompted the Universal officials in choosing her for the leading lady role in "Graft," the new Universal serial.

---

### FEATURE FILM CORPORATION TO MAKE BIG SERIES.

The Feature Film Corporation, releasing through the Pathe Exchange, will in the near future start work upon a series to be written by one of the best writers of the day. The series will be produced by Managing Director Edward Jose, whose various Gold Rooster Plays are winning for him a fine reputation. Geo. A. Smith, serial manager of the Feature Film Corporation, has left upon an extended trip which will cover all the big cities west of New York to arrange for the newspaper syndication of the stories. Arrangements for this series are now practically complete, and it is promised that it will represent the best of talent in authorship, cast and production.

## KERRIGAN IN NEW O'ROURKE SUBJECTS.

J. Warren Kerrigan is going to appear in a new series of Terence O'Rourke pictures. Beginning November 22 and continuing for three weeks only Mr. Kerrigan will appear in a two reel picture each week of his greatest characterization, Terence O'Rourke, which will be released so as to follow immediately after the last episode of "The Broken Coin." It had been originally planned by the Universal to issue "Graft," the new Universal serial written by fifteen different prominent authors immediately following "The Broken Coin" but the Terence O'Rourke pictures will serve to kind of ease the strain on the followers of the popular Universal serial, and give them something of a different nature as a matter of diversity.

J. Warren Kerrigan in New Terence O'Rourke Series.

The first picture to be released under this plan, will be Louis Joseph Vance's great Egyptian novelty story, "The Palace of Dust."

## SHIPLOAD OF ITALIAN RESERVISTS LEAVE RIO DE JANEIRO.

In some of the pictures sent recently from Rio de Janeiro, Brazil, to the Travel Series Department of the Paramount Pictures Corporation, who are distributing a series of South American Travel Pictures, there appears a great transport loaded with Reservists returning to their native country to fight.

The pictures are interesting, since they convey the fact that the great countries to the south are cosmopolitan.

Here are shown five thousand or more men filled with enthusiasm as the boat leaves the dock—and it is quite evident that they are either carried away by their patriotism or else do not agree with General Sherman in his idea of war.

## "A BUTTERFLY ON THE WHEEL" (World).

There is a Court Room Scene in "A Butterfly on the Wheel," a forthcoming World Film Feature, in which Holbrook Blinn and Vivian Martin are appearing.

Director Maurice Tourneur, who is a stickler for microscopical accuracy of detail in his productions, was not averse to accepting the advice and criticisms of members of World Films' legal department when he came to stage this courtroom scene.

The result is that this part of the picture has an authoritative O.K. No pains are too great for World Film to take in order that their productions should be critic proof.

## TRAVEL SERIES PROVE POPULAR WITH EXHIBITORS.

An unusual jump in the number of contracts being received by the Paramount Pictures Corporation for the exhibition of their travel pictures shows that the exhibitors everywhere are beginning to realize the advantages of, and are grasping every opportunity to capitalize on the publicity which is being dealt out to South America by the press of the country.

While the trade searchlight is on the great country to the South is the time to show South American pictures, and many exhibitors have lately seen the advisability of getting in on this exceptional series of travel pictures while the enthusiasm lasts.

## E. & G. FILM SERVICE, HANDLING ASSOCIATED.

Monroe Isen, who has charge of the Associated program for New York, reports great success of the Associated. Since the E. & G. have signed up for the program, the business has more than doubled, and they find they are taxed to almost their limits in supplying the great demand of the New York exhibitors for the Associated Program, the service evidently having made a tremendous "hit" from the very start which they rightfully deserve. Mr. Wm. Weisfeld, vice-president of the E. & G., is so tickled with the new program that he has actually bought a new automobile and a green velour hat and that is going some for William, I tell you. If things go any better we hope to see William in a new suit.

## STRONG CAST IN DAILY PICTURE.

Arnold Daly announces as the cast for his next Pathe Gold Rooster play, "The House of Fear," the following: Mr. Daly in the lead, supported by Sheldon Lewis, Ina Hammer (who has supported Maude Adams and Robert Edson), Martine Sabine (who was leading man with John Drew), William Bechtel and Charles Laite. This is a remarkably strong cast, and the picture under the direction of Mr. Daly and Ashley Miller should be an exceptionally good one. Like the others of the Arnold Daly series it is adapted from the "Ashton-Kirk" story written by John T. McIntyre.

## HADDOCK'S DEPARTMENT STORE STUNT.

Rather a clever bit of work was recently done for the Gaumont Company by "Silent Bill" Haddock. This was the directing of a number of scenes in the big Bloomingdale store, New York, during business hours. These scenes were part of a forthcoming three-reel Gaumont release to be called "The Devil's Darling." Taking the scenes and handling the shoppers was difficult enough, but Mr. Haddock says the real finesse of the job was in getting permission to take the scenes at all. But Bill is a diplomat, as everybody knows.

## "THE MUSKETEERS OF PIG ALLEY" (Biograph).

This remarkable Biograph picture of the underworld is notable for the detail with which it depicts the doings of the gangsters on the East Side of New York City. When it was first released a few years ago it created quite a sensation and will, without doubt, meet with the same success when re-issued.

Lillian Gish, the little lady of the tenements, is on her way to the sweatshop when she is accosted by "Snapper Kid," a gangster, but will have nothing to do with him. Returning home she finds that death has released her mother from a long suffering illness. Time passes, and a girl friend takes her to the gangster's ball where she is introduced to the leader of a rival gang who tries to dope her. "Snapper Kid" sees the transaction as he comes into the room, and seizing the glass from which the little lady is about to drink, arouses the wrath of the rival gangster. This precipitates the long impending gang war which culminates in a raid.

Lillian Gish, Walter Miller, Elmer Booth, Lionel Barrymore, Jack Dillon, Alfred Paget, Robert Harron, Harry Carey and W. C. Robinson are included in the cast directed by D. W. Griffith.

Scene from "The Musketeers of Pig Alley" (Biograph).

This one-reel Biograph reissue will be released Friday, November 5 on the General Film program.

Producer Thomas Santschi will shortly begin work on a Selig special two-reel story entitled "The Private Banker," which depicts the life and habits of an Italian colony in a large city. The plot abounds in thrilling situations.

Graham Baker, cartoonist and former newspaper man, has written a series of motion picture scenarios for the Vitagraph Company, that introduces a new comedy character to the screen in "Itsky, the Inventor." The pictures already listed for release include "The Patent Alarm Clock," "The Pest Vamooser," "The Cold Feet Getaway," "The Screech Killer," and "The Patent Food Conveyor," and are said to be the funniest comedies yet seen on the screen.

## NOTES OF THE TRADE

THE NAME of the Charles K. Harris feature picture, "School Bells," has been changed to "Hearts of Men." It will be released through the World Film Corporation on November 22.

* * *

Ethel Corcoran, Alice Lake, William Dangman and Florence Natol are the principals in a two-part drama, "The Mystery of the Empty Room," being produced for the Vitagraph company by Courtlandt J. Van Deusen.

* * *

D. L. Burke and N. D. Smith of the Associated Film Sales Corporation made a hurried trip to the coast to make arrangements for an increased output, necessitated by the great demand for the Associated Program.

* * *

A complete electric lighting plant has been installed at the Selig Jungle-Zoo at Los Angeles. William N. Selig, president of the Selig Polyscope company, also recently ordered constructed about a mile of new roadway at the Zoo. This roadway has been oiled and made a perfect boulevard.

* * *

The Cincinnati plant of the Newman Manufacturing company report good business in the equipping of a considerable number of theaters through the middle and Southern States with their products.

* * *

Fannie Ward, who made such a pronounced success in "The Marriage of Kitty" for the Lasky company, arrived in Hollywood on October 18th for an engagement of several months. Her former leading man, Jack Dean, will accompany her and appear with her in the photodramatic productions.

* * *

Robert Whitworth, Leo Delaney, J. S. Gordon, Arline Pretty and Arthur Cozine are at Milford, Pa., taking scenes in the Emerald Valley for "Wasted Lives," being produced for the Vitagraph company under the direction of Theodore Marston.

* * *

Balboa's new enclosed studio is rapidly nearing completion. At a considerable expense, the Horkheimer Brothers have fitted up a model enclosure where picture photography can continue uninterruptedly no matter what the condition of the weather. Owing to the contracts which Balboa has, it must produce a certain quota of pictures each week. For this reason facilities for indoor work are necessary during the winter months.

* * *

"Hughie of the Circus," a feature comedy, now being produced by Wally Van, will introduce Flora Finch Hughie Mack, Nitra Frazer, Donald MacBride and Harry Fisher, representative Vitagraph comedians as the principal fun-makers.

* * *

George Spink, composer of many successful vaudeville acts, among which are "The Country Club" and "At the Waldorf" has been added to the Scenario Department at Lubin's. Mr. Spink will write both comedy and dramatic subjects, basing some upon his more successful song lyrics.

* * *

The new Paragon Film, Inc., Maurice Tourneur, vice-president and general manager, will start work on its first big five-reel photoplay at its new studio and factory, now nearing completion at Fort Lee, N. J., on or about December 1. Entirely new stage mechanisms and lighting effects are expected to produce something unique in motion pictures.

* * *

An all-star cast of Vitagraph Players, that includes Jewel Hunt, Harry Morey, Garry McGarry, Anders Randolf, Arthur Cozine, Jay Dwiggins and Belle Bruce, have begun work on Alice William's two-part drama, "An Innocent Sinner," being produced under the direction of G. Jay Williams.

* * *

Within three hours after Col. Joe Smiley arrived at Jacksonville, Fla., with the cast now engaged in making the initial production for the newly organized Ocean Film Corporation, of which John L. Dudley and Jesse J. Goldburg are the executive heads, Col. Joe was the recipient of visitor's cards of admission to all of the clubs in Jacksonville. The Colonel's reception hours at the Mason Hotel are from 10 p. m. to 11 p. m.

* * *

Prior to the releasing of "Neal of the Navy" which Balboa has been filming for Pathe, all of the Long Beach studio's output was given out under the "Balboa" brand. But with this big serial photoplay production, the Horkheimer Brothers have added to their list the "Panama" brand. It will be kept before the public, in the future, as several big pieces already being made will be put out by Balboa under the Panama brand.

* * *

A five-part drama, entitled "One Night," from an original script by Marguerite Bertsch, features Robert Edeson, Harry Morey, Eulalie Jensen and Belle Bruce, and will be a Vitagraph Blue Ribbon Feature produced under the direction of Harry Davenport.

A large number of carpenters, scenic artists and property men are hard at work preparing numerous and heavy sets for the forthcoming Selig Red Seal Play, "Thy Neighbor's Wife." Colin Campbell, dean of the Selig producing staff, has the production in charge and it will be necessary to utilize an ocean liner to add atmosphere to the story. Tyrone Power, Kathlyn Williams and other Selig stars will appear in this play.

* * *

Arthur James, director of publicity for the Metro Pictures Corporation, who has been ill for a week, is recuperating in a week-end vacation and motor trip around the Wading River section of Long Island.

* * *

An all-star cast that includes Charles Richman, James Morrison, Eleanor Woodruff, Zena Keefe, Anders Randolf, Charles Wellesly and Paul Kelly are enacting the final scenes in Cyrus Townsend Brady's Navy drama, "Colton, U. S. N." The players under the direction of Paul Scardon are now at Annapolis, Md., where they will take scenes showing the Naval Academy.

* * *

Charles R. Keilty has been engaged as purchasing agent for the Mirror Films, Incorporated, of which Clifford B. Harmon is president. Mr. Keilty came to the Mirror Films from the Philadelphia Inquirer on which paper he was the New England representative for the advertising department. Mr. Keilty was for some time purchasing agent for the Boston Traveler.

* * *

One of the releases on the Equitable program in December will be a production made by the Horkheimer Brothers at their Long Beach studio with Lillian Lorraine, the erstwhile beauty sensation of Broadway, in the lead. Word to that effect has been received from H. M. Horkheimer, president and general manager of Balboa who is now in the East, on business. Henry King directed the picture, which is in five reels, and played opposite Miss Lorraine.

* * *

"The Two Edged Sword," a four-part drama, which was written for the Vitagraph company by Lulu Case Russell and Eugene V. Brewster, is nearing completion under the direction of George D. Baker. Edith Storey, Evart Overton, Josephine Earle, Robert Gaillard, Marion Henry and Nellie Anderson are the players prominent in its enactment.

* * *

For the Lasky production of "Mr. Grex of Monte Carlo," under the direction of Frank Reicher, the whole stage at the studio has been transformed into a gambling saloon. An exact replica of the Famous Casino at Monte Carlo.

* * *

One of the largest and most ferocious Bengal tigers in captivity will be used in the Selig Jungle-Zoo wild animal drama in one reel, "The Sacred Tiger of Agra."

* * *

Maurice Costello, Leah Baird and Van Dyke Brooke are at work on the Vitagraph production of "A Question of Right or Wrong," a two-part drama, written and being produced by Mr. Brooke.

* * *

The Socialist Party of Cliffside, N. J., secured as the feature of a recent entertainment the Bosworth, Inc., film, "In the Valley of the Moon," Jack London's subject starring Myrtle Stedman.

* * *

Lillian Walker, Wilfrid North, Donald Hall, William Dunn and Edward Elkas have begun work on a three-part drama for the Vitagraph company entitled, "Mrs. Dane's Danger," by Charles L. Gaskill. Besides playing the leading male character, Mr. North will also direct the picture.

* * *

Ann Neilsen, the wife of Guy Coombs, who has been starred in several Kalem pictures, is playing a prominent role in the supporting cast now making "Barbara Freitchie," the five part feature production now being made at the Popular Plays and Players studio for release on the Metro program. Little Mary Miles Minter is starred in the new production and Guy Coombs is being featured with her.

* * *

Mr. and Mrs. Sidney Drew are producing a one-part Vitagraph comedy, "The Home Cure," of which Dr. Drew is the author and producing director.

* * *

An entire English village is being constructed by the Quality Pictures Corporation in Hollywood, Cal., for "Rosemary," a five-part picturization of the play by the same name, in which Marguerite Snow will be starred and Paul Gilmore will be featured. The picture will be an early release on the regular Metro program.

* * *

Theodore Marston has begun work on the second series of episodes of the Vitagraph production of "The Patriot," in which the action is brought up to the present day. The first two parts depict scenes in the Eighteenth Century. The final scene in part two, in which the characters appear in the costumes of the period, dissolves into the first scene of part three which brings the action into the Twentieth Century. The way it was handled by Director Marston, makes it appear as if a lapse of two centuries intervenes. The cast selected by Mr. Marston, for the modern characters, include Charles Richman, Arline Pretty, Leo Delaney, Frank Currier, Robert Gaillard, Donald Hall, Lillian Burns and Audrey Berry.

## PICTURE THEATERS PROJECTED

ATHENS, GA.—Frank Edwards and Nat Arnold will build new front and make other alterations to old Y. M. C. A. building for moving picture theater on lower floor and thirty-room hotel above. Theater, to be leased to Edward P. Stone, will have seating capacity of about 850. The improvements will cost $7,000.

BATH, ILL.—A new modern moving picture theater has been opened here by Frank Roloff.

LINCOLN, ILL.—Joseph Belaski and Charles Schneider, who recently leased the Vogue theater, have remodeled the house and will devote it to the exhibition of high-grade pictures.

MATTOON, ILL.—George D. Gould is having plans prepared for a fireproof moving picture theater.

PARIS, ILL.—Thomas Reid and Edwin Mackey, who recently purchased the interest in the Majestic theater of H. H. Johnson, are planning to make extensive improvements to the house.

COLUMBUS, IND.—The Crystal theater is being remodeled and the seating capacity increased.

INDIANAPOLIS, IND.—Walter E. Beadle, 1115 Ewing street, is planning to erect a one-story fireproof moving picture theater.

INDIANAPOLIS, IND.—A new fireproof moving picture theater is being erected at the corner of South East and Prospect streets by Heller & Jean.

SEYMOUR, IND.—Extensive improvements have been made to the Majestic theater, including the rearrangement of the stairway to the balcony.

CEDAR RAPIDS, IA.—Extensive improvements are being made to the Princess theater, including a new addition.

COLFAX, IA.—W. C. Voss is considering plans for a new moving picture theater on Concord avenue, to cost about $10,000.

DES MOINES, IA.—Richard Snell is having plans prepared for a two-story moving picture theater to be erected west of the Wahkousa Hotel.

GRUNDY CENTER, IA.—Dr. F. S. Beckman and C. A. Biebesheimer have purchased the interest of Charles H. Johnson in the Gem theater.

SPENCER, IA.—W. E. Barber has leased the Grand Opera House and will operate it as a moving picture theater.

WILLIAMS, IA.—L. G. Wallerick has leased the opera house here and will operate it as a moving picture theater.

BALTIMORE, MD.—Robert Kinnear, 415 West Fayette street, will erect a one-story moving picture theater, 40 by 140 feet, to cost $20,000.

HAVERHILL, MASS.—The Strand is the name of a new fireproof moving picture theater recently opened here. It has seating capacity for about 1,500 persons.

WORCESTER, MASS.—Extensive alterations are being made to the Worcester theater, including an entire new front. The seating capacity will be increased so as to accommodate 1,600 persons.

CALUMET, MICH.—Carl Schwartz, who recently leased the Star theater, has made a number of improvements, including the redecorating of the interior.

EVERETT, MICH.—Cowles & Mustscheller, 1 Chase block, Saginaw, Mich., are preparing plans for a one-story fireproof moving picture theater, 48 by 106 feet.

HOLLY, MICH.—J. B. Starker has disposed of his interest in the Electric theater to Marcus Peck.

YALE, MICH.—A. B. Parmlee and Justin Cavanagh are the new owners of the Princess theater.

ROUND LAKE, MINN.—Elmer Tripp and F. L. Thompson have converted the opera house into a modern moving picture theater.

WINONA, MINN.—A new moving picture theater is being erected at the corner of Fourth and Johnson streets by Beyerstedt Bros. It has been named the People's theater.

KANSAS CITY, MO.—F. E. Scott, 829 New York Life building, will erect a one-story moving picture theater, 60 by 128 feet, to cost $15,000. Lessees are Parker Bros., 938 Wyoming avenue.

ST. LOUIS, MO.—The Orpheum Theater Company has let the contract to Murch Brothers Construction Co., 816 Olive street, to erect a theater building at the corner of St. Charles and Ninth streets, 115 by 128 feet, fireproof structural frame, copper roofing, reinforced concrete flooring, electric passenger elevator, seating capacity 3,000, stage 35 by 15 feet, cost approximately $300,000.

NELIGH, NEB.—E. Balch and Thomas Kent are now operating the Palace theater.

OMAHA, NEB.—Work on the construction of the new moving picture theater, The Boulevard, located on Leavenworth street, is being rapidly completed. Lessee is E. J. Monagham.

WOODSFIELD, O.—C. M. Watson, Bellaire, O., will convert a store building into a modern moving picture theater. The structure will have an entirely new front.

ARDMORE, OKLA.—Lucien Cox has purchased an interest in the Majestic theater.

GUTHRIE, OKLA.—The Lyric theater, formerly conducted by W. Pollard, has been taken over by F. D. Papadeas.

ALTOONA, PA.—The Lyric is the name of a new moving picture theater erected by William H. Orr at 615 Fourth street. The house has seating capacity of about 300.

FOREST CITY, PA.—Forest City Lumber Company will shortly start work on a two-story moving picture theater and apartment building, 30 by 125 feet, to cost $15,000.

MONONGAHELA, PA.—E. C. Robison, Washington, Pa., is having plans prepared for a one-story moving picture theater. 45 by 75 feet, to cost $7,000.

NEW CASTLE, PA.—James Passias and Guy Caravasios are planning to open a moving picture theater in the Buchanan block.

PHILADELPHIA, PA.—David Altman has purchased the Pike theater at the northeast corner of Sixth and Pike streets, from Daniel H. Redmond for $32,700, of which $25,700 remains on mortgage. The house covers an area of 74 by 100 feet.

PHILADELPHIA, PA.—The Empire Palace theater and Airdome, at 2844-46 Frankford avenue, has been purchased from Karp & London by New York interest. There will shortly be erected on the site a new theater, dance hall and roof garden, with three stores fronting on Frankford avenue.

UNIONTOWN, PA.—Peter Korjan, York Run, Pa., is having plans prepared for a one-story moving picture theater, 26 by 80 feet, to cost $4,000.

GREENWOOD, S. C.—J. T. Crouch has disposed of his interest in the Pastime theater to George B. Merchant.

DEVIL'S LAKE, S. D.—Chester Faust, of Watertown, S. D., has leased a part of the Glerum building and will equip it as a moving picture building and vaudeville theater.

BOLIVAR, TENN.—Thomas A. Parran and H. L. Lynemann have opened a new moving picture theater here.

GRANTSBURG, WIS.—V. I. Cilley and Chris Griswold have purchased the interest of Henry Dahl in the Bijou theater.

HUNTINGTON, W. VA.—J. N. Troeger contemplates erecting a moving picture theater on Fifth avenue, to cost from $50,000 to $75,000.

WEIRTON, W. VA.—A. S. Craig Co., Follansbee, W. Va., have been awarded the contract to erect a two-story moving picture theater, 38 by 100 feet, to cost $6,000, for Frank Klier.

MANITOWOC, WIS.—John Kadow, 1116 Washington street, is considering plans for a one-story moving picture theater and store building, 55 by 120 feet, to cost $20,000.

COOL & VENTILATE BY TYPHOONS
Send for Catalogue "W"
TYPHOONS COOL YOUR SHOW
Tel. 8134 Bryant
TYPHOON FAN CO.
1544 Broadway, N.Y.

SLIDES
EVERYTHING YOU NEED. SEND FOR CATALOG.
Niagara Slide Co., Lockport, N. Y.

THE FOOS
ELECTRIC LIGHT PLANTS
3 to 400 H.P.
Make current for 2 cents per K.W.
Special Electric Engines 3 to 75 H. P., make current as cheap as a 5000 H.P. steam plant. Your central station bills will pay for an outfit in your theatre in 3 or 4 years.
Send for Catalog 98

# Trade News of the Week

Gathered by Our Own Correspondents

## FRANK H. VINE TO MANAGE BOSTON EXCHANGE.

By Edwin H. McCloskey, New England Correspondent of Moving Picture World.

NEW ENGLAND exhibitors will be pleased to hear that Frank H. Vine has returned to the World Film as the manager of their Boston office. He succeeds Stanley W. Hand, who has been in charge of the office since July.

Mr. Hand joined the World forces in April after he had resigned as manager of the New York office of the South Bend Watch Company. He was assigned to the Boston office of the film concern as a salesman. His success in the film business was assuer when he was appointed the manager of the office. He will now leave for New York City to assume an executive position in the home office of the World.

Mr. Vine needs no introduction to the exhibitors of this territory. He has had several years' experience in the film business, having been assistant manager of the Boston office of the General Film Company, manager of the old Eclectic office and later manager of the World office, from which he resigned last May.

### R. E. Shanahan Visits Boston.

R. E. Shanahan, representative of the Knickerbocker Star Features, was a Boston visitor during the past week. He was the guest of Manager Edward J. Farrell, of the New England office of the General Film, and was present at the runoff, when two Vim comedies, products of his concern, were exhibited. They were "The Midnight Prowlers" and "A Pair of Birds." The comedies met with the approval of a large number of New England exhibitors who were in attendance.

### Grafton Corbett Goes to Albany.

Grafton Corbett, who has been connected with the General Film for the past year as a roadman travelling from the New England office, has been transferred to the Albany branch of that concern. Mr. Corbett made many friends among the New England exhibitors during his connection with the General.

### Society Takes Up Pictures.

Boston society has adopted the moving picture for the winter and at many dancing parties the screen will be much in evidence. The new entertainment is not designed to detract from the dancing, but to be an adjunct to it. The innovation was tried out mildly at some of the big country houses during the summer and proved to be a great success. Many of the ballrooms and picture galleries are preparing for this novel entertainment.

### Empire Sold.

John Sullivan, proprietor of the Majestic, at Pittsfield, Mass., has purchased the Empire, at North Adams, from Benjamin Taylor. John Ernest, formerly manager of the Empire, at Holyoke, Mass., is managing the new enterprise for Mr. Sillivan.

### Holyoke Strand Opens Dec. 1.

Alexander Cameron will open the new Strand, at Holyoke, Mass., on December 1. This is the most modern and up-to-date house in that city and will have a seating capacity of 1,200 persons. The policy of the house is yet to be decided.

Daniel Horgan, roadman for the New England office of the Pathe exchange, has returned from a successful trip through Western Massachusetts. He reports that exhibitors find business on the boom and that the new Gold Rooster features are meeting with great favor.

The official German war pictures, made by the New Yorker Staats-Zeitung, which are being booked through the New England United Film Service, will be the attraction at the Globe theater, Pawtucket, R. I., for three days beginning Nov. 1. These pictures played to capacity houses at the Empire theater, Lewiston, Me., during the past week.

### Ankatelle Joins United.

William J. Ankatelle, one of the oldest film salesmen in the New England territory, has joined the sales forces of the United Film Service of New England. He has been connected with the film business for the past eight years, having been associated with Warners' Features and the United Booking offices. He will take care of the United program in the Vermont and New Hampshire territory.

### Watching Two Carmens.

New England exhibitors are watching with great interest the results of two producing companies for the best honors for the picturization of the opera "Carmen." The Fox Corporation is on deck with its production, featuring Theda Bara, while the Lasky Company has the photoplay in which Geraldine Farrar is the stellar attraction. It is expected that the Lasky production will play the Park theater, Boston, during the week beginning Nov. 1, while Manager Harry F. Campbell, of the Boston office of the Fox Film will book his masterpiece into the Modern theater, a few yards distant from the Park, during the same week.

### Visitors in Boston.

Colonel Henry Kincaid and H. C. Wardwell, owner and manager respectively of the Kincaid theater, Quincy, Mass., were visitors to New York City during the past week. They visited many of the studios and saw the pictures in the making.

## PORTLAND, MAINE, BANS "HYPOCRITES."

### Exhibitor Abrams, of Casco Theater, Gives Out Statement—Thinks Picture Will Be Shown Later.

By John P. Flanagan, Maine Correspondent of The Moving Picture World.

RESENTATION of "Hypocrites" at the Casco theater, Portland, Me., was canceled at the suggestion of the mayor following several days of discussion regarding the morality of the production, this week. When it was first to be shown, Monday, it was examined by a committee consisting of Corporation Counsel Connelan, the chief of police and county attorney, who were unanimous in the opinion that the picture contained absolutely nothing which could by any stretch of imagination be considered as offensive or likely to harm the morals of the public. The picture was thrown on the screen Tuesday afternoon and evening, during which time 1,200 people were turned away. Then the ban was placed on the picture by the city authorities.

Hiram Abrams, who controls the theater, has made the following public statement:

"In compliance with the suggestion of the mayor I directed that 'Hypocrites' be not shown at the Casco theater yesterday. I propose to write to the mayor suggesting the institution by me of proceedings which will result in a judicial determination of the question as to whether or not the photoplay is immoral, and I do not believe there will be the slightest objection on his part to the plan I shall propose.

"I suppose the mayor will give to the press a copy of the communication I shall address to him. Should the court decision be in favor of the picture, sustaining my contention that it is not immoral, as I feel absolutely confident that it will be in view of decisions of boards of censors in other cities and the opinion of the National Board of Censorship, the photoplay will be returned to the Casco theater for public exhibition."

## EASTPORT'S IMPERIAL PROSPERS.

The Imperial theater, which opened up in Eastport last week, under the direction of Manager William Tooze, is showing to capacity houses every night. Eastport can boast in this theater what many larger Maine cities and towns cannot—it has a daily change of program. Even in Bangor, the largest city in Eastern Maine, the theaters change their programs only thrice a week. By changing daily Mr. Tooze often secures the same patrons night after night.

## JOHN BUCK OPENS SHOW AT ORLAND.

Buck's auditorium has just been started as a moving picture house in the town of Orland by Mr. Buck. There is a show two nights a week. Mr. Buck has a good site, about three miles from Bucksport, and his show is very welcome in a thriving community. There are many lakes with fine fishing in his neighborhood and in summer his show will be doubly popular.

### Pine Tree Personals—Business Notes—Hits.

Charles M. Stern, exchange manager of the Universal Film Company, of Bangor, on his return from a trip through the Western Maine cities and towns reports that generally speaking business is fine and all the exhibitors are looking forward to a good winter's business.

Proprietor Stithan of the Bijou theater Pittsfield, Me., was a visitor to Bangor this week and reports that he has taken on the Broadway Universal features.

H. Moore, proprietor of the Opera House in Princeton, was in the city during the week.

For a moving picture house in Maine to show a return engagement of a long serial has been up to the present time unknown. It remained for Proprietor Ponsant of the Bijou theater at Waterville to make this record, by engaging for a second time "The Trey of Hearts."

A Bangor man who paid a visit to Wallace Gould's new Pastime theater in Brunswick during the past week reports that Mr. Gould has a handsome house, replacing the Pastime burned in the fire last winter.

S. A. Anderson of Harrington, proprietor of the moving picture show in the town hall, is using Universal service.

## PENNSYLVANIA CENSORS BAN "CLOSING NET."

Manager G. H. Atwood, of the local Pathe exchange, on Vine street, recently received a notice from the Pennsylvania Board of Censors stating that their picture, entitled "The Closing Net," could not be exhibited in this State. It also declared that it was not merely a question of cuts or eliminations, but that the film was disapproved of as a whole. According to the opinion of the censors the picture is an exact contradiction of Standard numbers 6 and 10 of the motion picture rules based on the reorganization of the State Board of Censors.

An appeal has been made to Mr. Breitinger and an answer is being waited upon before further actions are taken in the matter. This is merely another instance where censorship is shown as fast becoming an intolerable menace in local moving picture circles.

## N. CIOTOLA OPENS NEW HOUSE.

N. Ciotola has recently opened a new motion picture theater in Hazelton, Pa. This theater is of the most modern constructure and is thoroughly equipped with the latest moving picture apparatus, much of the equipment having been purchased from the Calehuff Supply Company of Philadelphia. Mr. Ciotola declares that he will exhibit nothing but the best of pictures and is of the opinion that his new location will prove a success.

## NEW CHANGE MAKER.

It has been announced at the Calehuff Supply Company, 1301 Race street, that they have taken the agency for the Caille change-making machine. This latest invention is of a most wonderful nature and should certainly prove to be of great advantage to the exhibitor. It reduces mistakes in currency to a minimum and also saves time and labor. For instance if change for twenty-five cents is desired all the operator has to do is to press that key and the desired change is on hand.

## MAX WALDMAN'S WOODBINE, N. J., HOUSE.

Max Waldman enters upon the scene of the moving picture industry by opening a new theater in Woodbine, N. J. This house will exhibit nothing but first class pictures and should prove to be a great attraction to the Jersey moving picture fans.

## NEW $1,000,000 COMPANY.

The Pennsylvania Theater Company has recently been chartered under the laws of the State of Delaware to establish and conduct places of amusement and to act as promoters and managers of all forms of entertainment. The new concern has been incorporated for $1,000,000, F. R. Hansell of Philadelphia, George H. B. Martin, S. C. Seymour of Camden, N. J., being the principal stockholders.

## UNION MADE MISTAKE.

John Ivazian, manager of the Pastime, South Broad and Dye streets, Trenton, N. J., was recently forced to call the police in order to disperse some young men who were marching up and down in front of his theater, bearing banners stating that the theater was employing a non-union operator for its picture machines. The situation was satisfactorily cleared up, however, when it was discovered that the entire affair was a misunderstanding on the part of the banner bearers.

The Logan Construction Company has been awarded the contract for alterations upon the moving picture theater located at 4817-19 North Broad street. L. A. Magazyn, owner of the property, declared that improvements to the theater will cost in the neighborhood of $1,000 and that the theater will be of a first class nature when finished.

# Clayton House Progress

### At Wilmington, Delaware, Work on Transforming the Clayton House into a Fin Up-to-Date Picture Theater Is Progressing—Some Details of Construction—Expects to Open the First of the Year.

Special to Moving Picture World from Philadelphia News Service.

WORK upon the transforming of the Clayton House, Wilmington, Del., into a first class theater is progressing in rapid strides. Situated at Fifth and King streets in the heart of the business section of the city and within easy access to many lines of transportation, the theater should prove to be a complete success. The lobby of the theater will extend up over two stories. At the entrance several runways will rise at either side of the pit, the runway taking the place of steps leading to the balcony, the main entrance to both the pit and the balcony being direct from the entrance. This type of construction follows closely the plans embodied in the construction of several of the most modern New York amusement houses. The ceiling of the theater will be of artistic design—the lighting effects following the latest invention of theater construction. A paneled ceiling with center lights and inverted side lighting will be constructed immediately following the placing of the roof. A large entrance is to be made from Fifth street, and a balcony fire-escape will extend from the front of the building coming down from the rear on King street at the corner of Fifth.

It is expected that the theater will be opened to the public on or about the first of the year, the contractors declaring that they will be finished by the middle of December. When completed this house will represent one of the most beautiful theaters in this section of the country and will be the home of first class vaudeville and moving pictures.

## "CARMEN" CHANGES ADJUSTED.

As a result of an amicable adjustment of the differences between the Famous Players Exchange, Inc., and the State Board of Censors, the photoplay production of the opera, "Carmen," to which objections had been made by the board, was recently presented at the Stanley theater in slightly modified form. The discussion concerning the cutting of the film was settled without the necessity of a decision on the part of the court and the suit brought by the moving picture interests was withdrawn.

## EXHIBITORS' MUTUAL FILM CO.

The Exhibitors Mutual Film corporation was recently chartered in Delaware to conduct a general film business. The company has been incorporated for $800,000, Martin E. Smith, T. Morley Smith and Enoch B. Sadler, all of Wilmington, Del., being the principal incorporators.

## EXHIBITORS' BALL DECEMBER 8.

At a recent meeting of the Exhibitors' League of Philadelphia, Wednesday, December 8, was temporarily selected as the date upon which the annual moving picture ball will be held. Advance preliminaries were prepared and committees named to carry out the work. Other matters of importance to the exhibitors were discussed and the meeting lasted for some time, it being the first important gathering of exhibitors since the summer season.

## HIGH PRICES AND A FULL HOUSE AT THE LOCUST.

The Locust theater, Fifty-second and Locust streets, is to the people of West Philadelphia a "without which not" of the section itself. While only having been in existence a little more than a year, this theater has become known throughout the entire city and is easily the pride of West Philadelphians living in the vicinity of the home of feature films.

Brilliantly illuminated at night, it presents one of the prettiest sights for miles around and the music from the pipe organ is listened to by thousands each evening. When first opened to the public many remarks could be heard stating that the prices charged were entirely too high and that the people of West Philadelphia would never patronize a moving picture theater charging such an admission, folks thus committing themselves being of the opinion that such prices were only for theaters in the heart of the city. However, the quality of the shows began to assert itself and it was not very long before those who had at first complained were registered among the steady patrons of the house.

Messrs. Felt and Felt are to be congratulated on the manner in which they conduct their theater and success is sure to be theirs as long as they continue to present high-class run of pictures.

## A NEW AMUSEMENT BUILDING.

The property, 2844-46-48 Frankford avenue, known as the Empire Palace theater and airdome, has recently been sold by Karp & London to New York interests, who were represented in the transaction by Joseph W. M. Simpson, a real estate broker. It is planned to build a new theater, dance hall and roof garden upon the spot. The new building will include three store fronts on Frankford avenue. Plans are already being prepared.

### Picture House Sold.

The brick motion picture theater at 1809 to 1819 South Seventh street, the northeast corner of Seventh and McClellan streets, has been conveyed to Messrs. Wolf & Lanin by Arthur J. Berlin for a nominal consideration and a mortgage of $20,000. The property occupies a lot 50 feet 3 inches by 99 feet 9 inches and is assessed at $30,000.

### John L. Robinson a Visitor.

John L. Robinson, proprietor of the well known moving picture theater located in Littleton, Pa., was numbered among the recent visitors to this city and spent much of his time visiting various supply houses in this vicinity.

### Segall to Reopen the Apollo.

The Apollo theater, located at Fifty-second and Stiles streets, West Philadelphia, formerly operated by Samuel T. Wheeler, but which has been closed for the past six or seven months, has been leased to Charles Segall, who at the present time operates three other moving picture theaters in this city.

### The Iris Theater Sold.

The Iris theater, 3146 Kensington avenue, seating capacity of 1,600, was recently sold to J. M. Kennedy for a sum said to border on $75,000. The theater will be operated by the Kensington Amusement company owners of the Lafayette theater situated at 2914 Kensington avenue.

### W. E. Smith in Town.

William E. Smith, assistant manager of the Power company, 90 Gold street, New York city, was a recent visitor to Philadelphia and spent much time visiting the different supply houses who handle the Power product. Mr. Smith is elated by the new Power 6B machine and predicts great things for this machine in the future.

# Ban on "Country Store"

### Washington, D. C., Police Forbid as Violation of Lottery Law All Chance Schemes Such as "Country Store" and the Like Run by Theaters—Exhibitors of City Pleased—Counted Them as Not Good Business.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

THE Police Department has placed a ban on so-called "country stores" and all other similar stunts where prizes of any kind are given by virtue of the purchase of tickets to moving picture theaters or other places of amusement.

Before issuing the necessary instructions, Major Raymond Pullman, superintendent of police, held a lengthy conference with Assistant United States Attorney Ralph Given, who had made a careful study of the proposition, heard numerous complaints, and come to the conclusion that in the operation of these gift enterprises the lottery law was being violated. United States Attorney Jesse Laskey went over the question with Mr. Given and agreed with his interpretation of the law.

The order issued by Major Pullman and sent to the captains of all the police precincts of the city reads as follows:

"Notify all theaters, motion picture parks, and other places in your precinct running so-called 'Country Stores,' or any device or plan where prizes of any kind are given by virtue of the purchase of tickets, that if anything along this line is done tonight the police will take action.

"The captains will see that no country store enterprises of this sort are allowed to operate after this warning which should be given this afternoon."

This order was dated October 19. Needless to say it came as a pleasant surprise to a majority of the exhibitors of this city who have never viewed with favor the offering of merchandise inducements to patrons of motion picture theaters.

In speaking of the matter, Fred Stein, a well known exhibitor of the northeast section, stated: "I am indeed glad that the police department has taken this step. I think it will work to the betterment of the business as a whole as such competition as is brought about by 'country stores' is not, in a way, legitimate. It does not tend to uplift the business to any extent and I think those who have been resorting to such measures will secure equally good returns by sticking to a showing of pictures only.

"Some years ago, while contemplating entering into the motion picture business, I read quite a lengthy article in the MOVING PICTURE WORLD wherein some very good advice was given to exhibitors. The article declared against the mingling of vaudeville and gift enterprises with the motion picture business and urged that a greater effort be made to secure better pictures instead of resorting to other means to secure trade. I resolved to follow that advice and during the five years I have been in business I have never allowed anything of this kind in my place."

Joseph Morgan, of the Princess theatre, declared that the order was a good one in that it would put all exhibitors on the same level with respect to competition. "It means," he stated, "that exhibitors must depend for their existence upon the quality of the pictures shown, the music, general appearance of the theater, the courtesy of the management and its employes, and the other features which enter into the proper conduct of a motion picture theater."

Mrs. Cora C. Brame, who operates a string of theaters in Washington, stated that she had never been in favor of "country stores." "Upon the advice of others," she said, "I tried out this plan some time ago when the motion picture business itself was dull. The 'country stores' were in operation at this house for two weeks when I found that the benefits obtained were of a temporary character only. They usually bring a very undesirable audience, not the type of people who will come back and become steady patrons of the house, but those who go from theater to theater in the effort to obtain something for nothing. These schemes do not help at all to build up a permanent business and I soon discontinued them."

## EXHIBITOR W. O. SNYDER DIES.

It was with extreme regret that the exhibitors of Washington last week learned of the death of William O. Snyder, who for the past two years has been operating the Mid-City theater on Seventh street, northwest. Mr. Snyder had been a sufferer for many months from Bright's disease but it was but a few days before he passed away on October 19 that his condition became very serious.

He was born fifty-five years ago in Hagerstown, Md. About two years ago he became a member of the Goldsmith-Snyder company which remodeled the premises and commenced the operation of the Mid-City. Some months later he secured control and since that time he has conducted the theater with the aid of his wife, Mrs. Lucie J. Snyder. He was one of the most popular exhibitors of the city for by his pleasing personality he made a host of friends. He was respected by all and had the good will of exchangemen and exhibitors alike. He was a thorough business man, of a type greatly desired in the business. He was ever careful to more than meet the other fellow half way. He is survived by his widow, to whom the sympathy of all the Washington exhibitors is being extended.

Funeral was from his late residence at 1223 Seventh street, northwest.

## PROGRAM OF DRAMA LEAGUE.

The Washington Center of the Drama League of America has announced that it will hold its meetings on the first and third Thursday evenings of each month at the Public Library. A program of work for the winter has already been prepared, in part as follows: November 4, "How to See a Play;" November 18, "Standards and Purposes of the Playgoing Committee;" December 16, "The New School of Producers;" January 6, "Theater Architecture;" January 20, "The Little Theaters;" February 16, "Moving Pictures."

## OSBORN, PATHE MAN.

Mr. Osborn entered the film business as bookkeeper and cashier for the General Film Co., in this city, on May 15, 1912. Later, in the fall of the same year, when S. J. Mayer assumed the management of the exchange, he became his assistant, and retained that position during 1913-1914 under C. W. Sawin, and again under Mr. Mayer until May, 1914, when he assisted C. L. Worthington in opening the Washington office of the Eclectic. Less than six months later, when Mr. Worthington severed his connection with the company, Mr. Osborn was placed in charge and when Pathe absorbed the exchange he was continued as manager.

**H. M. Osborn.**

A great deal of the popularity of this young manager is due to a willingness to always meet the other fellow half way and to stick to the truth. It is conceded around town that "if Osborn said it, it's so." He is not the type of man who would resort to mean tricks to enlarge his business or enable him to squeeze out an additional dollar by baiting one exhibitor against another. He fights square and the business of his employers has prospered and is continuing to grow until now, it is said by outsiders, that the volume of business done by the Washington office in the field is exceeded by that of but one company.

Mr. Osborn's office in the Bank of Commerce and Savings Building is attractively fitted out, but even with this additional space it looks as though he would soon again find himself cramped for room. Mr. Osborn states that at the present time his bookings on "Neal of the Navy" are twice as heavy as they were on "Elaine" at the same period, and he feels that this serial will prove to be equally as popular as the latter—the million dollar feature.

Mr. and Mrs. Osborne, new bride and groom, announce that they will be at home to their friends after November 1 at 1829 California street, Northwest.

## CAPITAL CITY NOTES.

The plans for the erection of another moving picture theater at 404-406 North Howard street have about been completed by Sparklin & Childs, architects, and bids for the construction work will be asked for within a very short time. The building will be erected for the Howard Amusement company.

The Baltimore Hippodrome, at Baltimore and Eutaw streets, built by Pearce & Scheck and operated by them since its opening about a year ago, has passed into the hands of Marcus Loew, of New York. Harry Woods is the manager of the house.

A private exhibition of "Damaged Goods," a seven reel production of the Mutual American company, featuring Richard Bennett and his co-workers who starred in the original production, was given last week at the New theater.

Francis R. Batchelor has purchased the Govans moving picture theater on York road from Bertha Quinn. S. J. Harmon was the attorney and the Hampton Realty company the brokers. The title was examined and guaranteed by the Title Guarantee and Trust company.

D. Merrick Scott has been appointed recital organist at the new Parkway theater.

It is reported that the Twilight Amusement company has sold to William Nagosanosky a property on the south side of Columbia avenue, near Elbow lane, 44 by 190 feet. The company recently purchased this property with a view to erecting a motion picture theater thereon.

## BALTIMORE, MD., NOTES.

### Where Theaters May Not Be Operated.

In all probability one or more resolutions will be introduced in the City Council this fall to define where motion picture theaters may and may not be operated. It is said that many complaints are being received at City Hall against the location of motion picture theaters in certain of the residential sections and lately a flood of ordinances authorizing the establishments of such houses in different parts of the city have poured in upon the City Council.

President John F. O'Meara, of the First Branch, stated that he would confer at an early date with City Solicitor Field with a view to drafting an ordinance outlining the districts in which motion picture theaters will not be permitted. He remarked that there are many sections of the city in which these theaters are objectionable and that in his opinion the city should afford the property owners of such sections ample protection.

The City Council has granted a large number of privileges to prospective operators of motion picture theaters, but not all of these have been taken advantage of. With this in mind, Councilman Tolson, of the Sixteenth Ward, is contemplating the introduction of an ordinance directing that moving picture privileges be automatically revoked unless made use of within six months after the passage of the ordinance.

### New Cortez Theater.

The Cortez Amusement company last week invited proposals on the construction of a motion picture theater to be erected at Monument street and Patterson Park avenue after plans prepared by W. R. Russell, architect. The building is to be one story in height, 35 feet wide and 125 deep. The company asked for bids from E. Eyring & Son, Cowan Building company, West Construction company, R. B. Mason, Adam Kratz, and Burns & Russell.

## PITTSBURGH NEWS LETTER.

Special to Moving Picture World from Pittsburgh News Service.

### New Theater at Sheridan Opens.

The new Sheridan theater owned by S. W. Maywood in Sheridan, Pa., was opened to the public last week. This house has 300 seats installed in it with plenty room for more. The building is one of the prettiest in this district. It is two stories high and is built of tapestry brick. The pictures are projected with two Power's 6-A cameragraphs and two economizers.

### J. L. Evans Takes New Position.

J. L. Evans, one of the best known road men of the Pittsburgh district, recently resigned the position of manager of the Steuben theater in Steubenville, O., and has accepted a job with Michaels & Freeman of Pittsburgh, working especially on "Charlie Looking for a Wife." Mr. Evans received his first schooling from Harvey B. Day of the Fox Film and was later identified with the exhibiting end of the business.

### Herring Establishes Branch.

Max Herring, manager of the Quality Film Company of Pittsburgh, made a recent visit to Charleston, W. Va., and while in this city established a branch office here. He returned immediately to Pittsburgh, leaving M. H. Horowitz in charge.

### Altoona's New Theater.

William Orr is erecting a $15,000 moving picture theater in Altoona, Pa., the foundation being already completed and work having been commenced on the superstructure. It will be an up-to-the-minute house of 600 to 700 capacity.

### F. A. Garber to Manage Rex at Braddock.

F. P. Garber, formerly connected with the Lyceum in Meadville, Pa., has taken over the Rex in Braddock, Pa. Mr. Garber has refurnished, redecorated and repainted this house and has opened it to the public with great success. A Wurlitzer organ has been installed and it pleases the patrons immensely. This house has a seating capacity of 400 and is in a very good location.

### Charles Bennett Conducting the Kum-Bak.

Charles Bennett, one of the oldest and best known exhibitors in Pittsburgh, and a showman of forty years, is now conducting the Majestic theater at 737 East Ohio street, Northside, Pittsburgh. He has renamed it the "Kum-Bak."

### Baby Buggies Banned.

McKeesport, Pa., women who have been taking babies to the moving picture shows in buggies will have to engage nurses or hire some person outside the theater to watch the buggies, as Mayor George H. Lysle has banned the leaving of buggies in the houses of amusement. Complaint was made to him that the baby carriages blocked exits.

### Herrington in Altoona.

Fred W. Herrington, president of the Exhibitors' League of America, was in Altoona, Pa., Sunday, Oct. 16, and held an enthusiastic meeting in the interest of the league. Nearly every exhibitor in Altoona was present at the meeting. Mr. Herrington succeeded in securing three more applications for membership.

### Imps Visit Smoky City.

A dozen members of the Imp Company were in Pittsburgh last week, working under the direction of Jack Harvey, taking scenes for the coming Broadway Universal feature, "The Lords of High Decision." The scenes in this section were laid around the iron and steel mills and the coal mines.

### T. C. Brownstetter with Universal.

Theodore C. Brownstetter, a well known exhibitor, is now on the road for the Universal Film Company, working out of the Pittsburgh branch.

### L. A. Snitzer Travels for G. N. Y. Film.

L. A. Snitzer is now on the road for the Greater New York Film Rental Company of Pittsburgh and is doing great business. He was formerly manager of the Noted Plays Feature Company.

### M. C. Walker in Metro Office.

M. C. Walker, son of Benjamin Walker, owner of the Columbus theater, in New Kensington, Pa., is now in the employ of the Metro office in Pittsburgh.

### Monongahela House Sold.

T. P. Cowan has sold the Anton theater in Monongahela City, Pa., to C. F. Ferguson. This house recently underwent a complete redecorating and rearranging process. It has a seating capacity of 700. It was reopened with "Should a Woman Divorce?"

### New Variety Films Company.

The Variety Films Corporation will soon open an office in Pittsburgh at 121 Fourth avenue. This company will handle all the Box Office Attraction features. Louis Rosenbluh, general manager of the Greater New York Film, is the president of the Variety Films Corporation.

### Accessory Business Sold.

R. C. Byrnes, who has been conducting the business of the Reliance Motion Picture Repair Company at 107 Fourth avenue, Pittsburgh, Pa., has old out to R. B. Webb. Mr. Webb will hereafter manufacture Webb's carbon savers, terminals, rewinders, etc., at this location, as well as continuing in the repair business and handle supplies.

### Hudson Feature Has Good Month.

Al. W. Cross, manager of the Hudson Feature Film of Pittsburgh, Pa., reports that there is a great improvement in business. So far this month he is away ahead of a similar previous period and that this month will be the biggest in the history of his company. Edward Thompson, who has been working in Ohio, reports that he is doing exceptionally well. He is booking "York State Folks" daily and has not failed to connect in any town he has visited.

### Theater in Movigame.

The following is the latest list of theaters which has entered the Universal Movigame: Regent, East End; Belmar, Homewood; Arsenal, Butler street; Schenley Photoplay, Oakland; Bellevue, Bellevue; Majestic, Fifth avenue; Perrysville, Northside; Palace, 859 E. Ohio street; Academy, 1625 Beaver avenue; Climax, Beltzhover; the Greenfield and the Elmore, Centre avenue; Anchor, Diamond street; Palm Garden, Carson street; Lowrie, Troy Hill; Majestic, Ellwood City; Lyric, McKees Rocks; Rex, East End; Victoria, Centre avenue; Wonderland, Penn avenue; Columbia, Fifth avenue; Savoy, Ellwood City; Metropolitan, Centre avenue; Alt, Sheridan.

### Pennsylvania Business Notes—Theaters and Exhibitors.

All the theaters in Butler, Pa., have signed the new scale of the stage employes' union and are now union houses.

F. Krepley, of the Idle Hour in Ambridge, Pa., has installed a Wurlitzer theater orchestra, style G, in that house and has met with great success.

Carvasios & Passias, owners of the Lyric in New Castle, Pa., are enlarging and improving that house and expect to open it to the public about the first of November. They have also purchased a Wurlitzer theater orchestra, style G, and it will be installed in time for the opening.

The Royal at 1715 Carson street, South Side, Pittsburgh, Pa., recently installed a $4,000 organ and they report that it is giving great satisfaction.

W. E. Richmond, proprietor of the Richmond theater in Elliott, Pa., has placed his order for a Smith orchestral pipe organ with Klein Brothers of Pittsburgh, Pa. Mrs. Richmond, who has had large experience in playing the organ, will play the one in the Richmond. She is a very proficient musician, having studied at the Pittsburgh Conservatory of Music under Professor Webster.

The Columbia theater in Erie, Pa., recently installed one of the largest pipe organs in the United States. It is a 4-manual console, with choir, swell, great and pedestal organ, with an echo organ in the balcony. It has 2,600 pipes and is operated electrically from the pit. The work of installing was done by the Tellers Simerhof Organ Company, of Erie, Pa.

H. H. Fookas, the new owner of the Grand in Rankin, Pa., has purchased a Wurlitzer orchestra piano, style C, and has had it installed in his house. Mr. Fookas is new in the film business and the entire trade extend him their best wishes for a successful career.

H. C. Klieh, owner of the Lawrence in Butler street, Pittsburgh, recently purchased and installed a Wurlitzer theater orchestra, style O Duplex, in this theater.

Manager France, of the Feature Film & Calcium Light Company of Pittsburgh, Pa., recently announced the addition of three excellent feature subjects to his program. They are as follows: "Nell of the Circus," four reels; "Without Hope," five reels, and "Spirit of the Conqueror," four reels.

## BUFFALO'S NEW EXAMINATION BOARD.

By Billy Bison, Buffalo Correspondent (229 Oxford Ave.) of Moving Picture World.

EDWARD P. MURPHY, assistant chief of the Buffalo Fire Department, has been appointed chairman of the board of examiners for moving picture machine operators in that city. Mayor Fuhrmann of Buffalo named the board; Assistant Chief Murphy, John G. Kraetz and Ladson Butler of the fire department and A. A. Geddes and J. J. Klein, who are moving picture operators. Under the new state law all moving picture machine operators must be licensed after passing examinations set by the local board of examiners.

## ANITA KING SPOKE AT STRAND.

Harold Edel, managing director of the Strand theater, Buffalo, came in for considerable publicity through his recent entertainment of Miss Anita King, the Paramount girl, in that city. Mr. Edel entertained Miss King at dinner at the Iroquois hotel, after which she spoke from the stage of the Strand, which shows Paramount productions in Buffalo.

## LYRIC, BUFFALO, IMPROVED.

One hundred promenade boxes have been added to the Lyric theater, Buffalo. H. B. Franklin, manager of the theater, recently had the seating capacity increased to nearly 2,000 seats, but has decided to introduce promenade boxes, which have proved so popular at the Palace theater in New York City. Favorable comments have been heard on the bright newspaper advertising being used by the Lyric.

## NEW HOUSE AT BINGHAMTON.

A $6,000 moving picture theater will be built at 271 Conklin avenue, Binghamton, N. Y.

## ELMIRA'S NEW THEATER SUCCEEDS.

J. W. Schwartzwalder, manager, is highly gratified with the patronage which the new Regent picture theater, Elmira, is receiving. The house seats 1,000 and is roomy and homelike. Simple lines and decorations are a feature. The Regent is an acquisition for Elmira. Its entrance on Water street is very attractive and the several exits on the other streets make it easy to disperse a large audience. George B. Carter is organist. He is well known to Elmirans, having been organist at the Park Church in that city.

## SABBATHS IN MT. MORRIS.

At a recent meeting of the board of trustees of Mt. Morris, N. Y., a petition was presented asking that an ordinance be passed forbidding moving picture shows on Sunday. The petition was adopted at a meeting of citizens. The trustees decided that they were without power to prohibit the showing of pictures on Sunday. A resolution was adopted by the board to the effect that all places of amusement opening on Sunday must discontinue the practice, unless a special license is secured from the board.

## CARTHAGE CASINO SOLD.

Giles Kinne of Watertown, N. Y., has purchased the interests of W. C. Allen of Antwerp in the Casino, in the Courts block, Carthage, N. Y., and the new proprietor has already taken possession of the house. Mr. Allen opened the Casino a year ago, and until a few days ago it was managed by his son, Robert. The Casino has given the public a good variety of pictures and has been well patronized. Mr. Allen also conducts the Casino theater at Antwerp.

## FISHER THEATER, SENECA FALLS, OPENS.

Jackson's Orchestra of Penn Yan, N. Y., recently played at the opening of the new Fisher theater in Seneca Falls, N. Y. This house is under the management of Charles Sisson of Penn Yan. Mr. Sisson was formerly the manager of the Sampson theater of that place. The new theater was erected by Fred C. Fisher at a cost of about $40,000. The front of the building contains two large stores and the theater entrance. Several suites of offices occupy the front of the second floor. The theater proper is absolutely fireproof with concrete floors and all kinds of modern theater equipment and seats 960 persons.

## New York State Notes.

A Buffalo woman has been convicted of overcrowding her moving picture theater. The court suspended sentence.

The moving picture theaters of Ellicottville, N. Y., were recently ordered closed on account of an epidemic of diphtheria.

The Tifft Theater Corporation has been organized in Buffalo. It is capitalized at $1,000 and the directors are Robert H. Tifft, Martin J. Niemen and Harry L. Byrne.

Henry W. Kahn is now with the Metro Film Company in the Albany office, at 20 Elk street that city.

Moving pictures and burlesque were recently featured at a midnight show at the Garden theater, Buffalo. The extra attraction was the reading of the Primary election news from the stage.

Capt. Lina Beecher, who several years ago managed the Medina, N. Y., theater, is dead in La Peer, Mich. He was the inventor of a single-rail electric railroad and the loop-the-loop railroad. He operated the last named device outside the Pan-American Exposition grounds in Buffalo in 1901.

The Overland Feature Film Corporation has been organized in Albany, N. Y. The capital stock is $5,000. The directors are: William H. Cantwell, K. M. Hogan and Joseph E. Golden, all of that city. Louis Golden and Murray Shamburg are among the stockholders.

## VISITORS IN ATLANTA.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

Among the exhibitors in Atlanta during the last few days were W. C. Nevin, of the Bohemia theater, Cleveland, Tenn.; E. P. Stone, Lyric theater, Athens, Ga.; A. W. Petit, Elco theater, Charleston, S C.; Otto Haas, Ottoway theater, Charlotte, N. C.; Edgar C. Pearce, Amuzu theater, Winston-Salem, N. C.; and Max L. Wolff, of the Odeon and Folly theaters, Savannah, Ga.

## CHILDREN'S PROGRAM AT STRAND.

The Strand theater's program for its Children's Day was particularly fine Saturday. The main feature was a Ham and Bud comedy—"Ham the Lineman"—followed by "A Winter in Sweden" and "Terrors of the Jungle." It is a crowded theater at every childrens' Saturday morning, many grown ups coming with the children.

## PERCY L. SMITH RESIGNS.

We have received a communication from Percy L. Smith, formerly manager of the Empire theater, in Montgomery, Ala., to the effect that he has resigned from that position. What his present plans are is not stated.

## Personal Atlanta Notes—Exchange Men—Business Notes.

Nat Brown, of the Minusa Cines Product company, spent the week in Atlanta, making his headquarters with the Mutual during his stay in the city.

Mr. Willard C. Patterson is the new traveling representative for the Mutual company, and reports business fine.

Work will be begun in a few days on a contract let for a handsome two story moving picture theater in Tifton, Ga. The

## ONTARIO RECALLS PERMISSION TO SHOW FIGHT FILMS.

Special to Moving Picture World from W. M. Gladish, Toronto Correspondent.

AFTER giving official permit for the showing of the Johnson-Willard fight pictures for one whole day, Oct. 20, in Massey Music Hall, the largest auditorium in Toronto, the Ontario Government suddenly decided to cancel the privilege on account of pressure from several ministerial associations. This action was decided upon on October 17, three days before the scheduled date of the exhibition, and after considerable advertising had been done by the Sportsmen's Patriotic Association, under whose auspices the pictures were to have been shown. It had been intended to turn the proceeds over to the Canadian soldiers.

The government's action has resulted in the disbandment of the Sportsmen's organization, which had raised tens of thousands of dollars to provide comforts for the soldiers, many of whom have signed a protest against the interference of the clergy. The head of the association was Mr. R. H. Greer, the County Crown Attorney, who corresponds to a district attorney in the United States. He is arranging to hold a public mass meeting in Massey Music Hall, which holds 4,800 people, to draw up a protest against the government's change of mind, although he is a government officer.

## CAN CANADA SUPPORT BIG FILM OF HER OWN.

### Griffith Production Makes Canadians Wish Their History Pictured.

Following a successful run of three weeks at the best theater in Toronto, the Royal Alexandra, of "The Birth of a Nation," a number of Toronto citizens started an agitation for the filming of a big Canadian feature along similar lines. Several of the Toronto dailies took up the question and urged, editorially, that Canadian history was comprehensive enough to supply material for a wonderful film.

"When only a few prints of any good feature are brought into Canada, it is easy to figure that the Canadian field is not large enough to support a big proposition," declared D. Cooper, of the Cooper Film exchange, 96 Bay street, Toronto.

## METRO FILMS INTRODUCED IN CANADA.

Metro pictures were introduced in two Canadian cities this week under the direction of Metro Pictures, Limited, the new Metro Canadian company. The first runs will be at the Imperial, in Montreal, one of the largest of the local houses, while Metro's "The Right of Way," a Canadian romance by Sir Gilbert Parker, was shown at the Strand theater, Toronto.

The Metro Canadian company was organized by Herbert Lubin, formerly head of the Allied Features Inc., and he has become managing director. Canadians interested in the new organization include Paul Galibert, leather manufacturer and steamship owner; A. N. Brodeur, fish merchant; Arthur Ecrement, an ex-member of Parliament, and D. H. Brown, president and general manager of the Prudential Trust Company of Canada. H. M. Brown, son of D. H. Brown, is secretary-treasurer of the Metro Pictures Limited.

Simultaneously with the Metro introductions came the announcement that two popular contests would be conducted for prizes aggregating $5,000. Three-fifths of this sum is to go for awards in a "popular opinion contest" in which theater patrons will be asked to be the critics of the first twenty-six Metro pictures to be shown in Canada. Two thousand dollars is offered in a Patriotic Scenario Contest, participants in which are required to write scenarios for recruiting films. The winning play is to be produced in Canada under the direction of Mr. Edwin Bower Hesser.

Arrangements have been made to show Metro pictures in three different Montreal theaters.

## "NATION" FILM ON CIRCUIT.

After a record run of three weeks in Toronto, the Griffith production, "The Birth of a Nation," is to be shown in the large theaters of the small circuit in Ontario. The cities include Hamilton, London, Ottawa, Brantford, etc.

The first of the big film plays, "Quo Vadis," is to be brought back to Hamilton for a return engagement at 25 and 15-cent prices. Kleine-Edison's "Julius Caesar" is to be seen here shortly, it is reported.

## QUEBEC NOTES.

### "Eternal City" Banned on Religious Grounds.

The motion picture play adapted from Hall Caine's "Eternal City" has been banned from reproduction in the picture houses of the Province of Quebec, according to an announcement made by Sheriff Lemieux, chairman of the Provincial Board of Moving Picture Censors. The picture was refused approbation on religious grounds. The population of this province is made up mainly of devout French-Canadians.

### Recruiting With Pictures.

Moving picture outfits are being used in recruiting campaigns in Canada. The Citizen's Recruiting Association recently sent out an automobile loaded with a projection machine, a set of military films, an operator and a lecturer. Meetings are to be held in small places throughout the Province. The lecturer is J. M. State, who has had considerable experience in this work, having toured the British Isles with a moving picture projector in emigration campaigns.

### Cooper Film Branch for Montreal.

A branch of the Cooper Film Exchange of Toronto is to be opened in Montreal on November 1.

## OHIO WANTS SUNDAY OPENING.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

THE movement to obtain Sunday closing of moving picture theaters is attaining support which may entitle it to the importance of state-wide campaign. The Milford incident, recently reported, indicates the stand taken by municipal authorities on the question in a few instances.

In view of the fact that the sentiment all over Ohio, at least, appears to be in favor of permitting moving picture exhibitions on Sunday, there is not much likelihood of any change in the practice, which is in line with modern ideas of permitting proper and harmless amusements on Sunday as well as on other days of the week. In this connection, a Cincinnati exhibiter commenting on the small-town movement for Sunday closing, recently recalled Irvin Cobb's explanation of the difference between the rational continental Sunday, a day of recreation, and the Puritan American Sabbath. "We keep it and they spend it," said Cobb, which conveys a volume in an epigram.

## EXHIBITOR LLEWELLYN APPEALS TO COURT.

A clash between Harry E. Llewellyn, a moving picture exhibitor of Youngstown, O., and the operators' union in that city, has reached the courts and the case is being watched with considerable interest by exhibitors all over the State. Mr. Llewellyn, in order to save his house from the consequences of a threatened boycott, came into court asking an injunction to restrain the Youngstown branch of the operators' union from taking steps to injure his business, naming as defendant Fred C. Whetstone, president of the union, and members of the executive committee. He stated that action detrimental to his business was threatened by reason of the discharge of an operator.

## ORPHEUM RUNNING RESTAURANT AGAIN.

A feature at the Orpheum theater, the absence of which during the summer season was a decided deprivation to many of the patrons of the big hill-top house, is the re-establishment of the restaurant and winter garden. Formerly the restaurant was kept open during the summer, and patrons of the roof garden theater could order whatever they liked, but this was not done this summer, additional seating capacity being secured by removing the tables. The big winter garden has now been opened, however, offering in the same building with the theater an opportunity for first-class restaurant service, with a good cabaret performance, and entitling the Orpheum to a leading place among the really metropolitan moving-picture theaters of the country.

### Gerschanek with Highland Film.

S. Gerschanek, well known educator, librarian and scenario author, has now been affiliated with the Highland Film Corporation as their scenario editor and researcher.

### Batavia's New Paramount Opens.

The opening of the new Paramount theater at Batavia, O., not far from Cincinnati, was marked last week by the exhibition of "The Making of Bobby Burnitt," a well-known Paramount release. Mary Pickford in "Such a Little Queen" followed, large houses attending all performances. The house bids fair to make a real success, as it has a considerable rural territory to draw upon.

### New Pathe Phonograph Company.

The Southern Pathe Phonograph Company, incorporated at Cincinnati with a capital stock of $50,000, marks the entrance in that field of the musical end of the Pathe organization. Harry C. and George E. Meek, Louis W. Sporlein and Martin Haman are the incorporators.

### Abrams Buys Back the Odean at Canton.

A. H. Abrams, one of the pioneer moving picture exhibitors of Canton, O., has repurchased the Odean theater in that city, of which he was the owner ten years ago, presenting his first moving picture exhibitions there. The house was sold by Mr. Abrams and his partner, E. E. Bender in May, 1914, to R. C. Steuve. Mr. Abrams will make some improvements in the house, including a new lobby and new interior decorations, and is also planning the construction of a handsome new suburban house in Cherry avenue, to seat between 500 and 600 people, at a cost of $20,000. Mr. Steuve has purchased the Orpheum, following his sale of the Odeon.

## ST. LOUIS TRADE LETTER.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

### American to be Triangle Theater.

THE American theater, at 7th and Market streets, will become the Triangle theater on Nov. 7. Many alterations and decorations are being made, as well as a change in the stage settings, which are being modernized and beautified to harmonize with the character of the features to be shown. David E. Russell will be in charge. Mr. Russell has had much experience in the amusement line, having at one time been manager of the Imperial theater, Forest Park Highlands and Delmar Garden, now the American.

### Tea Room at King's.

The management of the King's theater, Kingshighway near Delmar avenue, has added a Japanese tea room on the mezzanine floor of the theater, at which women are invited to entertain their friends with tea while looking at the pictures, or have little club and society meetings, and at the Saturday matinees tea is served to the lady patrons. The King's shows only big multiple reel features, changing twice a week. Harry Koplar is manager.

### Maplewood Lyric Opens.

The Maplewood Lyric, a new theater at 7320 Manchester avenue, opened for business Oct. 17 with a Metro feature, a comedy and two acts of vaudeville.

### Globe-Democrat Comes Out Strong for Moving Pictures.

The Globe-Democrat, the leading morning daily of the middle west, and one of the most influential newspapers in the country, has taken up motion pictures in all its phases. Besides running a special photoplay page on Sunday (edited by ye correspondent) there is a column or more two or three times a week in the daily paper devoted entirely to motion picture activities (also by correspondent), as well as regular reviews of the big features showing at the larger photoplay houses; and a policy has been inaugurated to give each theater that advertises in its columns a notice and review if the copy is handed in to the paper. In the last few weeks the Globe-Democrat has instituted a local film weekly, which has met with instantaneous success and is exhibited at almost every theater in town.

### American Movie-Ad Company.

A moving picture advertising company has been formed in St. Louis, with Dell Mead and W. G. Holmes at the head of the company, which will be known as the American Movie-Ad Company, with offices in the Times building. Two experienced camera men are making the films, which consist of comic, cartoon, and more elaborate pictures, as those showing fashions or florists' displays.

### Local Film for Charity.

The Society Folk Film, which is nameless, so as to allow for prizes to be awarded for a title is under way, and will be ready for exhibition on Nov. 19 and 20 at the Victoria theater, Delmar at Grand, for the benefit of the Protestant Orphans' Home. There will be 116 scenes in the film, some of them taken in well known localities in and about the city. The film is purely a charitable affair, such as society folk in general are wont to do in order to have an excuse for amusing themselves while dispensing their charities.

### Remodeled Monroe Theater.

The Monroe theater, Chippewa and California avenues, which has been undergoing alterations in the shape of a new concrete floor, and was enlarged so as to accommodate five hundred more patrons than formerly, opened again on Oct. 17 with a big program of features and comedy. Mrs. L. B. Stoddard, manager, is one of the most successful women exhibitors in St. Louis. Besides owning the Monroe, she operates during the summer a large airdome just around the corner from the theater.

### Mutual Branch at Cairo, Ill.

Fred Keller, manager of the Mutual exchange in St. Louis, has established a branch at Cairo, Ill., with Leonard Brown in charge. The business the new branch has done in the short time it has been running has caused much agreeable surprise and gratification to the home office. Mr. Brown is daily adding new theaters to the list using his service.

### Floyd Lewis Making Bookings.

Floyd Lewis, local manager of the Triangle Film, has been on a trip through Missouri, Kansas and Oklahoma, and has placed several advance orders for Triangle features in many of the most important cities he visited. Mr. Lewis says that big features are as popular in the small towns of the country as they are in large cities, and the advance orders for films that are coming in are very satisfactory.

### Censorship Opposed by Exhibitors.

The St. Louis Exhibitors' Association have made arrangements to appear at an open hearing of a committee of the Board of Aldermen in opposition to a bill to create a board of censorship of moving pictures in St. Louis. The bill was recently introduced by Alderman Barney L. Schwartz, and authorizes the Director of Public Welfare to refuse a license to exhibit any picture that is immoral, obscene or attempts to hold up for ridicule or contempt any race, religious sect or nationality. The bill provides that an appeal may be taken from the decision of the welfare director to the Mayor, whose ruling will be final.

### New Manchester Theater.

A new motion picture house called the Manchester theater has been opened at 5378 Old Manchester Road, under the management of Fred Hubert, who was formerly connected with the La Salle theater.

# Walnut Manager Arrested

### Louisville Picture Manager Called to Book by City Building Inspector for Overcrowding While "Damaged Goods" Was on View—Pleaded Not Guilty—Trouble Came Between Shows.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

THE Walnut theater, Joseph L. Steurle, manager, has been called to account by the City Building Inspector's office for alleged overcrowding of the theater during the exhibition of the film, "Damaged Goods." The case is set for trial in the Ordinance Court and the pleas of the defendant will be "not guilty."

W. J. O'Sullivan, the building inspector, declared: "In my opinion the violation was a flagrant one, so overcrowded did the management of the theater allow the theater to become. Although the danger was very great the complainants against the theater seemed worried because they could not see the screen on account of the way the theater was packed. No one can construe the warrant in the light of advertising since it charges overcrowding."

Walter Lapp, attorney for Mr. Steurle and the theater, stated that any crowding complained of occurred between the shows, and was due more to people changing places than anything else. Even at 20 cents the rush on the box office for this film was so great that the management was virtually powerless to prevent the crush. "It would take a battalion of police to keep them out and the city declines to furnish them," Mr. Lapp said.

This is the first time that such a warrant has ever been issued in Louisville against a moving picture house management and the other exhibitors of the city are watching for developments with interest. The exhibitors are aware of the objectionable feature of changing of houses between showings, but seem to be unable to avoid crowding in the rear of the house and in the lobbies at such times. It may be that a ruling which will assist them in eliminating crowding of this kind will result from the Walnut case. Meanwhile the Walnut management has arranged for a return of the same film, which had a three-day showing and will show it again, doubtless to packed houses.

## COMMUNITY SERVICE SUPPLIES CHILDREN'S FILMS.

First showing of the children's pictures this year at the Mary Anderson theater brought out a large houseful. After the showing of "Aladdin's Lamp," films for these children's pictures will be supplied by the Community Service, Boston, Warren Dunham Foster, of the Youth's Companion staff, superintendent. This arrangement will relieve Lee S. Goldberg, manager, of the necessity of giving special showings for the local board and the pictures will come specially censored, while the financial end will be handled by the house, Mr. Goldberg attending to leases, bookings, etc., and making the customary charges for admission. The local Board of Censors will be continued, however, as it will have other work to do in connection with suggesting pictures for schools, etc.

## EASTERN FILM MAKING HARRIS' KENTUCKY PICTURE.

Credo Harris, of Louisville, author of the novel, "Toby," is in central Kentucky with representatives of the Eastern Film company, where he is advising with the management regarding picturization of his story. The film will be staged amid the scenes which Mr. Harris utilized in his book, which is going through transformation into a motion picture scenario. It is stated that the production of the film will be expedited and that it is hoped to offer it to Louisville and other cities before the end of November. Mr. Harris has completed another novel, "Sunlight Patch," which is now in the hands of his publishers and will shortly be off the press. This also is laid in Kentucky.

## LOUISVILLE MUSICIANS.

Musicians who operate the instruments in use at the Louisville moving picture theaters are getting more and more attention. Henry F. Parks, at the Alamo, is attracting notice from musical critics locally and in the East for his work on organ and piano. Dr. B. F. Moser, of the Louisville Anzeiger, recently gave Mr. Parks a complimentary notice and this was copied in the Eastern journals. At the Alamo Mr. Parks operates the Wurlitzer instrument most effectively. Edward Ritter, a Louisville organist, has been engaged by the Mary Anderson as assistant to Prof. Edgar Barbee, the organist. Mr. Ritter will relieve him at the morning shows and also during the runs of super-films. Both men are going over the score of "Carmen" which will be played during the running here of the Fox Film of that opera. Much interest has been taken in the announcement in view of the fact that the Boston Opera company recently presented "Carmen" in Louisville.

## New Kentucky Theaters—Hits—Business Note—Personals.

"The German Side of the War" pictures have been shown at the Masonic theater in Louisville to appreciative houses. These are the Weigle pictures and were run during the week of October 24.

A return engagement of "The Wonderful Adventure," with William Farnum in the leading role, has been announced by the Mary Anderson theater in response to many requests for its return.

Mary Pickford in "The Girl of Yesterday" at the Majestic during the recent run of that film, filled the house constantly, and the management has arranged for a return showing.

"Dress Up" week was made the occasion in Louisville for taking of a few motion pictures which will be thrown on the screens of local theaters to show people how Louisville looks in good new clothes. The "dress up" movement was in connection with the general movement among the retail clothing houses of the country and Louisville merchants participated generally. The Louisville Conventions and Publicity League arranged for the pictures.

The Ben Ali theater in Lexington will be continued as an exclusive motion picture house this winter and the Berryman Realty company, which owns both it and the Lexington opera house, will remodel the latter for legitimate attractions. The cost will be $5,000.

Management of the Princess theater at Henderson, Ky., is completing extensive improvements in that house, including installation of a new Minusa Cines gold fiber screen. The heating system has been overhauled and rearranged, ventilation provided for, a new piano added and a velvet Brussels carpet placed in the foyer. Pictures on the bill for the near future include "The Hypocrites" and "The Eternal City."

"You see them first in Mount Sterling," declared the management of the Tab theater in that Kentucky city in a recent reader in the local paper. The Tabb theater is installing a gallery of the moving picture stars, handsomely framed and displayed in the lobby.

Gardner & Usher at Mayfield, Ky., have let a contract to a local builder, X. B. Wickersham, for a new theater, 43x123, to cost $10,000.

A. Mitchell, of Russellville, Ky., and W. B. Aspley, Franklin, will open a new house in Glasgow, Ky., to add to the chain that they operate in Kentucky and Tennessee. Mr. Aspley is manager of the Franklin house. Extensive remodeling will be undertaken and prices will be 5 and 10 cents.

Heavrin & Barrass have completed installation of the apparatus in their new theater at Hartford, Ky., and have held a successful opening.

At the request of the Civic League of Paris, Ky., the Columbia theater management has begun showing children's pictures on Saturdays.

Sloan & Miller at Albany, Ky., have installed a 12-horse power gasoline engine to operate the dynamo and furnish other power for their Dixie theater.

"A liberal attendance of the best people" patronized the showing of the much discussed film, "The Hypocrites," at the Alhambra theater in Richmond, Ky., during its recent showing there.

## ADE WANTS INDIANA FILM.

### Proposes Big Picture as Celebration of State's Centennial Next Year.

Special to Moving Picture World from Indiana Trade News Service.

NEXT year is centennial year for the State of Indiana and it seems likely now that the celebration in the main is to be a picture celebration, and the man who furnished the idea was none other than George Ade, who writes fables, plays, scenarios and checks for the purchase of a new farm every now and then.

George saw "The Birth of a Nation" and his suggestion is "The Birth of a State" and the idea is taking hold of the commission that has the celebration in charge. Here is what he said:

"An intelligent and an interprising director could stage and produce it. I dare say that the students at the various colleges would volunteer their services in the preparation of scenes requiring crowd effects, or the suggestion of an army. In the southern half of the state there are many old buildings and picturesque locations for the earlier scenes and incidents, many of which would be of real dramatic value. If you could arrange to get two hours of pictures showing in sequence, the significant events of the last 100 years, it would excite tremendous interest in every part of the state."

The Indiana Historical Commission, of which Robert Lieber, of the General Film Indianapolis exchange, is a member, has taken to the idea like a duck to water. It was put up to Mr. Lieber as a practical picture man, and he approved it.

## AN INDIANAPOLIS MEMORY.

Among the first in Indianapolis, the picture exhibitors like to tell of the experience of C. L. Sutherland, a shoe salesman, who came to Indianapolis in July, 1906, and with a stuttering, flickering machine, put on a show throwing the pictures against a canvas tacked on a wall. Sutherland, like every pioneer, was a man of faith. He couldn't get folks to visit his show. He called it the Bijou. He used to go through the department stores passing out tickets. Some of them were used and some were thrown away. It was nearly a year before he began to get enough admission to pay the $5 a week rental and other expenses. He died four years ago worth $60,000 which he made in the Bijou and two other theaters.

## PLANS BANQUET FOR ROTHAPFEL.

M. M. Miller, manager of the Mutual Film Indianapolis office, is planning to entertain S. L. Rothapfel, formerly manager of the Strand theater in New York, and the new managing director of the Rialto theater, when he comes to Indianapolis on November 20 in his tour of the larger cities of the country before assuming his new position. Mr. Miller plans to give a banquet at the Claypool Hotel for

Mr. Rothapfel at which all of the exchange men of Indiana will be invited.

### Only Features in This Town.

Only feature photoplays are being shown now in Ladoga, Ind., Hugh Rapp, proprietor of the Family, having recently changed to features. J. E. Mangus, manager of the opera house, has been running features for some time.

### Indiana Exhibitors—New Houses—Changes—Business Notes.

The Auburn, Ind., Y. M. C. A., has installed a moving picture machine. Comedies and travalogues will be shown.

Moving picture shows are being given every Wednesday and Saturday night in the Hull & McNeelan Hall at Holton, Ind.

Stoddard and Wallace recently opened a house at Rockville, Ind., at which feature photoplays are being shown exclusively.

Robert Hortes, proprietor of the Star theater, at Coal Bluff, Ind., reopened his theater October 23. Mr. Hortes was compelled to close a short time ago because of the large number of cases of diphtheria in Coal Bluff.

L. O. Kelleu sold out the Lyric theater, Greencastle, Ind., to C. F. Halderman, who is redecorating and is giving shows every day instead of twice a week.

Ben Van Horsum, proprietor of the Savoy, Terre Haute, Ind., has bought the Crescent. He is running features at both houses.

Messrs. Heavrin and Barrass, Hartford, Ky., will open October 23. The house is well equipped to show pictures in first class style, special attention being paid to lighting, to the screen and to the machine and booth.

The Pastime, Maysville, Ky., is to be sold.

Charles F. Woods sold the Star theater, Princeton, Ind., to Gene W. Barrett, of Lawrenceville, Ill. Mr. and Mrs. Barrett will move to Princeton at once.

The Knights of Pythias, Lebanon, Tenn., have leased the Lyric theater and will operate it for their charity fund.

Anna McIntyre is suing the Starland theater, Michigan City, Ind., for $1,000 damages, charging that she is a sufferer from nervous headaches as a result of a Starland billboard falling upon her, as a result, she says, of the board not being properly anchored to the building.

Wilson Brothers are having a new front put on the Felter theater at South Whitley, Ind.

Mrs. Julia Remington has personally assumed management of the Victoria, Lafayette, Ind., and her son Stanford Remington, who has been managing the house, will go to Kankakee, Ill., to manage the Gaiety.

Frank Straughn, proprietor of the Lyric, Jasonville, Ind., is moving his equipment to Rosedale, where he will open a house November 1.

Fred Mater, one of the proprietors of the Gem, Crawfordsville, Ind., has taken over the Theatorium in Crawfordsville. The latter house was owned and operated by A. S. Miller, the pioneer in the moving picture business in Crawfordsville. Mater says that he will make a number of improvements to the house and will continue to run the same high class program that marked the policy of Mr. Miller.

The Colonial, formerly known as the Logan, after being closed for a week or more for repairs, opened to a good sized crowd. Messrs. Dickson Brothers, the new owners, gave away carnations to the women at the opening. The work of remodeling will continue.

G. G. Swaim, proprietor of the New Union theater, Indianapolis, says that the union operators who are picketing his place, charging that he does not employ union labor, are unfair. The operator employed at his house, he says, has been a member of the union some time.

The Anderson, Ind., exhibitors, not all of them, nor a majority, either, gave one night's gross receipts to the Anderson Y. M. C. A. The Y. M. C. A. is in the midst of a building campaign.

# Interesting New Theater

### Memphis Suburb's New Theater, the Strand, to Be Run in Connection with a Roof Garden for Dances and Meetings—To Be Amusement Center of Community—James S. Lanier Is Owner and Frank Trimble the Manager.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

THE Strand theater has just been opened by James S. Lanier in Memphis, Tenn., in connection with his drug store and roof garden at Bellevue and Linden avenues. This is a new suburban development in Memphis, and the Strand, which is under the management of Frank R. Trimble, is stated to be the only suburban house in the city showing first run reels.

Mr. Lanier, who is proprietor of one of the most successful drug stores in the city, from his suburban location giving service by motor, motorcycle and bicycle deliveries to all parts of the city, has just completed his new building which contains his drug store, the Strand theater and the roof garden auditorium.

The roof garden will be used for dances, neighborhood meetings, etc., the theater for nightly and matinee picture shows and the store will continue the business done at a location opposite the new building. Mr. Lanier is one of the prominent business men of Memphis and is a former director of the Business Men's Club of the city. On the opening night the public was invited to inspect the whole plant and souvenirs were distributed to all comers.

### ALMA MARTIN AT THE QUEEN.

The Queen theater at Knoxville has concluded a showing to capacity houses of a joint attraction, the film, "The Spenders" and Miss Alma Martin, female lead in the picture who appeared in person before the people who attended. Miss Martin is a Knoxville girl and has been spending the better part of the summer at her home in that city. She was due to return to New York but was persuaded by friends to remain until the running of the picture in which she figures so prominently. The Queen theater management made much of her appearance in person and in this Pathe master production.

### "NATION" FILM AT KNOXVILLE.

Staub's theater, Knoxville, for three days beginning October 11, showed the "Birth of a Nation" film to filled houses, matinee and night. Prices for the exhibition were $1 for the first seven rows of the orchestra circle, $2 for the next seven and $1 for the remainder. The mezzanine floor was sold at $1.50, the family circle at $1 for the first three rows and 75 cents for the remainder and the gallery at 50 cents. Matinee prices were half these, except that the whole family circle sold at 50 cents.

### FOR NEW NASHVILLE THEATER.

Contracts for building of the new theater which the Sixth Avenue Property company will build at Nashville, Tenn., have been let by the company to Foster & Creighton, building contractors of the same city. This will be a combined theater and office building, and will have dimensions of 50x150 feet. It is to cost $65,000. Plans provide for strictly fireproof construction of steel and concrete, with concrete floors and composition roof. Steam heat will be provided and the heating contract amounts to $6,000. Marr & Holman, of Nashville, are the architects.

### OVOCA OFFICERS CHOSEN.

Organization of the Ovoca Motion Picture Corporation, incorporation of which with $100,000 capital was lately noted, has been completed. Harry F. Green has been elected president and general manager; W. H. Wassman, vice-president; W. H. Hooser, treasurer; A. P. Foster, secretary. The company will install a plant for manufacture of films and equip for their production in the Casino at Glendale Park, Nashville.

### CONSERVATIVE ON SUNDAY OPENING.

Chattanooga is taking special interest in probabilities in the way of motion pictures in connection with church services. The city is considerably divided about the use or presentation of motion pictures on Sunday and is rather conservative about innovations. It is expected that other towns will be first to try the plan.

### G. N. SHOREY SAW ATLANTA FIRE.

George N. Shorey, manager of the Queen theater in Knoxville, who has returned to the city, was in Atlanta during the fire which resulted in the death of three girls and destruction of several thousand feet of motion picture film. Mr. Shorey said that nobody seemed to realize there were people in the building until it was too late to save the lives of the girls.

### CHATTANOOGA'S ALCAZAR HAS SPECIAL CHILDREN'S SHOWS.

The Alcazar theater has begun the program of weekly pictures for school children provided for at the instance of the Woman's Club of Chattanooga, and for which that club is standing sponsor. The first picture of the series was the "Wizard of Oz," which was much advertised previously to the showing.

### FILMS OF CHATTANOOGA FAIR.

Preparations are being made by the management of the Chattanooga district fair which will be held at Warner Park during the week of November 2-6, to have motion pictures of the crowds and of the exhibits taken. Officials of the fair have begun negotiations with weekly pictorial news concerns to make arrangements for these pictures. One of the items being cited as a recommendation is that it will be possible to include manoeuvers of the Eleventh Cavalry, U. S. A., which is stationed at Chattanooga and which will participate in the fair.

### MANAGER SUES FOR BREACH OF CONTRACT.

Attachment processes on the Bijou theater, Chattanooga, have been served by local court officials in connection with the suit of Fred S. Shepherd, who recently announced that he had resigned from the position of manager of the theater. The action is directed against the Chatt-Nash company, owners of the theater, and asks $2,000 for alleged breaches of contract he claims to have had with the company. It is understood in Chattanooga that the Chatt-Nash company is controlled by Stair & Havlin, of New York, from whom John C. Twinam recently purchased it. The plaintiff stated that he had a contract for the 1915-16 season and that he was dismissed in violation of the contract, while an agreement he had made to buy the property was also violated to his loss of $1,000 in spite of his option.

### HITS AT THE CHEAPER HOUSES.

The five-cent theaters of Nashville have been showing exceptionally good bills of late and have been playing to good houses. "The Unwilling Thief," "Youth," "The Girl and Her Trust," "Broncho Billy Sheepman," "Suppressed Evidence," "The Tiger Slayer," "Lillian's Husband," "The Dragon's Claw" and "Neal of the Navy" have been among the pictures which have helped to increase the box office receipts.

# "Damaged Goods" Suit

### Detroit Injunction Given to American Film Company Against Persons Advertising a Picture Under Title of "Damaged Goods"—The Grand Circus Entertaining Big Crowds with the Real "Damaged Goods."

By Jacob Smith, Detroit Correspondent of Moving Picture World.

THE following news item explains itself: "Injunction given the American Film Manufacturing Company against the Bell Film Exchange, Peter Smith building, and D. Munsten and Jonas Rosen, for exhibiting or causing to be exhibited a three-reel feature entitled 'Victim of Sin,' which had been shown at the Royale theater, Detroit, using large lithographs with the words 'Damaged Goods.' This was considered a gross infringement upon the original and copyrighted production of 'Damaged Goods,' which right is owned and copyrighted by the American Film Manufacturing Company, and which is now being shown at the Grand Circus theater, Detroit.

"The case was brought by Messrs. Warren, Cady, Ladd & Hill, of Detroit, who were assisted by James P. Dryer, of Chicago, attorney representing the American Film Manufacturing Company. The case was heard before Judge Hosmer on Wednesday afternoon, Oct. 20, who granted an injunction. G. J. Trask, manager of the Mutual Film Corporation at Detroit, explained at the hearing that in other cities attempts had been made to run a faked 'Damaged Goods' and in each instance the court prohibited same."

The Grand Circus started to show "Damaged Goods" on Monday, Oct. 18, and has placed to capacity every performance. The Grand Circus only seats about 650, and the total daily attendance averaged 5,000 people. In the evenings the crowd has been so large that three policemen were sent over by the police department to keep the people in line and from blocking the sidewalks. Manager Blankmeyer will run "Damaged Goods" at least four weeks.

## HARRY GOLDBERG GOES TO ATLANTA.

We are advised that Harry Goldberg, formerly manager of the Casino Feature Film Co., Detroit, is now connected with the Atlanta, Ga., office of the World Film Corporation.

## E. A. GOLDBERG IN CHARGE AT CENTRAL FILM CO.

Ellis A. Goldberg, of the Central Film Co., Chicago, is now in charge of the Detroit branch in the Peter Smith building, succeeding C. W. Spanuth, who has returned to Chicago. Having outgrown its present quarters, Mr. Goldberg is looking for larger offices.

## DUPLEX POSTPONES OPENING A FEW DAYS.

The new Duplex theater, now being erected, has already signed up for Pathe Gold Rooster features, and will have the first run in Detroit. The deal was closed by L. E. Franconi, manager of the Pathe exchange. The Washington theater is showing first-run of the "Wallingford" series. The Duplex, by the way, has postponed its date of opening. According to the latest information, the opening will take place between Nov. 15 and Dec. 1. It will be managed by E. N. Henessy, formerly of the Fine Arts theater. Over thirty Detroit theaters are running the serial "Neal of the Navy."

## ROTHAPFEL TO TALK IN DETROIT.

Detroit exhibitors are anxiously looking forward to a visit from S. L. Rothapfel, manager of the Rialto theater, New York, now building, and former manager of the Strand in that city. Mr. Rothapfel will come to Detroit on Nov. 22 under the auspices of the Mutual Film Co. His presence here will mean that exhibitors from all over the state will gather in Detroit to hear what Mr. Rothapfel has to say. He will tell the exhibitors a lot of things about conducting a theater that they should know. He will relate his own experiences, which can be applied to any theater, whether large or small.

## PRUDENTIAL FILM PLANS.

The Prudential Film Co., Detroit, which capitalized recently for $30,000, ill produce one and two-reel comedies and features. W. H. Goodfellow, who has promoted the company, is negotiating for a studio to be erected at Utica, Mich. Andrew H. Green, Jr., a millionaire Detroit capitalist, is behind of this new company.

## THE ARTONE FILM INACTIVE.

A letter came to the Detroit office of the World asking for information regarding the Artone Film Co. In this connection would state that the Artone is doing no production work at present. The company recently reduced its capital stock, and as far as can be learned is inactive for the present. Headquarters are still maintained at 87 Woodward avenue.

## A. J. LOUGHLIN DIES.

Arthur J. Loughlin, proprietor of the Dixie theater, Dix and Clark avenues, for the past four years, died on Oct. 14 at the Boulevard Sanitarium as the result of an operation for chronic throat trouble. Although well known in business circles in Detroit, Loughlin was best known throughout the country as a circus acrobat. Previous to buying the Dixie theater, he was in the real estate business. He was popular on the west side, being of a jovial disposition.

## REX TO OPEN ABOUT NOV. 1.

Manager Mitchell of the Rex, West Fort street, expects to reopen his house about the first of November. At present contractors are busy remodeling and enlarging the seating capacity from 300 to 1,000, making it one of the largest theaters on the west side.

## SATURDAY MATINEES FOR CHILDREN.

To enforce the existing ordinance prohibiting children under 14 years of age from attending motion picture theaters at night unaccompanied by adults and to educate Detroit mothers to bring the children to the matinees is the purpose of a campaign against evening motion pictures for children that will be carried on soon by the Detroit Federation of Women's Clubs. "We will make the mothers of Detroit realize," said Mrs. W. B. Alvord, president of the Federation, "that children under 14 should attend only Saturday afternoon matinees and that the program of these matinees should be chosen especially for them. The managers of theaters are willing to put on such programs provided there is a demand for them. We are appealing to the managers to enforce the ordinance now in existence which prohibits children from evening attendance at theaters unless accompanied by an adult. We shall make a campaign through the clubs and churches of the city to show mothers the results on a young child of evening theater going and of seeing pictures intended only for older eyes."

## TO OPEN BRANCH IN CLEVELAND.

It is reported that the Detroit Kriterion will soon open branch offices in Cleveland. Also an office in Escanaba, Mich., to look after exhibitors in the northern part of the state. Ralph Peckham, general manager of the company, reports business to be improving every day. He says he is very well satisfied with conditions.

### Business Notes—Changes.

Business at the Mutual Film exchange in Detroit is expanding so rapidly that larger quarters are necessary. Manager G. J. Trask is now negotiating with several downtown capitalists who plan to erect a special building for use by the Mutual exchange. Mr. Trask is not ready to divulge any locations, as nothing as yet has been definitely closed.

All of the Detroit newspapers are now giving considerable space to photoplay news. The Free Press has a page each week called "With the Reel Players." The Detroit Journal devotes an entire page every Saturday. Both the News and Times give more space to photoplays than they do to the legitimate theaters.

The Atlas Film Co., in the Liggett building, Detroit, will shortly release a new picture called "When the Reverend Slipped a Cog." It will be booked by the Detroit Kriterion Company.

A $10,000 pipe organ is being installed in the Strand, Grand River and Fourteenth streets. This is one of the finest and largest theaters in Detroit, and is owned by John H. Kunsky, Inc. The house manager is Arthur C. Hoganson. The writer can vouch for the statement that business at the Strand is excellent, far better than was looked for.

The Satin Goldfibre Screens, Inc., has enlarged its offices in the Dime Bank building, Detroit. Frank M. Duncan, vice-president and general manager, reports that he has booked many orders, and that he has a good list of jobbers who have contracted for the exclusive local agency.

## PROSPECTS FOR A MINNEAPOLIS PROGRAM.

### New Producing Company Makes Glowing Promises—21 Films a Week.

Special to Moving Picture World from Midwest News Service.

"MANAGER A. G. Bainbridge, Jr., lessee of the Shubert theater and proprietor of the Bainbridge Players, is president of the Exhibitors' Photoplay Company, newly organized," says the Journal, "which has plans for the establishing in Minneapolis of a film producing industry with an output of 21 reels a week. It is planned to maintain studio sites in Minneapolis, at Lake Minnetonka and at Mille Lacs. The Exhibitors' Photoplay Company, it is announced, will work along co-operative lines. Most of the stockholders are proprietors of theaters and will use the films that the industry will produce.

"Chamberlain Brown is to be the New York representative of the new Minneapolis company.

"Interested with Mr. Bainbridge in the new company are Henry W. Benton, Harvey T. Daniels, Harry H. Green, William A. Steffes, C. H. McCoy, E. D. Best and Thomas Saxe."

## TRIANGLE AND PARAMOUNT AT LYRIC.

Thomas Saxe of Saxe Brothers, has a new policy for the Lyric theater, at Minneapolis, effective October 21. Triangle and Paramount service will be combined. On each program will be a Paramount feature, a Triangle dramatic feature, and a Triangle-Keystone comedy. Changes will be made Sundays and Thursdays.

Admission will be 15, 25 and 50 cents, the latter figure for boxes and loges.

### PRIVATE VIEW OF "NATION" FILM.

Elliott & Sherman, who have the Western rights of "The Birth of a Nation," gave a private exhibition to city officials and other Minneapolis persons especially interested in the film. Five sets of this picture valued at $150,000 was the largest shipment of films ever received in Minneapolis.

### PROFESSOR BURTON ON FILMS.

#### Poet, Critic and Man of Letters Gives Hearty Endorsement to Pictures.

"I have no sympathy for those who affect to sneer at the moving pictures, and relatively there is far less of the vicious or vile in motion pictures than in the spoken drama," says Prof. Richard Burton, national president of the Drama League in the current issue of the Minnesota Magazine. "They are the most striking feature of the modern theatrical situation and should be of permanent value to society."

### Minnesota Theater Changes—Notes.

Gerald Brousard has purchased the moving picture theater at Clearwater from J. Kadria.

Archie Keeling has sold the Royal theater at Hopkins to Le Roy Olson of Minneapolis.

Art Kinsella and Edward Hahn will open a new moving picture theater at Hazelwood.

### ILLINOIS NEW HOUSES.

T. D. Wilson has taken deed to a site at Logan and Neil streets in Champaign and a new theater to be leased to the Heiman-Finn Company for three years will be constructed. It will be 90x145 feet.

Arthur Roath has opened a new moving picture show in Burn's hall at Huntley.

W. G. Wack will erect a new moving picture theater at Mansfield next spring.

A new moving picture theater will be opened at Davis, it is reported.

### ILLINOIS CHANGES.

S. M. Edgett, proprietor of the Lyric theater at Earlville, has leased the Primrose theater at Morris from J. B. Dawson.

J. R. Bennett has sold the Gem theater at Macomb to L. L. Butterfield. The latter's son, Gale, and Jack Howland will be managers. The seating capacity in being increased to 400.

The Oswalds have sold Dreamland on North Main street, at Canton, to P. J. Wyeth, an experienced moving picture man of Champaign, and Carl Rofer, a newspaper man of Champaign.

Norton Lowe has sold his moving picture theater at Shawneetown to Allen Vaughn of McLeansboro.

The South Side theater on Chicago avenue in Evanston as been sold to Frank M. Smith of Rockford.

### FOLLOWED LATEST SCENT.

Vandals wrecked Dohm's moving picture machine at Waterloo. Bloodhounds were secured, but unfortunately Henry Dohm had touched the machine and the dogs followed his trail.

### LETS WOMEN'S CLUB SELECT PROGRAM.

Programs at the Lyric and the Star theaters in Lincoln one day a week will be selected by a committee from the Woman's Club. Manager Leo Burnstein made this arrangement following a season of the Club, which was devoted to a discusssion of "The Improvement of Motion Pictures." A representative of the National Society for Improved Motion Pictures was present.

# Evanston Censor Problem

## Difference of Opinion in the City as to Best Brand of Censorship—Protest Against Proposed Fee for Fifty Cents—Puts Theater Tax at $1,450 a Year—Qualified Censor Cannot Be Found.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

MANY persons in Evanston, Ill., interested in censorship want to accept the Chicago Censorship Board's permit and then have a censor to pass upon all films not approved in Chicago. Mrs. H. H. Kingsley said that not a single member of the present volunteer board of thirty-five in Evanston was satisfied with the Chicago permits and she showed that only four major things constituted the Chicago cut-outs. A proposed official censorship ordinance is patterned after Chicago's. The present regulations follow New York's closely.

R. E. Hartman, attorney representing Alfred Hamburger, exhibitor, protested the proposed fee of fifty cents for each film inspected. The exhibitors now pay $200 a year tax, and the censoring fee would compel each exhibitor to pay the city about $1,250 a year more. J. J. Turnock, who represented Bodkin & Keane, said he had talked with many women and the consensus of opinion was to accept the Chicago standard and to see that the cut-outs had not been restored. Then licenses could be revoked for showing objectionable pictures. Complaints were made that cut-outs had been ordered in Chicago and that these scenes appeared in films shown in Evanston. This has been eliminated, J. H. Bodkin, an exhibitor, explained. Chicago exchanges have two sets of films, one with the cut-outs as ordered by the Chicago board and another for country distribution. It has been discovered that Evanston was getting the country films and the remedy was voluntarily applied.

A qualified censor cannot be found is the belief of the Evanston News. "A willingness to accept the position would be the very best evidence of a lack of capacity to fill it," it says.

### AUTHOR WROTE ONE BAD ENOUGH AND IS ASHAMED.

Randall Parrish, the author, in a statement to his neighbors and friends at Kewanee is "really more ashamed than gratified," because a Kewanee house featured 'The Yellow Star," which he had written. The chief difficulty he has found in selling photoplays, he says, is in writing badly enough to suit the producers. Among other things he said:

"I desire earnestly to say to the people of Kewanee that I have no part whatever, and no sympathy with the present attempt at publicity being given through the press, and otherwise. Indeed, the whole affair makes me exceedingly tired, although I am, of course, helpless to interfere. I have in the past produced some things worthy of public approval, and in which I have felt some degree of pride; but the writing of a photoplay is no more than an incident in my daily work. To my mind, it is of very insignificant importance when compared with my other work, and I can in no way understand or appreciate the furore which has arisen over this simple picture of underworld life. I do not consider it as any special honor to have a movie produced, or a matter of any unusual interest. Really, I am more ashamed than gratified, and the congratulations of friends leave me speechless. The only difficulty I have ever found in the selling of photoplays was to write badly enough to suit the producers. As to the 'Yellow Star,' I have no knowledge whatever as to whether or not it is worthy of being shown on the screen. All I do know is, that the play is certainly not entitled to such wonderful advertising, and that I do no care to be held in any way accountable for this effort of publicity. The height of my ambition is not the chance sale of any picture story, which at present is about the lowest grade of literary endeavor, nor do I wish to be held responsible in your minds for the effort to make this production an event of vast importance. If it shall chance to please you, and entertain you, I will be glad, but kindly refrain from showering me with congratulations, as though you thought this rather —I fear—'yellow' photoplay, was the crowning event of my literary life. It is not, and to be perfectly frank, I do not care two kopecks whether it is ever produced or not."

### ILLINOIS SHOWMANSHIP IN CLOSE-UP VIEWS.

The Tilford at Murphysboro gave a free matinee to school children of "The Locked Door," the fire prevention film. The Orpheum at Ottawa had a return showing of "My Official Wife." The North Henderson band, operating the moving picture show at North Henderson, gave 40 per cent. of the proceeds on fair day to the fair organization. Manager Burnstine of the Star and the Lyric at Lincoln is showing a Francis X. Bushman picture every Wednesday. Manager C. E. Kepner of the Grand at Mattoon had a home talent film made for his house. Steve Bennis, who runs pictures in his Candy Kitchen at Lincoln, is now using Pathe service. George Kleine's "Julius Caesar" was shown at the Park theater in Champaign for the benefit of the Woman's Society of the Congregational church. Sheets & Brosi of the Bijou at Quincy started the "Get-Rich-Quick Wallingford" serial October 4. The Opera house at Rutland will use a World Film Corporation feature every Tuesday night. A film of police prowess was shown at the Washington in Chicago Heights for the benefit of the Illinois Policemen's Association. "Pictures of You" were successfully used by the Princess at Manteno.

### EDUCATIONAL FILM CENTER AT CHAMPAIGN.

Through the efforts of E. E. Paine, associate professor of electrical engineering at the University of Illinois, the Bureau of Economics of Philadelphia has established a sub-station at Champaign for the distribution of their motion films and stereopticon lectures.

These films and illustrated lectures, which are for educational purposes exclusively, cover practically every field except that of dramatics. Professor Paine has already received a number of films, which he will send out on request to various organizations of the state that wish to use them for purposes of entertainment. The only specification which the bureau makes is that no admission be charged on any occasion at which these films are used. Shows probably will be given at the University.

### ILLINOIS CHARTERS.

Secretary of State Stevenson has issued a charter to the Gold Theater Company of Chicago; capital, $2,500; to exhibit moving pictures and other amusements of a similar character. The incorporators are Michael Gesas, Estelle A. Johnson and Frank R. Leonard.

A charter has also been issued to the Spencer-Mueller Amusement Company of Rock Island, to operate in the old Family theater building on Second avenue, near Nineteenth street. The three men named in the papers are Carl J. Mueller, H. H. Treffer and A. L. Anderson. Motion pictures will be shown in the building, which is being thoroughly remodeled.

# Operators Ask Increase

**Milwaukee Operators May Get Ten Per Cent. More Wages—Negotiations Still Pending Between Managers and Operators Organizations—Compromise Hoped For—New Rates to Give $18-$26.50 a Week.**

Special to Moving Picture World from Midwest News Service.

OPERATORS in Milwaukee will get an increase in pay amounting to about 10 per cent if negotions of the committees of the managers and operators' organizations are satisfied by both bodies. The increase for outlying theaters will not go into effect until next fall. This is a compromise, the original demand being an immediate increase for all operators. Salaries will range from $18 to $26.50 a week with flat rate of 75 cts. an hour for all overtime. George Fischer, Henry Trinz and Bert Fischer represented the managers and G. S. Harris, Frank Paradise and Arthur Weaver the operators. Negotiations were unusually amicible.

## WESTERN RIGHTS IN "NATION" FILM FOR $200,000.

Roy Aitken, New York City, brother of Harry Aitken, president of the Triangle Film Company, and one of the leading motion picture promoters in the country, who has been visiting his mother at Waukesha, announced that while in the west he disposed of the western rights of "The Birth of a Nation" to Sherman & Elliott, of Minneapolis, for $200,000. Roy Aitken held a half interest in the film and he still retains an interest in it. The western rights include fifteen states besides Wisconsin.

### Business Methods in Wisconsin.

The Majestic, at Madison, is giving photoplay star souvenir spoons with tickets. The Grand, at Hayward, has installed a new gold fibre screen. The Bijou, at Green Bay, gave away 150 admission tickets in a Chaplin contest. A block of fifty was the first prize. "Jewel" was shown by the Royal at Sparta so the Home Economics Club might furnish a kitchen in the city hall basement. The opera house at Montello is strong on serials. "The Diamond from the Sky" and "The Exploits of Elaine" are to be followed by "The Broken Coin." The Varsity, at Madison, had big patronage from students and faculty of the State University when it showed "The Unbroken Road," written by Prof. Thomas H. Dickinson of that school.

### New Milwaukee Company.

The Paul Gilmore Photoplay Company is the latest producing project reported from Milwaukee, Paul Gilmore, who has been with D. W. Griffith, being prominent. The plans call for an outlay of $100,000 and a complete plant north of Milwaukee along the lake shore. Blanche Gilmore, 441 Van Buren street, has been handling details pending the arrival of Paul Gilmore from the Pacific coast.

### Milwaukee League Ball.

The Exhibitors' League of Milwaukee is making tentative plans for its ball at the Auditorium. Photoplay stars from all over the country will be invited.

### Short Interesting Items.

Moving picture shows for children at one cent admission are being given every Saturday afternoon by the Clarke Street Social Center in Milwaukee.

The mayor, city attorney and police commissioner of Chippewa Falls objected to the Leo Frank pictures which the Victor theater contemplated booking and they were not shown. They declared the legal status was misrepresented.

C. H. Edwards has been enlarging the Grand theater at Spooner.

The Victor theater, at Chippewa Falls, has been leased to David Present and Ernest Caesar, proprietors of the Lyric.

## MICHIGAN NOTES.

### Theater Changes—Leases—Short Notes.

Special to Moving Picture World from Midwest News Service.

EXHIBITOR F. M. SPENCER, who has been manager of the Genesta theater at Breckenridge, has leased that house.

John Bennett has leased the motion picture theater at Reed City.

Donovan & Lane have leased the Thomas theater at Charlotte to John Henry and Frank Harrod.

J. H. Underwood has purchased the Virginia theater at Marcellus. His sons, Francis and Clyde, will operate it.

The moving picture show at Woodland has been purchased by a company of local business men.

The Delft theater at Marquette is giving away Skudder cars.

The seating capacity of the Lyric at Ludington, now controlled by the Fitzpatrick-McElroy Company, has been increased from 700 to 900 and otherwise remodeled.

The Garden theater at Flint has installed a four-piece orchestra.

"Saginaw in Moving Pictures" was shown for three days at the Bijou in Saginaw in connection with the regular program.

## FINE NEW HOUSE TO BE BUILT IN SPRINGFIELD, MO.

By Kansas City News Service.

Grubel Brothers are arranging for the erection of a magnificent moving picture theater in Springfield, Mo. It is said the building will cost $65,000. A lease for twenty-five years has been taken on a site, with the option of purchase. The structure will be three stories high and there will be a store room in the front of the ground floor. It will have a seating capacity of 1,900 and will have a policy similar to that of the Grubel Brothers' houses in Kansas and Missouri, Vaudeville and high-class moving pictures.

## VICTOR THEATER SHOWS FOR CLUBS.

The Council of Clubs in Kansas City, Kan., secured the co-operation of the Victor theater for two benefit performances, the "Spendthrift" being the picture, the proceeds being used to buy flower seeds for distribution to the poor children next spring.

## MANAGER WILHOIT'S SPRINGFIELD, MO., FILM.

The preparation of a moving picture drama in Springfield is receiving the cooperation of citizens, Jesse A. Tolerton, president of the Springfield Club, assuming the role of Uncle Sam; Rev. John T. Bacon, pastor of the Cumberland Presbyterian church, represents W. J. Byran; Superintendent of Schools and other dignitaries will also take part. E. M. Wilhoit of the Jefferson theater, is managing the picturizing.

## THINGS MOVING AT THE MAZE.

H. B. Allen, owner of the building in which is the Maze theater, has taken charge of the theater himself, installing H. W. MacLeod as manager. The Maze, opposite the Baltimore hotel, adjoining the Sexton hotel, and a few steps from the Muehlebach hotel, has, apparently, a wonderful location. Mr. Allen will improve the music, install a big sign, set a high standard of productions and let the place be known as a "photoplay house." It will keep the name "The Maze."

Mr. MacLeod has previously been in the real estate business, though interested in two or three moving picture houses.

## A LIVE PICTURE MAN.

Fred Savage has redecorated the De Luxe theater at Hutchinson, Kan., and reports a fine business there on Paramount and Pathe features. Several months ago Mr. Savage took on the Elite at Huntchinson, Kan., which had been playing "legitimate"—save the mark!—unsavory burlesque and similar productions. Mr. Savage revolutionized the policy of that house, made it strictly picture, changed the name to the Rex, and has been making money out of it. His friends joshed him for buying a "white elephant," but now they are willing to admit that Fred Savage is a wise one and knows what he can do.

## BOOSTING PAYS.

The Palace theater at Appleton City, Mo., started the show at 7 o'clock on a recent evening. The management announced widely that after the show everybody would go to the "pie supepr" being given by the High School class. The boost for the enterprise of the school children brought a big crowd to the picture house that evening—and made many friends for the management. A house, like a local paper, should be a big booster—that makes it "belong."

## GILDAY FINDS FINE SOPRANO.

H. J. Kronsberg is directing the Willis Wood orchestra of ten pieces this season. Mr. Gilday is emphasizing the musical features and gave to his patrons last week a very special attraction in a lyric soprano who is his own find. This young lady is not yet nineteen years old, but her director, Miss Schulte, has said that she excels even Miss Felice Lynne, whom she also discovered. This find is Miss Sherry Louise Marshall. She sang in the afternoon at three and in the evening at nine.

Mr. Gilday says that before the season is over the young lady will be in heavy demand, and that soon people will be paying grand opera prices to hear her. And then the operatic and concert stage will be in the position of recruiting their forces from the moving picture houses!

## T. Y. H. WORLD FILM MAN.

"T. Y. H."—that's how they all know him. Tom Y. Henry, the new branch manager for the World Film Corporation at Kansas City, and the other managers seem mighty glad to have another such alert, companionable, energetic "regular fellow" added to their ranks. "T. Y. H." is one of those kind that you like at first sight, and then like better. He started out in 1910 when the General started, and with that firm, and so far has divided his time (though not coincidentally) between the General and the Mutual. He has traveled for the Mutual, and served soue time as traveling auditor for the Mutual in the United States and Canada. He comes immediately from the Mutual into the World. How well he fits into the hard-working, open-hearted bunch in Kansas City is indicated in his reply to a question. "When can I see you for a few minutes this afternoon?" "Any time you come up to 12 o'clock tonight."

**T. Y. Henry.**

Mr. Henry's family, a wife and three children, will arrive in Kansas City about Oct. 20th, and Mr. Henry is hoping that they will be able to have some real family life now.

## MUTUAL BRANCH IN WICHITA.

The Mutual Film has opened a new office in Wichita, Kansas, with Jack Brainerd in charge. Mr. Brainerd was formerly president of the Kansas branch of the Exhibitors' League, and is one of the best known film men in the State.

## TOOK TO PICTURES—COULDN'T STOP.

The Crawford theater at Wichita has always seemed to take the position that it was permanently and irrevocably a dramatic house, but it couldn't find sufficient bookings of Broadway successes this year to fill each week, and inserted, as sort of an experiment, a picture event for a few days. The success of the picture was so phenomenal that the policy of the house has been entirely changed. It is said that in the future the majority of the attractions will be photoplays. Indeed, in the past four weeks there has been only one drama attraction in the house, a widely-advertised minstrel show.

## CHRIS GLAMANN'S NEW COLOR SCHEME.

Chris Glamann is widely known among his intimate friends as an irrepressible booster for the Kaiser. He recently remodeled his Isis theater and now has one of the most beautiful little theaters in Southwest Kansas. It seats five hundred and is usually full. In the redecorating Mr. Glamann used a rather unusual color scheme, indeed. His friends say he tried to depict in futurist color combinations the European situation at present and to hint at the success of German arms. Next to the choosing of pictures, Mr. Glamann is particular about his music. He employs capable musicians and plays in his own orchestra and there is not a better moving picture orchestra in the State of Kansas.

## AT KANSAS CITY EXCHANGES.

### Bert Edwards Covers Kansas.

Bert Edwards, formerly a salesman for the Oliver Typewriter Company, is now traveling Kansas and parts of Oklahoma for the Picture Play House Film Company. Mr. Edwards has sold so many Olivers in Kansas that he was glad to find a new field for his efforts—but Kansas is too good to give up, so he keeps the field, changing only his offerings.

### Jameyson Back Smiling.

Mr. H. E. Jameyson, traveler for the Pathe, came in from a recent trip with good reports of business on "Gold Rooster," "Neal of the Navy" and "Wallingford." This last Pathe production seems to have hit a particularly responding chord in the hearts of exhibitors.

### Frank Gehring to Travel for Picture Playhouse.

Frank Gehring has succeeded C. J. Campbell as traveler for the Picture Play House Film Company in Oklahoma and Missouri territory. Mr. Gehring has for many years been business manager of musical comedy productions. He knows the booking game and the territory—and in this day of transition from dramatic to moving picture management, a great many exhibitors. He has already had good success placing the "Flame of Passion" and the "Pearl of Antilles."

## GIVES ANOTHER FASHION SHOW.

The Empress theater of Paola, Kan., was the scene again this year of the Fashion Show of the Cole Brothers Dry Goods Company. Fred C. Smith, manager of the Empress, has found this Fashion Show a very profitable and pleasant feature. It is given after the moving pictures are shown in the evening.

# Kansas Would Not "Sin"

### Manager Harden, of Kansas City Fox Film, Has Annoying Tilt with State Censors and Appeal Board Over Showing of Feature Offering—Prominent People of State Called, But Film Is Turned Down.

Special to Moving Picture World from Kansas City News Service.

MANAGER CHAS. W. HARDEN of the Fox Film, at Kansas City, had a very thrilling "setto" with the Censorship Board and Appeal Board recently—the contest was conducted with great courtesy on both sides, ostensibly, but with apparently watchful waiting alert for openings in the armour by both participants. The Censorship Board naturally had the best of it, although it seemed that Mr. Harden had a good number of the public on his side.

The incident came up over the film "Sin," with Theda Bara. This film had passed so fine in Kansas City where the Welfare Board had approved it, without a cut, that Mr. Harden presumed it would be well met in Topeka. Therefore, the picture was booked at the Iris and suitable advertising had been done. At the proper time the censorship board came to view the picture; Mr. Ross himself acting as an inspector on this occasion. He objected strenuously to the title and also to some of the scenes. Mr. Harden offered to change the title, but Mr. Ross said there were enough other things against the picture, so the appeal board was called upon. The picture was shown again and with the appeal board, came for special investigation, numerous of the leading club women of the city. The personnel of the body which passed final judgment was as follows: Chas. Sessions, secretary to the governor, an old newspaper man and formerly secretary of state; J. T. Botkin, present secretary of state, who, in many situations, has proven himself a broad-minded man, and S. M. Brewster, attorney general. The appeal board left the show and proceeded to hold a meeting at the State House without inviting Mr. Harden to the session, but giving Mr. Ross a hearing. The appeal board sustained the decision of Mr. Ross, declaring that the film should not be shown. Many of the prominent women present at the exhibition had declared that the film was a fine one and not objectionable. H. S. Montgomery, manager of the Iris, was sadly disappointed when he found he could not use "Sin," and it is said was even almost ready to show it any way and stand a fine, but he had to change his program and he substituted "Regeneration" in place of "Sin."

## A KANSAS CITY EXCHANGE MAN.

C. S. Edwards.

One of the youngest exchange managers in the business—full of pep and perspicacity—a rare combination—that's C. S. Edwards, manager of the Pathe exchange at Kansas City. By the way, that's C. S. Edwards, Jr., for his father also is noted in film circles. The elder Edwards is a real old timer, or an old time reeler; he was one of the organizers of the old Yale Film Company at Kansas City, and was with that company until its merging with the General upon the latter's organization. C. S Jr. was with the Yale, and the General, too. C S. Jr. was assistant to his father in the management of the local office in Kansas City of the General until June 1, 1914, when the Pathe separated. The father and son became managers of the Pathe exchange in Kansas City then. They had fine offices in the Ozark building, with a projecting room, and all modern accommodations—and it looked so good that other film exchanges have also taken quarters in the building. Last December C. S. Jr, was made manager of the Kansas City Pathe exchange; and since then he has built up the office from six to nineteen employees, some working at night. And they surely work! For the business has been more than doubled in less than a year. Mr. Edwards is forceful in action and expression, speaks right to the point, and is a good judge of men. He has collected a fine bunch to handle his large territory—and the service he gives is sufficiently testified to by his results.

## SOME STIR FROM ADVERTISING STUNT.

W. P. Cuff, manager of the Electric theater at Topeka, pulled off "some stunt" in connection with the "Goddess" recently. He had an actress dressed up in a manner similar to the "Goddess," who conducted herself on the streets of Topeka somewhat as the "reel" Goddess did. She, of course, attracted extraordinary attention—and a policeman stopped her. Her answer was that she was a goddess sent from Heaven to reform the world. He took her to the station. The town was soon talking about the "crazy girl"—or was she really a messenger inspired? Any way, the newspapers gave long stories about her. (Mr. Cuff may not have deceived the reporters, he may really have gotten the co-operation of the editors). After the public had been sufficiently aroused, half-page advertisements exploited the "Goddess" and sizeable news stories appeared in the papers. There was, of course, a chance for follow-up stories of the chagrin of tho public officers over having been fooled and their threats against anybody who should try to repeat the operation.

## WICHITA'S NEW PALACE.

Wichita is to have a new theater, the Palace, with seating capacity of one thousand, strictly modern in every respect; two Simplex machines; a $10,000 Austin pipe organ, and will open December 1. Prominent business men of Wichita are interested in the project, among them being L. M. Miller, president of the Princess Theater Company, running vaudeville; Sam Amidon, one of the best lawyers of Kansas, and L. Martling, manager of the Crawford theater.

The new Palace will be managed by Stanley Chambers, now manager of the Princess, a vaudeville house which uses one reel of pictures. A novel feature of the Palace will be the ventilating system. Instead of the usual mushrooms under the seats, the means for supplying the cold air will be near the ceiling. A five-foot air chamber will extend around the entire room just below the ceiling and vents from this will allow cold air, pumped from suitable cleansers, to flow and drop by its weight to the auditorium.

## MAPLE AT WICHITA IMPROVED.

Arthur Ford, manager of the Maple theater in Wichita, is remodeling the house and making it a very comfortable family theater. He has set the screen back 15 feet, providing room for fifty more seats. He has also built rest rooms and reading rooms underneath the stage, for the comfort of his women patrons. He has added a new motor generator and has enlarged the operating room. The interior has been redecorated. Mr. Ford runs Universal Service, Broadway Features and the Exploits of Elaine.

# New San Francisco House

### Splendid Picture Theater to Be Built in the Mission Street District—Will Be Called the New Mission and Seat 1,700—Louis Greenfield and Leon Kahn Behind It—Other Houses of Theirs.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

A HANDSOME new moving picture theater with a capacity of at least 1,700, is to be erected on Mission street, between Twenty-first and Twenty-second, by Louis R. Greenfield and Leon L. Kahn, who are engaged in the moving picture business in San Francisco and the Kahn & Greenfield circuit. Plans for this house, which is to be known as the New Mission theater, have been prepared by Reid Bros., architects, and work will be commenced so that it can be opened early in the spring. According to the plans a class "A" theater building will be erected on a lot 100 by 116 ft in size, with a seating capacity of 1,550 on the ground floor and 250 in the balcony, where the general offices and operating rooms will be located. The building is to be arranged in such a manner that a stage may be added in the rear at any time it is deemed advisable to add vaudeville.

About eight months ago the Kahn & Greenfield circuit opened the New Fillmore on Fillmore street, one of the finest moving picture houses in the city, and but a short time ago completed the remodeling of the Progress at a cost of several thousand dollars, making of this virtually a new house. It is now conducting the Idle Hour, where the new house is to be erected, but additional property has been secured and it will not be necessary to close this theater until the new one is almost ready for occupancy. It is anticipated that the Idle Hour theater will be used until about February, when it will be removed to make room for a long lobby for the new house. The new structure will cost about $65,000, exclusive of the theater equipment. It is planned to install an organ at a cost of $26,000, and to equip the operating room with four projection machines and an emergency switchboard.

## EDISON DAY BEING PLANNED.

Thomas Edison, the noted inventor, will arrive in San Francisco this week, to be the guest of the Exposition management and a special day has been set aside in his honor. Plans for the special entertainment of this day have been prepared by a committee of which George Breck, of the Edison Motion Picture agency of this city, is a member. Moving pictures are to be taken of the meeting of Edison and Luther Burbank, the plant wizard, as well as of other events in San Francisco in which the great American will take part and these are to be displayed to thousands on the Marina at the Exposition on the evening of Edison day, permission for this having been granted by George A. Collins, head of the Exposition Players' Corporation, which controls the moving picture concession at the fair.

## MOVING PICTURES FEATURED ON EDUCATION DAY.

Education day was observed at the Exposition last week and moving pictures came in for a large share of attention, being one of the features of the educational display. The two Simplex theaters in the Palace of Education featured special programs and were open from 10:30 in the morning until 9 in the evening. Many prominent educators of the state and the country as well were present and gave lectures, accompanied by pictures. During the day more than three thousand persons visited the Simplex theaters and the exhibit on the upper floor. During the week the teachers of San Luis Obispo county held their annual institute in this building and one of the features of the program was a visit to the booth of the Precision Machine Company, headed by A. H. Chamberlain, chairman of the California State Educational Committee, and Mr. Syte, county superintendent of schools, where a talk was given on the subject of moving pictures as a medium of visual education.

## CAMERA COMPANY OPENS.

The Pocket Movie Camera Company has opened offices on the fourth floor of the New Call building and the announcement is made that it will manufacture and place upon the market a collapsible motion picture camera that may be carried in the coat pocket. W. G. King is manager of the concern.

## CANAL SLIDE HITS.

Stocks of moving picture supplies of almost all kinds are quite low in San Francisco as a result of the slides in the Panama Canal, which have interfered with deliveries. Several concerns are now completely out of stocks of projection machines and have wired for rail shipments. For some time freight shipments by the water route had been coming through almost as speedily as by rail and the local trade had allowed stocks to become rather low.

## EXPOSITION CITY GLEANINGS.

Thomas H. Ince, of Los Angeles, manager of the New York Motion Picture Corporation, was a visitor here a few days ago to visit the Exposition and inspect the new Triangle exchange.

Certificed copies of incorporation of the Liberty Film Company have been filed here, the capital stock being placed at $25,000. The subscribers are E. Johnson, S. Johnson, A. Johnson and T. Hall.

The Board of Public Works has made the discovery that the Palace theater, located on the so-called Barbary Coast, has been built upon a street and proposed to remove a section of it covering an area of 40 by 25 feet.

"The Soul of Broadway" was given an elaborate review at the Empress on October 16, about six hundred persons being present. Refreshments were served and an orchestra furnished music.

The Kentucky theater, at Kentucky and Nineteenth streets, has been reopened.

The Turner & Dahnken circuit has taken out the pay-as-you-enter devices recently installed in the Tivoli theater and has installed a beautiful new ticket selling booth in the center of the lobby.

The San Bruno theater at San Bruno has been reopened by H. Ricci, the operating room equipment having been installed by Walter Preddey.

Joe Dietsch, at one time with the George Kleine Attractions, is now in the Kleine department of the Golden Gate Film Exchange, Inc. Louis Hyman, booker for this concern, is now making a trip through the San Joaquin Valley to meet customers.

The Universal Film exchange has installed a fine new screen in its exhibition room on Golden Gate avenue.

R. W. Horn, who has charge of the exhibits of the Nicholas Power Company at the Exposition, recently made a trip to Monterey and vicinity.

R. F. Shinn has remodeled the Rex at Monterey, installed 450 seats, and will reopen this house early in November. Two new Power's Cameragraphs No. 6A will be installed.

A Power's Cameragraph No. 6A has been installed in the Rodman Wanamaker Indian exhibit in the Palace of Education.

Fred Bayers of Copperopolis, Cal., was a recent visitor here and purchased an Edison projection machine.

Emil Kehrlein, of the Kinema, Fresno, Cal., was a recent visitor here to look over late releases. He is now also conducting the Pastime in that city.

P. Lynch, of the American company, of Santa Barbara, Cal., was here last week for a short visit.

Mr. Fairchild, of the Nixon estate, Reno, Nev., was here recently and purchased two Powers Cameragraphs from G. A. Metcalfe for use in the Majestic theater, just taken over by these interests.

## GOLDEN STATE NEWS ITEMS.

The Yeldah Film Company has been incorporated at Stockton, Cal., by W. R. Clark, R. R. Reibenstein, D. S. Matthews, W. H. Riecks, J. L. Craig, E. M. Hadley and R. C. Pardee.

The Bell Amusement Company, of Vallejo, Cal., has purchased two Powers Cameragraphs No. 6A for its new house at that place.

## REDFEATHER, WILD WEST FILM.

By Muriel Lee, Denver Correspondent of Moving Picture World.

DIRECTOR J. W. EARLY, making the Princess Tsianina Redfeather pictures for the Columbia Amusement Company, began the first scenes Monday, October 18, near Morrison, Col. Mr. Early has also chosen some beautiful spots around Evergreen, which he wishes to use as a background.

Mr. Early lived in Deadwood when it was rough and "wooly." In Deadwood there is the notorious old "Green Front" dance hall, which was typical. While it has long been closed, its owner has never had it torn down, but has preserved it as sort of a land mark. Mr. Early plans to take his company to Deadwood, where he has permission to open up this hall, and make several scenes in it. Some of the famous old characters are still living, and Mr. Early will have many of them in his picture. He will even have one of the old bartenders behind the bar. Mike Russell, an old Indian fighting scout of the Black Hills, has consented to pose. So has Seth Bullock. Mr. Early will take scenes on this very place, which was formerly Roosevelt's ranch.

Those interested in truly Western plays and those interested in watching to see what these Colorado producers can do, will anxiously await the production of this picture.

## MAUD FEALY IN FILMS AGAIN.

It ill be of interest to Denver people to know that Maud Fealy will again be seen in a number of big photoplay features during the present season, as she has been engaged by the Kleine organization. She has played in many Thanhouser pictures and is one of those whose screen work is unquestionably first class.

## MANAGER HARRIS MAY MOVE NOV. 1.

The V-L-S-E exchange is anxiously awaiting the completion of its new quarters, which, when completed, will be the most roomy and most modern exchange office in town. Manager Frank Harris thinks they will be able to move by the 1st of November. It will greatly faicilitate the handling of the V-L-S-E, for since Denver has been promoted from a sub office, an enormous amount of business has been coming in.

## "DAMAGED GOODS" SHOWN.

A private showing of the Mutual feature, "Damaged Goods," was given at the Paris theater on Friday, October 15. There were about seventy-five persons present. It was a very representative showing, as there were ministers, doctors, scientists, educators, club women and critics assembled. The Paris will run this picture beginning October 20, at advanced prices. There is being much interest manifested in regards to the picture.

### AMONG DENVER EXCHANGE MEN.

Manager Cohn, of the Notable, has been absent on a short trip to Idaho Springs. He reports business booming.

Mr. Charles R. Guilmore, who has recently assumed charge of the World office, in Denver, is gone for several days down to Colorado Springs. Mr. Guilmore is getting personally acquainted with all the exhibitors in this territory and is making these little trips to get in closer touch with them.

Art Bailey, manager of the Metro office, is overjoyed with the showing that the Metro picture, "The Soul of a Woman," is making. He has had it on at the Strand for seven days, with it packing the house to capacity, and will still have it on for an indefinite period of time. It has proven to be one of the most popular pictures ever run in Denver and is making a record showing here.

Mr. L. Knappen, manager of Pathe office, has been celled to California by the severe illness of his mother.

Mr. Buckwalter, manager of the Denver office of Pathe, has pust returned from a short business trip to Salt Lake.

### SPOKANE ITEMS.

Two new moving picture shows have just been opened in Idaho towns.

The Knights of Columbus Home Association at Cottonwood, Idaho, has opened a moving picture show in its hall, where an admission is charged. The organization has contracted with the General Film Company, through the Spokane office, for film service for its shows.

Hammill & Sherer, merchants of Ferdinand, Idaho, have also opened a moving picture show in a hall and will operate this in addition to continuing in the mercantile business. They have also closed with the General Film Company for film service.

C. W. Condon has opened a moving picture show in a hall at Nespelem, Washington, which is located on the Indian Reservation.

Mary Nash in "Tides of Time" was one of the principal drawing cards at the Best Show during the week just closed. The attraction drew capacity houses. Manager James McConahey reports the General Film selections he is now using are drawing well.

### MANAGER HAGER, OF UNIVERSAL LOCAL OFFICE.

One of the most courteous and active of the managers of the film exchange in Spokane, Wash., is G. A. Hager, manager of the Universal Film and Supply Company. Mr. Hager is a tireless worker and is always after business. He takes advantage of every opportunity to keep his products before the producers by means of circular letters when not able to see them in person.

**J. A. Hager.**

He has been in the moving picture business since 1898, first as an operator then with his brother, A. B. Hager, now an exhibitor at Idaho Falls, Ida., he operated a moving picture theater in Los Angeles and in other California places. He entered the exchange business four years ago with the Golden Gate Film Exchange, then went to the Film Supply Company, which at that time handled the Mutual releases, and has been manager here for two years. He does road work for the territory as well as managing the exchange.

# Many Spokane Licenses

### City Electrical Inspector Thinks That Operators From All Over the Inland Empire Come to Spokane to Get Licenses—Only 14 Theaters There, But 71 Licenses Granted in One Year.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

CITY Electrical Inspector Davis, of Spokane, expresses the belief that this city is fast becoming a clearing house for the Inland Empire, which includes Western Montana, the Pan-Handle of Idaho and Eastern Washington.

Since the Spokane ordinance requiring operators to have a city certificate was passed last year 71 operators have been licensed. As there are but 14 theaters showing pictures in Spokane, including the three vaudeville houses, but 28 men could be employed at most, if all houses were to work double shifts, as required in regular picture shows. This leads Mr. Davis to conclude that many of the operators on the city's rolls are working in the smaller cities and use Spokane as headquarters.

"We have had operators come from outside towns to get Spokane licenses," said Inspector Davis. "They say Spokane is their home, and they want to be in a position to work if the occasion required. We found one local picture show that was conducting a school for operators, as at one time six or seven licenses had been issued to employers of that house. We found on investigation that the men were working as ushers, ticket sellers and stage hands. They were given lessons in the morning before the show opened and after hours. We had no objection to this, so long as the inexperienced men were not allowed to run the machines while the theater was opened to the public."

### SPOKANE'S MUTUAL MANAGER.

W. J. Drummond, branch manager for the Mutual Film Corporation in Spokane, Wash., for the past 21 months, is one of the best mixers among the film exchange managers of this city and is also one of the most affable. He was formerly a prominent state right man and exhibitor in the middle west and also served some time as director and player for producing companies, thus being familiar with all lines of the business. Previous to that he was connected with musical comedy and vaudeville companies as producing manager part of the time.

**W. J. Drummond.**

He has taken to the film exchange business and to dealing with exhibitors like a duck to water and does his own road work for this territory except when given assistance occasionally by A. S. Kirkpatrick, road man from the Portland office, who devotes part of his time to the Spokane country.

### PRIVATE SHOWING OF DAMAGED GOODS.

"Damaged Goods," the seven-part Mutual picture, was shown to two private audiences here during the past week in the Hippodrome theater, arrangement having been made by W. J. Drummond, Mutual manager. The first exhibition was to theatrical men only and the second to city commissioners, newspaper men, medical men and members of the Ministerial Alliance.

Following the exhibition, Commissioner Samuel Glasgow, official censor, announced that there would be no objection to the picture running in Spokane, and Manager Lee S. Forbes of the Class A has booked the production to run from October 30 to November 7, inclusive.

### WILLIAM T. REED TO HANDLE CLEMMER PUBLICITY.

William T. Reed, of Seattle, arrived in the city several days ago to handle the publicity and assist Dr. H. S. Clemmer, also manager of the Clemmer theater, in the management of the Casino.

Mr. Reed succeeds J. W. Bartleson, who handled the Portland engagement of "The Birth of a Nation" for the Clemmer interests and who was transferred to Seattle. Mr. Reed is a former Seattle newspaper man and was associated with James Q. Clemmer at the Clemmer theater, Seattle.

### BAILEY & GROMBACHER LEASE LOIS THEATER.

Frank T. Bailey, general manager of the Liberty Amusement Company, which operates the Liberty theater, Spokane, and George Brombacher, associated with him in the operation of several picture playhouses in the Northwest, also with the Independent Western Film Exchange, have leased the Lois theater, Seattle, and will operate it by installing the Metro Pictures Corporation service, which is also used in the Liberty theater, Spokane.

### MANAGER TODD GOES TO PORTLAND.

### Will Be Succeeded in Management of Spokane Office of General Film by George J. Ekre.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

Manager L. A. Todd, who for the past two years has been manager of the local branch of the General Film Company, will be promoted to manager of the Portland branch, effective about October 23, and will be succeeded here by George J. Ekre, who has been road man for the General Film Company for this territory.

During the time he has been in Spokane Mr. Todd, who is strictly business, yet has a pleasant and easy manner and a wide acquaintance among exhibitors of the Inland Empire. He has been in the film exchange business for the past seven years.

Mr. Ekre, who succeeds Mr. Todd, has been with the General Film for a year and a half as road man for this territory. Previous to that he was with the Pathe exchange and the former Warner's Features in San Francisco.

In Portland Mr. Todd will take the place of Frank L. Hudson, who is being transferred to Los Angeles, Cal.

### Features and Hits—New Houses—Personal Notes.

Manager Lee S. Forbes of the Class A theater has, in addition to booking the Mutual Masterpictures, signed up the latest film comedies under the general head "Buck Parvin and the Movies." These are based on the short stories which ran for weeks in the Saturday Evening Post, written by Charles E. Van Loan.

"Up From the Depths" with Courtney Foote and Gladys Brockwell in the leading roles, was shown to capacity houses four days at the Class A theater. "Green Apples," a Beauty comedy, and "Over and Back," a comic comedy, were two of the best comedies I have ever seen and they brought forth laughter and applause from the audience.

"Business is Business," with Nat Goodwin in the leading role, and Mary Fuller in "Under Southern Skies" have been drawing big crowds at the Rex theater the past week.

# Portland Suburb Houses

## Portland, Ore., Suburban Theaters Do Not Reap Benefits From West Side Houses' Raise As Anticipated—Misunderstanding As to Extent of Raise Exists, Declares Managers.

By Abraham Nelson, Portland (Oregon) Correspondent of Moving Picture World.

PORTLAND'S motion picture theaters are divided into two distinct classes, the downtown houses, which are all on the west side of the river, and the suburban theaters, of which the majority are on the east side. Said a downtown exhibitor last week: "The suburban theaters, all of which have maintained their admission price at 10 cents, should feel highy peased that the downtown theaters have gone to 15 cents. I beieve that many people who formerly took a street car down town to see a picture show will now patronize their local houses." To ascertain the true situation the writer interviewed a number of prominent exhibitors on the north East Side and found that as yet suburban houses have not profited by the downtown men's raise.

William Draper, proprietor of the Union Avenue theater, using Paramount and Big Four service, said: "People seem to have a mistaken idea that the raise extends to suburban houses. I have noticed a marked decrease in business since the downtown men declared their price raise. It will take at least thirty days to determine the effect of the downtown raise on suburban houses."

Martin B. Donovan, proprietor of the New Portsmouth theater, said he had never seen business as quiet as at present. "Several people have tendered me 15 cents as the admission price," he said, and intimated that there might be some misunderstanding among the people as to the extent of the price raise. Mr. Donovan operates one of the most progressive houses on the peninsula.

D. W. Quimby, owner of the Derby theater, in Kenton district, advised that as yet the downtown price raise had not bettered business any in his theater. Mr. Quimby formerly conducted the Dixie theater down town.

### NATIONAL REORGANIZED.

The National theater, which has for some time been in the hands of receivers appointed by the Circuit Court, has been put on a paying basis in a surprisingly short time and the receivers were discharged Oct. 16. Orton E. Goodwin, employed by the receivers as manager and whose good judgment had much to do with putting the house on its feet, has retired with the receivers and will continue the publicity office he formerly conducted. The theater will be under the general management of C. F. Regan, who formerly served as house manager, and the policy of showing only the best first run pictures inaugurated by Mr. Goodwin will be maintained. The new management will open with "The Miracle of Life," to be followed by Big Four's "The Dust of Egypt."

### AL SATHER TO MANAGE IDEAL.

Al Sather, for some time manager of the Crystal theater, owned by the Peoples' Amusement Company, has resigned his position and will take over the management of the Ideal theater on the West Side on Oct. 31. Mr. Sather has been with the Peoples' Amusement Company for five years, and under his management the Crystal has been a money-maker. Mr. Sather is remembered as the sweet-voiced singer at the Tivoli in the old days of the illustrated song, graduating from behind the footlights to a successful manager several years ago.

### A SALEM TRANSFER.

The Wexford theater, Salem, Ore., has been sold to David A. Maloney, a prominent Salem business man. Mr. Maloney is remodeling the house and will open it under the name of the Amuse-U, with four changes a week on the General program. Mr. Maloney also conducts a printing house in Salem and one of his advertising features will be a four-page weekly paper which he will run on his own presses.

### TOM NORTH, VISITOR.

Tom North, of the Seattle Big Four office, spent a few days in Portland recently calling on the trade. Film Row always has a comfortable chair reserved for Mr. North's Portland visits and when they know he is coming something all ready to eat, for the younger men in the industry always seek out Mr. North to listen to his interesting reminiscences.

### LOCAL PICTURES TAKEN.

A company of local people headed by Burton Stevens and Miss Morgan of the Baker stock company, now holding the boards at the Baker theater, are being filmed under the direction of Tom Maher, also of the Baker troupe. Portland's streets and stores are being used as locations and settings. Frank B. Simmons, Jr., and Charlie Franklin, are backing the venture. A. L. Smith, late of Pendleton Round-Up fame, is the camera man.

### STATE USES FILMS.

Projecting machines are part of the equipment of the state institutions, and a local exchange regularly supplies films for use in the Oregon penitentiary, industrial school and state hospitals at Salem, and to the state hospital at Pendleton. The film season has just opened in these institutions, the service being discontinued during the summer.

### J. R. CUMMOCK LEAVES PEOPLES

J. R. Cummock, who has been manager of the Peoples theater, Portland, for the past four months, has resigned his position and returned to Seattle, his former home. It is said that Mr. Cummock resigned to become Canadian representative for George Kleine and that he will leave for Canada soon to look over his territory.

### PORTLAND BRIEFS.

The local Pathe exchange is still growing. Miss B. Sagorsky has been added to the stenographic force and Mr. Wessling, advises that he will soon increase the staff in the shipping room.

The employed musicians overwhelmingly defeated the proposed union law permitting a reduction in the wage scale where two additional men were employed in an orchestra.

J. Baum, who has been traveling out of Portland for the Northwest Feature Film, has been employed by the General Film and will make his headquarters in Seattle.

M. Rosenberg has secured the rights in this territory to "After the Ball."

E. J. Myrick, manager of the Columbia, reports big business for the Fashion Show held at his theater one day of the Dress-Up Week, recently inaugurated by the Portland merchants. At each performance Mr. Myrick showed films of the latest creations in feminine wearing apparel.

Among the week's visitors were: W. L. Abbott, owner of the Sunset, Astoria, Ore.; A. C. Harrington, Hillsboro, Ore.; N. Haas, Crystal theater, Astoria, Ore.; C. A. Hoffman, Star theater, Forest Grove, Ore.

Ernest H. Hunt, the pianist at the Grand, Salem, Ore., was a visitor in Portland waiting the arrival of his fiancee, Miss Kathleen Price, of London, England, who braved the dangers of submarine warfare to win the man of her choice. The wedding will take place in Salem. Mr. Hunt is well known on the Pacific Coast as a player of motion picture music.

W. Fay Lynch, special representative of the Essanay Company, from Chicago, passed a few days in Portland en route to Seattle.

Frank L. Hudson, of the General Film Company, has gone to Seattle for a short business trip, as has W. A. Stone of the Service Film Company.

The Lyric has closed to pictures, and musical comedy with Dillon and King will hold the boards.

Visitors in Portland during the week were: A. C. Harrington, Grand theater, Hillsboro; E. A. Hoffman, Star theater, Forest Grove.

B. J. Sperry, road man for Pathe, out of Portland, returned recently from a trip to Eastern Oregon, where he did a record breaking business for the Gold Rooster. Mr. Sperry's next trip includes Southern Oregon and the Coos Bay country.

## PRAIRIE STATES NEWS LETTER.

### Nebraska Theater Notes—Changes—Business Items.

Special to Moving Picture World from Midwest News Service.

THE moving picture theater at Deshler has been leased to V. G. Fennell and W. G. Cunningham, who will give three shows a week.

P. Poggenpohl, who managed the Empress theater, will have charge of a new theater, 25x100 feet, to be erected at Gordon.

J. C. Peterson and son, J. C. Jr., now have the controlling interest in the Midwest Amusement Company, of Plattsmouth, having purchased the stock of R. M. Shales. The concern operates the Gem and Grand theaters and the Airdome at Plattsmouth.

G. M. Taylor, of Kansas City, will be the manager of the new theater at Lexington.

William Weisflog has opened a moving picture theater at Crookston.

Nicholas Nueting, who has sold his show at Hartington, is seeking a new location.

### Notes from the Dakotas—Exhibitors—Features—New Houses.

EXHIBITOR C. S. LAING has rented the Birkenbine building, at Scotland, S. D., for a moving picture theater.

The South Dakota National Guard films made by the Rath-Seavolt Company, of St. Paul, Minn., were shown for two days at the Star theater, in Lemmon, S. D.

Women of the Congregational Church in Aberdeen, S. D., had a benefit at the Bijou theater.

Rev. William H. Elfring, pastor of the Plymouth Congregational Church at Grand Forks, N. D., based a sermon on the moving picture "Hypocrites."

### IOWA NOTES.

The Majestic theater, at Des Moines, fixed November 7 as the opening date for the Triangle service.

"The Birth of a Nation" is to appear at the Clinton theater, in Clinton, it is announced.

G. W. and W. H. Hart, owners of the Star theater and controlling the Colonial, at Grinnell, will erect next spring on Main street, in that city, a two-story moving picture theater seating 500 and costing $20,000.

E. S. Evans has opened a moving picture theater at Henderson.

The Lyric theater, at Iowa Falls, has been closed.

W. J. Butler has leased the opera house at Leon to C. E. Stuber.

Harry R. Raver-*President*

Agustus Thomas-*Dramatist*

# ANNOUNCING A NEW COMPANY

WITH ITS GREAT COLLECTION OF **29** JUSTLY FAMOUS TWO DOLLAR PLAYS

BY AMERICA'S GREATEST DRAMATIST **AUGUSTUS THOMAS**

MORE THAN THREE YEARS' SUPPLY OF STANDARD SUCCESSES, WORTH A HALF MILLION DOLLARS

TO BE ELABORATELY PRODUCED BY AN EXPERIENCED ORGANIZATION WITHOUT REGARD FOR TIME OR EXPENSE.

FIRST BIG OFFERING

Augustus Thomas' Great Comedy-Drama

## "THE OTHER GIRL"

IN 310 SCENES WITH TWO POPULAR STARS

**JAMES J. CORBETT** **PAUL GILMORE**

AND A NOTABLE CAST OF 500

PARTICULARS WILL FOLLOW

## RAVER FILM CORPORATION

WORLDS TOWER BLD. NEW YORK.

# Calendar of Daily Program Releases

## Releases for Weeks Ending November 6 and November 13

(For Extended Table of Current Releases See Pages 1042, 1044, 1046.)

## General Film Company.

### Current Releases

#### MONDAY, NOVEMBER 1, 1915.

ESSANAY—Fifty-Fifty (Special—Three parts—Drama).
KALEM—The Coquette (Special—Four parts—Drama).
LUBIN—The Sacred Bracelet (Drama).
SELIG—The Flashlight (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 87, 1915 (News).
VITAGRAPH—Between Two Parts (Comedy).

#### TUESDAY, NOVEMBER 2, 1915.

BIOGRAPH—Between Father and Son (Special—Two parts—Drama).
ESSANAY—Despair (Special—Three parts—Drama).
KALEM—Diana of the Farm (Burlesque—Comedy).
LUBIN—Up Against It (Comedy).
SELIG—Athletic Ambitions (Western—Comedy).
VITAGRAPH—The Sultan of Zulon (Special—Two parts—Comedy).

#### WEDNESDAY, NOVEMBER 3, 1915.

BIOGRAPH—Dora Thorne (Special—Four parts—Drama).
EDISON—The Parson's Button Matcher (Comedy).
ESSANAY—The Fable of "The Escape of Anthony and the Salvation of Herbert" (Comedy).
KALEM—The Sign of the Broken Shackles (Special—Two parts—Drama).
LUBIN—A Western Governor's Humanity (Special—Three parts—Drama).
VITAGRAPH—A Family Picnic (Comedy).

#### THURSDAY, NOVEMBER 4, 1915.

BIOGRAPH—The Passing Storm (Drama).
ESSANAY—The Night Sophia Graduated (Comedy).
LUBIN—When War Threatened (Special—Two parts—Drama).
MINA—The False Hair (Comedy).
SELIG—Their Sinful Influence (Special—Three parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 88, 1915 (News).
VITAGRAPH—The Ebony Casket (Comedy).

#### FRIDAY, NOVEMBER 5, 1915.

BIOGRAPH—The Musketeers of Pig Alley (Drama—Biograph Reissue No. 22).
EDISON—Friend Wilson's Daughter (Special—Three parts—Drama).
ESSANAY—Broncho Billy's Mexican Wife (Western—Drama).
KALEM—The Ventures of Marguerite No. 2, "The Rogue Syndicate" (Drama).
LUBIN—The Urchin (Drama).
VITAGRAPH—Beautiful Thoughts (Comedy).

#### SATURDAY, NOVEMBER 6, 1915.

EDISON—Waifs of the Sea (Drama).
ESSANAY—On the Little Mill Trace (Special—Two parts—Drama).
KALEM—Danger Ahead! (Episode No. 52 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The Cellar Spy (Comedy).
SELIG—The Lost Messenger (Jungle—Zoo—Drama).
VITAGRAPH—Anselo Lee (Broadway Star Feature—Special—Three parts—Drama).

## General Film Company.

### Advance Releases

#### MONDAY, NOVEMBER 8, 1915.

ESSANAY—Twice Into the Light (Special—Three parts—Dr.).
KALEM—The Woman of the Sea (Special—Three parts—Dr.).
LUBIN—The Orgy (Drama).
SELIG—The Come Back of Percy (No. 3 of "The Chronicles of Bloom Center"—Special—Two parts—Comedy).
SELIG—Hearst-Selig News Pictorial No. 89, 1915 (News).
VITAGRAPH—No Tickee, No Washee (Comedy).
—California Scrap Book (Educational).

#### TUESDAY, NOVEMBER 9, 1915.

BIOGRAPH—Weaver of Claybank (Special—Two parts—Dr.).
ESSANAY—Wine, Women and Song (Special—Two parts—Dr.).
KALEM—The Hoodoo's Busy Day (Burlesque Comedy).
LUBIN—Half a Million (Comedy).
SELIG—The Chef at Circle G (Western Comedy).
VITAGRAPH—For the Honor of the Crew (Broadway Star Feature—Special—Three parts—Drama).

#### WEDNESDAY, NOVEMBER 10, 1915.

BIOGRAPH—The Laurel of Tears (Special—Three parts—Dr.).
EDISON—Cartoons on a Yacht (Cartoon Comedy).
ESSANAY—The Fable of "Handsome Jethro Who Was Simply Cut Out to Be a Merchant" (Comedy).
KALEM—The Dream Seekers (Special—Two parts—Drama).
LUBIN—The Secret Room (Special—Two parts—Drama).
VITAGRAPH—Hats Is Hats (Comedy).

#### THURSDAY, NOVEMBER 11, 1915.

BIOGRAPH—Rosa and the Author (Drama).
ESSANAY—Cupid's Bath (Comedy).
LUBIN—The Ghost of the Twisted Oaks (Special—Three parts—Drama).
MINA—Subject Not Yet Announced.
SELIG—Hearst-Selig News Pictorial No. 90, 1915 (News).
VITAGRAPH—Sis (Comedy Drama).

#### FRIDAY, NOVEMBER 12, 1915.

BIOGRAPH—The God Within (Drama—Biograph Reissue No. 23).
EDISON—The Truth About Helen (Special—Four parts—Dr.).
ESSANAY—The Indian's Narrow Escape (Western Drama).
KALEM—The Kidnapped Heiress (No. 3 of "The Ventures of Marguerite"—Drama).
LUBIN—A Night in Old Spain (Drama).
VIM—The Midnight Prowlers (Comedy).
VITAGRAPH—Romantic Reggie (Comedy).

#### SATURDAY, NOVEMBER 13, 1915.

EDISON—A Broth of a Boy (Drama).
ESSANAY—The Second Son (Special—Three parts—Drama).
KALEM—The Girl and the Special (Episode No. 53 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—His Three Brides (Comedy).
SELIG—The White Light of Publicity (Drama).
VITAGRAPH—The Woman's Share (Special—Two parts—Dr.).

**SELECT THIS WEEK'S BEST One, Two, Three and Four Reel Pictures produced by the Great SELIG, LUBIN, BIOGRAPH, VITAGRAPH, ESSANAY, KALEM and EDISON STUDIOS.**

ARRANGE A WELL-BALANCED PROGRAM FOR EACH DAY
YOU CAN DO THIS SUCCESSFULLY AT THE BIG UP-TO-DATE EXCHANGES OF THE

**GREATER NEW YORK FILM RENTAL CO., 126-132 West 46th Street, New York**

A Special Department gives its entire attention to a correct list of releases.

# The Gambler of the West

THE SECOND RELEASE IN THE SERIES
OF FOUR REEL FEATURES IN
THE REGULAR SERVICE

## THE FOUR REEL BIOGRAPH

One of the big spectacular scenes of this production is the burning prairie—the parallel of which has never been shown on the screen.

Released November 17

A four reel production that will startle your audience.

BIOGRAPH COMPANY
807 EAST 175th STREET
NEW YORK, N. Y.

For descriptions of all Biograph releases read
THE BIOGRAPH
mailed free each week

# Calendar of Daily Program Releases

## Releases for Weeks Ending November 6 and November 13

(For Extended Table of Current Release Dates See Pages 1042, 1044, 1046.)

## Universal Film Mfg. Co.

### SUNDAY, OCTOBER 31, 1915.

L-KO—Father's First Murder (Comedy).
POWERS—The Man From Argentine (Two parts—Drama).
REX—No release this day.

### MONDAY, NOVEMBER 1, 1915.

BROADWAY UNIVERSAL FEATURE—The Long Chance (Six parts—Western—Drama).
NESTOR—A Circumstantial Scandal (Comedy).
UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 20—Two parts—Drama).

### TUESDAY, NOVEMBER 2, 1915.

GOLD SEAL—The Measure of Leon Dubray (Three parts—Western—Drama).
IMP—When Beauty Butts In (Comedy).
REX—No release this day.

### WEDNESDAY, NOVEMBER 3, 1915.

ANIMATED WEEKLY—Number 191 (News).
L-KO—The Idle Rich (Two parts—Comedy).
VICTOR—No release this day.

### THURSDAY, NOVEMBER 4, 1915.

BIG U—The Markswoman (Western—Drama).
LAEMMLE—A White Feather Volunteer (Two parts—Drama).
POWERS—The Thinking Cockatoos (Vaudeville Act).
—Insect Celebrities (Ditmar's Educational).

### FRIDAY, NOVEMBER 5, 1915.

IMP—The Reward (Three parts—Drama).
NESTOR—Father's Helping Hand (Comedy).
VICTOR—No release this day.

### SATURDAY, NOVEMBER 6, 1915.

BISON—The Mettle of Jerry McGuire (Two parts—Railroad—Drama).
JOKER—Twentieth Century Susie (Comedy).
POWERS—No release this day.

### SUNDAY, NOVEMBER 7, 1915.

LAEMMLE—No release this day.
L-KO—Cupid and the Scrub Lady (Comedy).
REX—Such a Princess (Three parts—Fairy Story).

### MONDAY, NOVEMBER 8, 1915.

BROADWAY UNIVERSAL FEATURE—The Frame-Up (Five parts—Political Drama).
NESTOR—Those Kids and Cupid (Comedy).

### TUESDAY, NOVEMBER 9, 1915.

GOLD SEAL—On the Level (Two parts—Society Drama).
IMP—Getting His Goat (Comedy).
REX—The Parson of Pine Mountain (Drama).

### WEDNESDAY, NOVEMBER 10, 1915.

ANIMATED WEEKLY—Number 192 (News).
L-KO—Silk Hose and High Pressure (Three parts—Comedy).
VICTOR—No release this day.

### THURSDAY, NOVEMBER 11, 1915.

BIG U—Hearts That Are Human (Three parts—Human Interest Drama).
LAEMMLE—No release this day.
POWERS—Actors from the Jungle (Animal Picture).

### FRIDAY, NOVEMBER 12, 1915.

NESTOR—Father's Lucky Escape (Comedy).
POWERS—Honor Thy Husband (Two parts—Drama).
VICTOR—"Promissory Notes" (Drama—A story of Real Life, Episode No. 1).

### SATURDAY, NOVEMBER 13, 1915.

BISON—What the River Foretold (Three parts—Western Dr.).
NESTOR—Father's Lucky Escape (Comedy).
POWERS—No release this day.

## Mutual Film Corporation.

### SUNDAY, OCTOBER 31, 1915.

CASINO—Zabisky's Waterloo (Comedy).
RELIANCE—The Feud (Two parts—Drama).
THANHOUSER—The Fisherwoman (Drama).

### MONDAY, NOVEMBER 1, 1915.

AMERICAN—The Wasp (Two parts—Drama).
FALSTAFF—Freddie the Fake Fisherwoman (Comedy).
NOVELTY—Putting Papa to Sleep (Comedy).

### TUESDAY, NOVEMBER 2, 1915.

BEAUTY—One to the Minute (Comedy).
GAUMONT—See America First (No. 8—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
THANHOUSER—The Commuted Sentence (Two parts—Drama).

### WEDNESDAY, NOVEMBER 3, 1915.

NOVELTY—The Fortune Hunters (Comedy).
RIALTO—The Devil's Darling (Three parts—Drama).

### THURSDAY, NOVEMBER 4, 1915.

CENTAUR—When Avarice Rules (Two parts—Drama).
FALSTAFF—"Clarissa's" Charming Calf (Comedy).
MUTUAL MASTERPICTURE—The Seventh Noon (Four parts—Drama) (No 45).
MUTUAL WEEKLY—Number 44, 1915 (News).

### FRIDAY, NOVEMBER 5, 1915.

AMERICAN—On Secret Service (Drama).
CUB—Who's Who (Comedy).
MUSTANG—The Trail of the Serpent (Two parts—Drama).

### SATURDAY, NOVEMBER 6, 1915.

BEAUTY—Billy Ban Densen's Campaign (Comedy).
THAN-O-PLAY—Mr. Meeson's Will (Three parts—Drama).

### SUNDAY, NOVEMBER 7, 1915.

CASINO—Does It Pay to Advertise? (Comedy).
RELIANCE—The Law of Duty (Two parts—Drama).
THANHOUSER—Mistake of Mammy Lou (Drama).

### MONDAY, NOVEMBER 8, 1915.

AMERICAN—Alice of Hudson Bay (Two parts—Drama).
FALSTAFF—Lulu's Lost Lotharics (Comedy).
NOVELTY—Something in Her Eye (Comedy).

### TUESDAY, NOVEMBER 9, 1915.

BEAUTY—Her Adopted Father (Comedy).
GAUMONT—See America First (No. 9) (Scenic).
—Keeping Up With the Joneses (Cartoon).
THANHOUSER—The Little Captain of the Scouts (Two parts—Drama).

### WEDNESDAY, NOVEMBER 10, 1915.

NOVELTY—Love and Bitters (Comedy).
RELIANCE—Father and Son (Three parts—Drama).

### THURSDAY, NOVEMBER 11, 1915.

CENTAUR—Stanley in Starvation Camp (Two parts—Drama) (Bostock Animal Picture).
FALSTAFF—The Film Favorite's Finish (Comedy).
MUTUAL MASTERPICTURE—The End of the Road (Five parts—Drama) (No. 46).
MUTUAL WEEKLY—Number 45, 1915 (Topical).

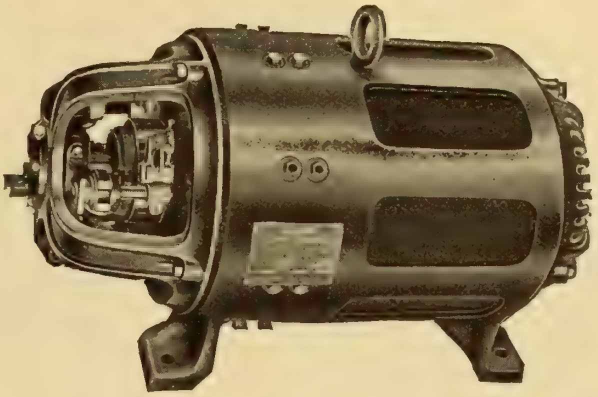
### FRIDAY, NOVEMBER 12, 1915.

AMERICAN—To Rent Furnished (Drama).
CUB—The Double Cross (Comedy).
MUSTANG—Man to Man (Two parts—Drama).

### SATURDAY, NOVEMBER 13, 1915.

BEAUTY—Almost a Widow (Comedy).
MUSTANG—This is the Life (Three parts—Drama).

# I Am the Hallberg 20th Century Motor-Generator



***I am a tough customer***

## I eat very little current—but—I give the best light on the screen—

My Daddy knows how to make such as I—you know him—he made Electric Economizers and Motor Generators in 1907, long before the gang of his imitators got busy—

## I am the stuff for you, Mr. Man

**You may be a critic on light—I can stand it. I am a wonder for size—I fit in any old place.**

### *Look at these figures and prices*

### PRICES

| | |
|---|---|
| **20-40 Amperes, 2 or 3 phase** | **$189** |
| **30-70 Amperes, 2 or 3 phase** | **$249** |
| **60-130 Amperes, 2 or 3 phase** | **$369** |
| **20-40 Amperes, single phase** | **$219** |
| **30-70 Amperes, single phase** | **$289** |

**Above prices for 60 cycles, with control for 1 lamp. Prices on controls for extra lamps upon request.**

### 30 to 70 AMP. SIZE

**Weight, 450 lbs.**
**Length, 28 inches**
**Width, 15 inches**
**Height, 15 inches**
**Operates noiselessly**
**(1) Arc 30 to 70 amp.**
**(2) Arcs 30 to 35 amp. each**

**Can give 100 amp. for 15 minutes**

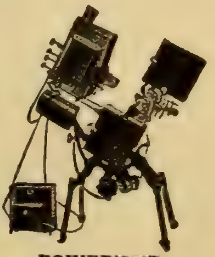
### 60 to 130 AMP. SIZE

**Weight, 650 lbs.**
**Length, 38 inches**
**Width, 20½ inches**
**Height, 20½ inches**
**(2) Ball bearings**
**(1) Arc 50 to 130 amp.**
**(2) Arcs 60 to 70 amp. each**

**Can give 175 amp. to arc for 15 minutes.**

***I am fully guaranteed for one year and will last a lifetime. You can't beat me with my Daddy when he fixes you up with A. C. to D. C. and Power's 6B or Simplex Projector.***

WE ARE FOR REAL PROJECTION



**POWER'S 6B**

**Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 Cents.**
**I EQUIP THEATRES COMPLETE AND CARRY ALL MAKES CARBONS AND SUPPLIES.**

**Send $2.50 for latest Operators' Book "MOTION PICTURE ELECTRICITY"**

**J. H. HALLBERG** SWEDISH ELECTRICAL ENGINEER
**38 East 23rd St.** THE HOUSE OF QUALITY **New York**

**"SIMPLEX"**

# Stories of the Films

## General Film Company

### LUBIN.

THE ORGY (Nov. 8).—The cast: Bernard Siegel, Ethel Clayton, Francis Joyner, James Humphrey, Ford O. Beck.

Frank Pemberton, a middle aged man of affairs, is interested in the study of hypnotism. He has a ward, Nan Fuller, who is in love with his secretary, Stanton. Pemberton is against his ward marrying Stanton and pleads with her, but to no avail. Stanton also defies him. Pemberton is angered and one day, while reading a book on hypnotism, becomes imbued with the idea of getting his ward under a hypnotic influence and turning her against Stanton. Pemberton throws Nan under his hypnotic influence and she assails Stanton and denounces him. Stanton engages in a struggle with Pemberton and plots to steal Nan away.

Stanton writes a note telling Nan he believes she is under some vile influence and that he means to come and take her away and kill Pemberton, if he interferes. Pemberton gets the note, lays in wait for the heart-broken fellow, and when Stanton comes engages him in a struggle. He is getting the better of Stanton when the chauffeur of Stanton's machine, fearing harm to Stanton, leaves the car, steals into the house, binds the ward who comes in at that moment, and leveling a revolver at Pemberton's back, fires.

It is at this point in the screen visualization that we see Nan coming up the outside steps and into her guardian's room. We also see Pemberton with the book on hypnotism in his hand, quite as we left him when this maddened reverie struck him. He throws his arms around Nan, shows his happiness at finding her alive, and when young Stanton comes in, out of repentance for his imaginative villainy, Pemberton brings them together.

---

HALF A MILLION (Nov. 9).—The cast: D. L. Don, Eleanor Blanchard, John J. Dolson.

A contented family of toilers are the O'Malleys, consisting of Mr. and Mrs. O'Malley and their son, John. There comes the glad tidings that Mr. O'Malley inherited $3,000,000.39. Immediately a great change comes into all their lives. Mrs. O'Malley becomes an up-lifter and devotes all her time to the temperance cause, while John becomes a regular stage door Johnnie. The poor neglected father is forced to go to a burlesque show for recreation and becomes infatuated with Carrie, the leading lady. Son John is also smitten with Carrie, but she treats his proposal very flippantly and jokingly says the man she marries must have at least half a million dollars. Son and father don't know of each other's infatuation for Carrie, and the old man has a hard job dodging the waiting son at the stage door, when he leaves with Carrie to take her to a cabaret cafe. John finally discovers his father and Carrie in the cafe. In the meanwhile Mrs. O'Malley decides that the cabaret cafes are luring men to drink and marches into the cafe at the head of her band of up-lifters. John and Old Man O'Malley see Mother O'Malley coming and hide. This is John's chance. Placing a blank check in front of his daddy he tells him to sign the check for half a million or he will call mother. O'Malley has to submit to this blackmail, and signs the check with which John wins Carrie's promise to marry him.

---

THE SECRET ROOM (Special—Two Parts—Nov. 10).—The cast: Melvin Mayo, L. C. Shumway, George Routh, Velma Whitman, Sidney Hayes, Robert Gray.

Amos Lee is a gambler. In his home, Fairview Manor, there is a secret underground room wherein he works to perfect a device for winning at roulette. One night Lee loses everything, including his home, to Robert Duncan, a life-long enemy. Lee shoots himself and his body falls into the river. His old negro servant, Jasper, jumps into the water to save him and disappears. Mrs. Lee and her son, Arthur, are told the news. Duncan calls a few days later to claim her home, and the boy takes his mother away. He is sorry to leave Dorothy, Duncan's daughter, for the young people love each other in spite of the enmity that exists between their parents.

A few months pass. Duncan and Dorothy now live in Fairview Manor, but Duncan tells Dorothy the ghost of Lee appears to him in the study. Meanwhile Arthur returns, his mother having died, and Dorothy meets him secretly. In spite of Duncan's threat that he will shoot Arthur if he ever catches him with Dorothy, Arthur goes to the study with Dorothy one night to investigate her story of the ghost. Duncan discovers them. He sends Dorothy out, and is just about to fire at Arthur when Lee again appears. In his fright, Duncan overturns a lamp, and the room is soon a mass of flames. Duncan struggles for a while with someone and finally manages to get away. Terrified, he locks the door of the room. Dorothy knows that her lover is within, and begs her father to open the door, but he rushes out.

Fairview Manor burns to the ground. The next day Arthur is missing. The sheriff finds a ring bearing the Lee insignia in the ruins and is convinced that Duncan killed Arthur. Duncan is arrested. He maintains his innocence, declaring that the ghost of Lee attacked him as he was about to fire. This statement is hard to believe, and Dorothy's testimony only strengthens the case against her father. However, she goes to the ruins to investigate. She discovers an iron door covered with debris, and after this is cleared away, Arthur and Jasper step forth. Dorothy leads them to the district attorney's office. There Jasper explains matters. His master was not killed that night. Jasper saved him, but Lee, somewhat affected by the wound in the head, declared he would not go back until he could face his wife again. Then, when he discovered that Mrs. Lee and Arthur had gone away, he resolved to revenge himself upon Duncan.

He entered Fairview Manor one night and led Jasper to the underground room by means of a secret panel. There they lived, only stealing out at nights. Lee took pleasure in haunting Duncan, and the night before he had crept out for that purpose with the result already known. Arthur saved himself by darting past the panel. Jasper discovered him, and when the fire became too intense, led him to the underground room. The sheriff shows Jasper the ring. Jasper said sadly, "It's Massa's. He didn't find his way back!" Arthur sits by in deep sorrow, and Duncan, moved by a sudden pity, holds out his hand. Urged by Dorothy, Arthur grasps it.

---

THE GHOST OF TWISTED OAKS (Special—Three Parts—Nov. 11).—The cast: Valentine Grant, Florence Walcott, James Vincent.

Mary Randall, a salesgirl, the only support of her widowed mother, loses her position. In vain both Mary and her mother search for work. Mary receives a letter informing her that her late uncle's estate will be ready for distribution at any time she calls at her lawyers's office. Mary receives her share of the estate and she and her mother take a pleasure trip to Florida where they make their home on the Old Twisted Oaks plantation. Mary meets Jack Carlton, her neighbor, and they fall in love. The "Blue Gum" negroes arrive to work in the turpentine forest of the "Twisted Oaks" plantation. The Voodoo priest, after searching for a Diety, finds a snake and then proceeds to incite his superstitious followers. Mary observes this action and orders the Voodoo priest off her plantation, and he vows vengeance.

Mary and Jack become engaged and while at tea at Mary's home the old colored mammy tells them a legend of the "Ghost of the Twisted Oaks." It is as follows: Miss Madeline, the sweetest little lady in Florida, was loved by all the slaves on the plantation. She was engaged to be married to Master Billy. Billy and Justin, his rival, for Madeline's hand, fight a duel and Madeline, learning of this, rushes to the spot and is killed by a stray bullet. Ever since then the "Ghost" haunts the Twisted Oaks plantation.

At worship the fanatical Voodoos make a sacrifice of blood from the arm of one of their women. This is observed by Mary, who discovered in hiding is dragged to be used as a sacrifice. The vision appears before Jack and he is led to the sacrificial altar and is just in time to save Mary. The priest accidentally sticks his hand into the serpent's cage, is bitten and dies from the wound. The "Blue Gums" are driven from the plantation and Madeline's spirit rest in contentment, while happines comes to Jack and Mary in the after years.

---

A NIGHT IN OLD SPAIN (Nov. 12).—The cast: Helen Eddy, Jay Morely, L. C. Shumway, Melvin Mayo, Adelaide Bronti, George Routh, Adda Gleason.

Mary, a country girl, has had her head turned by romantic novels, and when Jed proposes, she laughs and tells him her lover must be brave and noble. Jed goes back to his work, disheartened, and Mary falls asleep in a hammock to dream that she is back in the romantic days of old Spain. She finds herself in a strange street, and seeks advice from a friendly Padre. He advises her to pray for a lover. Mary secures work in a tavern. Alonzo, a handsome young gallant, enters the place. Mary thinks he has come in answer to her prayer. He pays for his drinks from a well-filled purse, and this action is seen by the bandit, El Belvidero, and his sweetheart, Paquita, who hatch a scheme to secure Alonzo's gold. Paquita, who is a great beauty, flirts with Alonzo, and when he responds, tells him to serenade her that night. Mary has witnessed the action, and is heart-broken.

Alonzo leaves to keep his appointment. El Belvidero sees him and laughingly says it will be his last serenade. Mary overhears the remark, and learns the whole plan. Alonzo is to be drawn into a fight for serenading Belvidero's sweetheart and slain. The bandits leave the inn. Mary follows them. She finds that Alonzo has killed Belvidero, but is hard pressed by the other bandits. Mary rushes to climb the church tower to ring the bells in alarm.

Meanwhile, the King and Queen come to the tavern in search of their erring son. While they are threatening the inn-keeper for allowing Alonzo to depart, the bells peal forth. All rush without to discover the cause of the alarm. The fight is stopped just in time, and the bandits put in the stocks. Mary, learning that Alonzo is a Prince, throws her arms around him, but he casts her aside. The King, angry at Mary's presumption, orders his executioner to behead the girl. Mary's head is placed on the block, the axe raised, and then—. Mary, in moving the hammock, causes a broom handle to fall across her neck. In terror, she rushes to the field, and a great feeling of comfort comes over her when Jed puts his protecting arm around her. She tells him he is brave and noble enough for her now.

---

HIS THREE BRIDES (Nov. 13).—The cast: Billie Reeves, Arthur Matthews, Charles Griffiths, Jessie Terry, Adelaide Hayes, Nancy Baring, Patsy De Forest, Howell Autrim, Earl Western, Walter Duncan.

Willie Montague, a conceited old gentleman, still fancies himself a lady killer. In the morning he is a sight—minus teeth, hair and one eye, but when Simpson, his servant, gets through with him, he is all "dolled" out. He meets Deborah Pottle, a fat, elderly widow, who adores him, but he does not care for her. Then he meets Sue, Annette and Gladys, three charming girls, and thinks he has won all three. . Each girl is engaged, and they ridicule him behind his back.

Monty narrates his amorous adventures to his friend, Pickelton, who suggests that he ought to get married. The idea strikes Monty favorably, but as he loves all the ladies, he cannot decide which one to make a happy bride. The choice finally narrows down to Sue, Gladys and Annette, and Monty, unable to choose, Pickleton proposes that they write three identical proposals, select one by chance, and mail it. This they do. The wooden headed Simpson finds and mails the other two proposals.

The three girls determine to punish him. They come to his house in bridal attire and

ROLL TICKETS

PRICES
Five Thousand..........................$1.25
Ten Thousand...........................$2.50
Twenty-five Thousand...................$3.50
Fifty Thousand ........................$5.00
One Hundred Thousand...................$8.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000 $2.50. Stock Tickets, 6c. per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

NATIONAL TICKET CO.
Shamokin, Pa.

plead to him. They are accompanied by a Texas uncle, a lawyer and football hero. Pickelton, thinking to save the day, rushes out and brings back four tickets to Utah. The girls have also sent Deborah one of the proposals and she, too, comes around to marry him. At this he collapses and all seems lost, but when Deborah sees Simpson take off his hair and take out his eye and teeth it is too much for her, and she flies, leaving him to the bachelor's life forever.

## EDISON.

CARTOONS ON A YACHT (Nov. 10).—The cast: Herbert Prior, George A. Wright.

Mr. Danbury, a theatrical manager, is visited by Ellis Harcourt, who seeks a position with one of Danbury's companies. Danbury tells him that, since he is unknown to him, he must prove his ability to act before being given any encouragement.

Danbury takes a vacation, and invites some of his friends to go for a cruise with him on his yacht. One of his guests produces the latest edition of the Animated Grouch Chaser. The first picture they look at is "Kid Kelly" in which the now famous juvenile gets a job as office boy. The kid and his dog manage to make things lively in the office, but at last the boss finds that he has had enough of Kelly's antics, and he and "Jip," the dog, are invited to take a permanent holiday. In "Silas Bunkum's Boarding House" we see Silas entertaining his guests with some amateur theatrisals. Among the gifted performers are Mr. Grunt, the pig, and Miss Quack, the duck. Mr. Moor, the calf cartoonist, does some clever stunts, and Mr. Grunt brings down the house with his imitations of well-known men.

While these cartoon pictures are being enjoyed, a tramp, woh has come aboard jus before the yacht's sailing, is enjoying himself while stowed away in a chest that stands on the deck near to the table where the party is sitting. One of the ladies, not caring to drink her champagne, pours it through a hole in the lid of the chest. The concealed tramp greedily laps it up as it descends through the hole. Later, at the height of their festivities, he startles everyone by suddenly popping out of the chest. Danbury, after hearing the tramp's explanation of how he got there gives orders to have him put ashore at the first stopping place. As he is about to be put ashore, he turns his back on the crowd and fumbles with his beard. When he turns around, he is revealed as Harcourt, the actor, who has been masquerading in an exceptionally clever "tramp" make-up. Convinced at last that he can act, Mr. Danbury promises him an engagement, and invites him to remain as a guest on the yacht.

THE TRUTH ABOUT HELEN (Special—Four Parts—Nov. 12).—The cast: Grace Williams, Harry Linson, Robert Conness, August Phillips, Carlton King, Bigelow Cooper, Mrs. Wallace Erskine, Robert Brower, Herbert Prior.

Helen Moore and Raoul Kent, nephew of Senator Foote, plan to elope. Raoul's machine breaks down on the road, and they go to a suburban hotel until morning. At the hotel, the "Boss" is holding a conference to decide upon the candidate for the office of district attorney. Hugh Graham, the Boss' choice, and once betrothed to Helen, enters the hotel to attend the conference. Passing the parlor, he hears Helen's scream. Rauol is making ugly advances to her, but Hugh breaks down the door, and beats Raoul for his viciousness. As Hugh emerges from the room with Helen to take her home, Gregory, defeated by Hugh for the candidateship, spies them. He draws his own conclusions from the scene. Helen, wrecked in health by her experiences, begs her father to take her away. He brings her to Washington to the home of his chum, Senator Foote, where she is to act as companion to Mrs. Foote. Hugh has, meanwhile, declined the nomination, under the threat from Gregory of exposure of the incident with Helen on the night of the Boss' conference.

A year has passed and election time draws near again. Called on business to Washington, Hugh sees Helen, gorgeously gowned, at the theater with Senator Foote. Unconscious of the Senator's identity, he follows them home, for his suspicions have been aroused. Raoul, leading a life of dissipation, climbs into the window of the Senator's library, bent on a mission to steal some important papers. Hugh, seeing him, senses a robbery and follows him into the house. In the struggle, Raoul is killed. Helen and the Senator rush into the room, and Hugh's suspicion of her seems to be confirmed. This time, Hugh accepts the nomination for Congress, and Gregory prepares to make public what he saw at the suburban hotel. He gives his story to the daily newspaper. The editor of the paper, anxious to ascertain the truth of Gregory's accusation, begins an investigation of the case. His efforts serve to clear up the entire story. Hugh discovers how Helen came to enter the Senator's household. Election day is over. Congressman Hugh Graham is making preparations to take up his duties at Washington, and foremost among these duties is the choosing of his home, so that he may spend his days at the Capitol, together with his wife, Helen Moore Graham.

After the Minnow Comes the Whale

and

JUST OUT OF COLLEGE

Is a "Whale of a Picture"

PLAYED TWO SOLID WEEKS IN THE HEART OF CHICAGO AT 25, 50 AND $1.00 PRICES.

IS NOW PLAYING THE BETTER HOUSES THROUGHOUT THE FIVE CENTRAL STATES.

EXHIBITORS ARE ALREADY REPEATING ON IT.

Also have an attractive array of four and five reelers well worth your while to investigate.

DON'T FORGET "THE SPOILERS"

We have six prints on this "old reliable;" second only to THE BIRTH OF A NATION.

IT WILL PAY YOU TO GET ACQUAINTED WITH

F. O. NIELSEN FEATURE FILMS

609-16 Schiller Building
Chicago, Ill.

'Phone, Central 7847.

A BROTH OF A BOY (Nov. 13).—The cast: Andrew J. Clark, Mrs. G. Clark, Frank A. Lyon, Florence Stover, Olive Wright.

Joseph Sullivan, a wealthy retired Irish merchant, "was a boy himself, once," so when he sees little Tim Connelly "beat up" a boy twice his age and almost twice his size, when the latter attempts to "swipe" the apple that Sullivan has given to Tim, he, Sullivan, declares the Irish urchin is "a broth of a boy"—a lad after his own heart. Thereafter, he sees Tim every once in a while, and predicts a bright future for him. Little Tim's lot in life, however, is not an enviable one. He is the sole support of his invalid mother—a mother who, the doctor has told Tim, cannot long survive without proper food and attention. Between "hustling" papers and other odd jobs, Tim manages to hold things together somehow, but it is a tough job.

Mr. Sullivan has a widowed sister, Mrs. Arnold, who lives with her daughter, a girl of fourteen, in a town a few miles away. After having received from this sister, whom he knows to be a very careless housekeeper and poor business woman, several requests for financial aid, Sullivan writes her that he will give her money to finish paying for her home, and asks her to send the daughter, Mary, to get the money. After receiving the money from her uncle, Mary is about to board the train at the station when the purse drops from the handbag she is carrying, the catch of which has not been properly fastened. Little Tim, coming along as the train pulls out, picks up the purse. He goes to a newspaper office and inserts a "Found" advertisement, and then goes home, whehe he hides the purse in a hole in the woodwork of the porch. That day the doctor tells him again that his mother must have more strengthening food and the proper medicine. Desperate, Tim resolves to risk spending part of the money he has found to get food for his mother. As he is taking the purse from its hiding place, he is seen by a policeman, whose suspicions are aroused by Tim's stealthy movements. As a result, Tim is arrested, but as he is explaining matters in the police station, Mr. Sullivan enters, he having learned that Tim is in trouble. Sullivan urges that Tim is an honest lad, or he would not have advertised the purse as found. He tells the police of how his niece has lost the purse through her own carelessness, and insists upon Tom's being allowed to go. Then he fixes things up all around and, after providing for his mother, tells Tim that he will educate him and start him on the highroad of a useful life.

## ESSANAY.

THE DESTROYER (Special—Three Parts—Oct. 25).—Nell Craig, Edmund F. Cobb, John A. Lorenz.

Gordon Rockwell, a physician, and his friend, Kenneth Randall, share bachelor apartments together. They both fall in love with Frances Burnham. She accepts Randall's proposal of marriage. Rockwell holds no grudge against his friend on this account and in all sincerity wishes them happiness. Before marrying, Randall requests Rockwell to give him a physical examintation. In the blood test Rockwell's assistant accidentally substitues infected blood for that of Randall's. In perfect ignorance of the error, Rockwell breaks the news to Randall who immediately leaves the country. Later Rockwell discovers the mistake, but keeps it secret, and a year later finds he and Frances Burnham married. As time goes on his conscience gets the better of his and after writing a note to Randall explaining the error, he poisons himself. Randall returns in time to forgive him and is united with the girl he madly loves.

MISS FRECKLES (Special—Two Parts—Oct. 26).—The cast: Ruth Stonehouse, Marion Skinner, Frank Dayton.

Freckle's mother takes in washing in Hogan's Alley, while Freckles "rushes the can" for her lazy father and fights with other neighborhood Raga Muffins. After one of these fights, Freckles is given a good scrubbing in the washtub by her mother. Shortly after she receives a letter informing her that she has been bequeathed an immense estate, including a mansion on Fifth avenue. With her parents, Freckles moves into her new home. She is most unhappy in the midst of all her splendor and longs to be back in Hogan's Alley, where she can fight. About this time she awakens and is delighted to find it was only a dream.

THE LIGHTHOUSE BY THE SEA (Special—Three Parts—Oct. 30).—The cast: Darwin Karr, Richardson Cotton, Betty Brown, Harry English.

Jack Collins, a sea captain, is in love with Mary, Harper, daughter of the lighthouse keeper. Miguel Fernando, a Portuguese trader, being jealous of Jack, induces the crew to rise up in mutiny on Jack's next voyage. Jack is cast adrift in a row boat, and lands on a deserted island. Two years later he returns home to find that Fernando has betrayed and deserted Mary. To save her name, Jack marries her. The child is born and shortly after Mary dies. Years later Fernando returns to claim his child, and only the vision of his dead wife prevents Jack from killing him.

## KALEM.

THE COQUETTE (Special—Four Parts—Nov. 1).—The cast: Rea Martin, Henry Hallam, James Cooley, Joseph Sullivan, Frank Wood, Horace Haine.

Knowing that the examination about to be made of his books will reveal his peculations, Cadwell confesses to his daughter. Enlisting the aid of Don, her sweetheart, who is employed in the same office, Doris saves her father from disgrace. As the result, however, the crime is shifted to Don's shoulders and the boy is sent to prison. This, although Hall, his employer, believes him innocent. Later, Cadwell compels Doris to become engaged to Lane, a man of wealth. Determined to wed no one but Don, Doris fascinates Harris, one of the prison guards, and induces him to aid her in her plan to free Don. In turn, she promises to become Harris's wife. Don escapes from jail, aided by the keeper. The two are joined by Doris and make a break for liberty in the girl's auto.

The pursuit is taken up and in the running fight which ensues, Harris meets his death. Cadwell learns of the escape and does all he can to bring about the capture of the fugitives. Don and Doris are wed. Hunted, the two are on the verge of desperation when they accidentally meet Hall. Resolved to shield her father no longer, Doris tells Hall the truth. The latter promptly takes the girl and the escaped prisoner to see his friend, the Governor. Cadwell is present during this interview. The father denounces Doris's story, but a slip of the tongue reveals the truth. The real culprit is overtaken by the retribution while Doris and Don know happiness once more.

DIANA OF THE FARM (Nov. 2).—The cast: Ethel Teare, Charles Inslee, Bud Duncan, William Beaudine.

Hard luck sticks to Bud and Bill like a burr to a horse's tail. Weary and footsore, the travelers reach Corntassel's place, but that unfeeling gent shows a disposition to send them on their way at the muzzle of a shotgun. Bud, however, makes a hit with Diana, the farmer's daughter, and but for the fact that Corntassel compels Diana to give to the dogs the food she had intended to present to Bud and Bill, the latter might have gotten something to eat. The hungry travelers try to milk the Corntassel cow, but his name is Tom and he butts the two back within the farmer's reach. In desperation, Bud and his pal try fishing for a meal. At the same time Diana goes down to the river's edge, dons a bathing suit and goes in for a swim. In swinging his hook, Bud accidentally annexes Diana's clothes. Seeing this, the girl shouts for help.

Corntassel leaps into the river, believing his daughter is drowning. Bud, under the same impression, gets into a boat and after rescuing the farmer, heads toward Diana. The latter, however, swims ashore. Turning upon Corntassel, Bud vows to drown him unless allowed to marry Diana. The farmer is about to consent when Bill, who has taken up the task of fishing, swings his line. The hook catches in Bud's trousers and pulls him into the river. Corntassel thereupon heads for shore. When Bud tries to land, the irate farmer hurls him back into the stream. Turning upon Bill, Corntassel throws him in after poor Bud. In vain do the unfortunates attempt to reach the river bank. While Corntassel chortles with glee, the two are claimed by Davy Jones.

THE SIGN OF THE BROKEN SHACKLES (Special—Two Parts—Nov. 3).—The cast: Harry Millarde, Alice Hollister, James B. Ross, Arthur Albertson, Nell Farrin, William McNulty.

Basil, sent to a West Indian island to look after his brother's interests, so antagonizes the planters that they form a secret organization for the purpose of throwing off the Harcourt yoke. Irene, who has just inherited her father's plantation, refuses to join. Basil is later slain under circumstances which cause Irene to believe herself the murderess. To keep the crime secret, the girl becomes a member of the order and vows to do its bidding. Shortly afterward, she leaves for America. There the girl meets Sir Henry, who is traveling under an assumed name. The two fall in love.

Blake, the head of the organization, comes to America. Irene's dream of happiness is shattered when Blake recognizes her lover. The girl is ordered to lure Sir Henry to her apartment, where, after being drugged by her, he is to be slain by Blake. Rendered almost insane by what has transpired, Irene resolves to die in her sweetheart's stead. Cara, Irene's West Indian maid, learns what is afoot and summons Sir Henry. The two arrive at Irene's apartment just as Blake is about to stab a figure lying crouched over the table. Leaping forward, Cara receives the knife in her own breast. Blake flees. Dying, Cara confesses that she had killed Basil because the latter, after making love to her aroused her jealousy by paying attention to Irene.

THE ROGUE SYNDICATE (Episode No. 2 of "The Ventures of Marguerite"—Nov. 5).—The cast: Marguerite Courtot, Richard Purdon, E. F. Roseman, Phil Hardy.

Her pity aroused by the story told by Helen, who has been victimized by Ferris and his partner, Fenton, Marguerite determines to right the wrong. Cleverly contriving to obtain a position with the brokers, the heiress speedily discovers that the two, in spite of their crookedness, manage to keep within the law. Marguerite also learns that Ferris keeps the documents.

Shortly afterwards, Marguerite is requested to call at Ferris's home for the purpose of clearing up some important work. While in the house, the girl comes upon documents which show her employers in their true light. Ferris, however, catches Marguerite in the act of taking these papers. Seizing the heiress, he attempts to throttle her. Marguerite's cries are heard by Enright and his chauffeur, who are waiting outside the house. Rushing to the girl's rescue, they overpower Ferris. Fearing lest the heiress send him to prison, the broker turns over to her the sum he had stolen from Helen.

At this moment, Fenton enters. Taking in the situation, he holds the intruders up at pistol's point. Marguerite, however, plunges the room into darkness. Fenton shoots and then leaps through the window in his effort to escape. Police attracted by the shot catch the man before he goes ten yards. When Marguerite floods the room with light, it is found that Ferris had been wounded by his partner's shot. The men are shackled together and led away under arrest.

DANGER AHEAD! (Episode No. 52 of the "Hazards of Helen" Railroad Series—Nov. 6).—The cast: Helen Gibson, Clarence Burton, Robyn Adair, Franklin Hall, Jack Messick.

Sterling and Ella steal a jewelry salesman's sample bag and make their getaway by boarding a passenger train. Word is flashed ahead to Helen, who in turn notifies Bowring, a railroad detective. The train is flagged. The crook's suspicions are aroused, however, and they escape a second time. The jewelry bag is dropped by one of the men and comes into Helen's possession. The girl is ordered to guard the bag until a couple of detectives come for it.

Fate directs the footsteps of the jewel thieves to a station further down the line. To elude pursuit, the men board the local from the city. The detectives sent to get the jewel bag are seated directly in front of the crooks and the latter thus overhear them talking of their errand. By a clever ruse, Ella and his pal throw the sleuths from the train and hoodwink Helen into turning the bag over to them, instead. Once the bag is in their possession the thieves board an outgoing freight. Her suspicions aroused by their conduct, Helen commandeers a high-powered auto and goes in pursuit. A short cut enables her to reach the Leering Cross ahead of the train. Waiting for the freight to pass, Helen leaps from the auto to one of the flatcars as it flashes by. She then rushes forward, informs the engine crew as to what has transpired and brings about the capture of the thieves.

## VITAGRAPH.

BETWEEN TWO FIRES (Nov. 1).—The cast: Flora Finch, Kate Price, William Shea and Isadore Marcil.

Finley Jones, well-to-do bachelor, rents a comfortable little cottage and sits down prepared to enjoy suburban life for a while. His is the center cottage of three; on either side of him live two maiden ladies; Ann Hooley and Belinda Byers. Ann is a buxom, practical-minded woman, while Belinda is very slim, very coy and romantic. Both maiden ladies see Jones and determine to set their caps for him. Belinda scores first when her pet dog runs away, but Ann starts a fake fire and breaks up their little tete-a-tete, by begging Jones to come and help her put out the fire. Then commences a rivalry which grows keener and more strenuous all the time. Jones has a sick spell, and the two women shower him with attentions until he gets nervous and hardly dares go outdoors. Then both women send him Leap-Year proposals, and that settles it—Jones and his valet pack up and, at midnight, escape from the house. Next morning the women are treated to the sight of a moving van carrying off the furniture and a "To Let" sign on the

"LET 'ER BUCK"

STATE RIGHTS BUYERS

BIG MONEY MAKING FEATURE

1915
PENDLETON, OREGON

ROUNDUP

HELD SEPT. 23, 24, 25

IS NOW READY

World's Greatest Frontier Exhibition. Exclusive Roundup Moving Pictures

4 REELS

Plenty of Paper
For Exclusive Rights in

New York
Massachusetts
Oklahoma
Minnesota
Arizona
Indiana
Mississippi
Maryland
North Carolina
Rhode Island
Illinois
Wyoming
Tennessee
West Virginia
New Hampshire
Georgia
Michigan
New Mexico
Kansas
Kentucky
Pennsylvania
Virginia
Utah
Washington

Copies for Foreign Countries
at Reasonable Price

WRITE OR WIRE

MAX M. PULLMAN

ADDRESS

Title Trust Co., Seattle, Wash.

OR

2139 3d Ave., N. Y. City

ACCOMPANY YOUR BID WITH
A REASONABLE DEPOSIT

ACT QUICK!

door. The two heart-broken women sob out their loneliness, while Jones, in a comfortable bachelor apartment in the city, grins at his narrow escape.

---

THE SULTAN OF ZULON (Special—Two Parts—Nov. 2).—The cast: Hughie Mack, Donald MacBride and Dorothy Kelly.

Ram Si Ko, the Sultan of Zulon, is fat, fair and over forty, but very desirous of having an American bride to add to his harem of beauties. His secretary suggests he advertise for one, but Ram is well aware that no camera was ever built to take his features, and is about to give up, when the cunning secretary suggests they quietly snap handsome young Frank Kent, the Government Consul on the Island of Zulon, and whenever anyone answers, send them that photo, purporting to be the Sultan.

This plan is carried out when Amy Leigh, a young American seamstress answers the ad, then passage money is sent her. She sails for Zulon, and on finding who the real Sultan is, she faints dead away in the most approved style. But Kent has followed the girl, and at the critical moment does the "hero act" and rescues the fair maiden in the most amusing and sensational manner. The Sultan angrily orders out the "army" (consisting of a dozen natives), but Kent takes advantage of an old law in Zulon which states that whoever disputes the Sultan's power to rule must fight his Majesty a duel. Kent challenges the Sultan and the latter is forced to accept.

A lively fight ensues—a sort of combined wrestling, boxing and broadsword duel—which results in an ignominious defeat for the Sultan. Amy, who has watched proceedings with horror, throws herself into the young hero's arms, and sobs out her joy upon his manly breast. Kent is now Sultan and Amy becomes Sultana.

---

A FAMILY PICNIC (Nov. 3).—The cast: Donald MacBride, Kate Price, Paul Kelly and Jack Brawn.

Mr. Jones, his wife and six children start out for a basket picnic in the woods. Little Jimmie insists on taking his beloved Great Dane pup along, and the animal proves a white elephant as soon as they try to board a trolley car. The result is, they have to walk to the picnic grounds. There they get into a row with a group of Italians, and while boating on the lake, the pup leaps overboard and Jimmie after him. Jones and his wife plunge in after Jimmie, but as the water is only two feet deep, they simply get wet. Jones waiting for his clothes to dry, gets into a barrel, which plunges downhill, spreading destruction and terror all along its path, finally fetching up against a tree and bursting open. Jones, with the help of his wife, gets away from the cops, and tries to get rid of the pup, but all his efforts are in vain. He thinks surely he has lost the animal by dropping him from a taxi window, but when they get home from their "quiet little picnic," there is Mr. Pup sitting on the doorstep, and Jones disgustedly gives it up.

---

THE EBONY CASKET (Nov. 4).—The cast: William Duncan, Anne Schaffer, Myrtle Gonzalez, Alfred Vosburgh, George Kunkel, Otto Lederer, Carleton Weatherby and George Stanley.

Martin Trent is always in debt because of his fondness for gambling. His Aunt Cornelia comes to his rescue financially, many times, but finally insists he must marry her neice Letha and settle down—or be disinherited. Auntie's heart is wrapped up in her Angora cat, "Mark Antony," and when Mark gets sick, she at once phones for Doctor Black. Doc is angry at thought of his attending a "sick cat," and refuses the case. The doctor's son, Will, is in love with Letha, but when poor Mark Antony dies, this affair is nipped in the bud, for Auntie blames the doctor.

Milton gets in trouble again, and not daring to ask his aunt for more money, steals the ebony casket in which she had always kept her jewelry, but is seen by Letha. Milton and his pal, Spike, on opening the casket are stunned to find it contains only a beautiful example of the taxidermist's art; Mark Antony—stuffed! An argument, a fight and a small riot follow, which embroils Will, and they all land in the police station. Auntie is phoned for and she and Letha rush there. Letha identifies the real offender—Milton—and Auntie gives her consent to the marriage of Will and Letha.

---

BEAUTIFUL THOUGHTS (Nov. 5).—The cast: Mr. and Mrs. Sidney Drew and Florence Natol.

Henry Latimer's wife, Mary, becomes imbued with the tenets of the "Beautiful Thoughts," those people who believe that if you think nothing but beautiful thoughts about everything and everybody, your soul will expand like a flower to the morning sun, while you, yourself, will become trenscendently beautiful—or words to that effect. Henry is a perennial grouch and getting tired of the ridiculous posing and speeches of his wife, and Miss Todd, "her "Beautiful Thoughtist" friend and teacher, determines to cure his wife of her fad. He has a few "beautiful thoughts" on his own account, takes some girlies out to dine, and after absorbing a goodly quantity of wine, returns home in a "beautifully elated" mood, and makes love to Miss Todd, in his wife's presence. That drives all the beautiful thoughts out of Mrs. Latimer's head in no time, and Henry's plan to cure his wife of her foolish notions, succeeds perfectly. She humbly promises to leave "Beautiful Thoughts" alone and sends Miss Todd away in a hurry.

---

ANSELO LEE (Broadway Star Feature—Special—Three Parts—Nov. 6).—The cast: Antonio Moreno, Mrs. Nellie Anderson, Naomi Childers, Donald Hall and Frankie Mann.

Old Mrs. Lee, a famous witch and fortuneteller of the gypsy tribes, has a son, Anselo, a strapping, handsome fellow. Gertrude, daughter of wealthy Mrs. Carlton, visits the gypsy camp with a party of her friends, meets Anselo, and is at once fascinated by him. A charming romance follows, which, however, is shadowed by strong objections on both sides. Mrs. Lee opposes the affair for Gertrude is a frail girl, and the old witch has read in her palm that she will die young. Mrs. Carlton makes strenuous efforts to cure her daughter of her fascination because of social barriers and the fact that she wishes Gertrude to marry Van Buren, a young society man.

But it is the supreme love, which, on Anselo's part approaches reverence, that sustains them despite all obstacles. Anselo teaches the girl the wildly-beautiful Romany love songs, and when—as old Mrs. Lee had foretold—the girl falls from her horse and is seriously injured, he would come and sit at her feet with his guitar and sing them to her; soothing many an hour of pain. Affairs come to a climax, the old witch and Mrs. Carleton finally succeed in separating the young couple, and Anselo loses all track of the girl. Heartbroken, he follows his wandering tribe for many weary months.

Finally he locates Gertrude again, but she is very sick, and after a brief period of happiness, she dies in his arms, after their last kiss of farewell, while he is left to wander the Romany roads grief-stricken and alone.

---

NO TICKEE—NO WASHEE (Nov. 8).—The cast: William Shea, Kate Price, Johnny Cahill.

Mike Callahan has but one collar, and that soiled, to attend the annual outing of the Bricklayers' Union with, so he sends it to Wing Lee, the Chinaman's, to have it done up in a rush. The boy loses the very important half-ticket; consequently when Mike calls for his collar he is told with many gestures, "No tickee—no washee!" Mike gets mad and gives battle to the Chinks, but they are too many for him and he has to run for his life, pursued by the whole crowd of Chinamen. An exciting chase follows, and the police force are dragged from their various pursuits of fishing, sleeping and guiding schooners over the bar to join in the chase, and they finally succeed in corralling the pursuers and the pursued. All march back to the laundry, where Mike, escorted by the police, searches until he finds his collar, just in time to join the Local Union in the parade.

---

FOR THE HONOR OF THE CREW (Broadway Star Features—Special—Three Parts—Nov. 9).—The cast: William B. Davidson, James Morrison, Muriel Ostriche, Hattie De Lara, Edward Elkas, Charles Cook.

Robert Brent and Dick Morgan, the former wealthy, the latter poor, are chums at one of the big colleges until they both fall in love with Viola Scott, a college girl. Then Morgan, while still pretending friendship, grows to dislike Brent. Both men are candidates for the Varsity crew, but chafing under what he calls his hard luck, Morgan loses his ambition, breaks training, and loses out in his examinations. When Brent passes them with high honors and is favored by Viola, Morgan's jealousy and hate know no bounds. As the big Regatta Day draws near, Brent is made stroke and Morgan only qualifies for substitute.

At a secret time-trial, the Varsity eight breaks the record, and Morgan to get money to bet on his crew gambles heavily. He falls into the clutches of Rosenberg, a bookmaker, by losing some of the crew's money entrusted to him, and the bookmaker forces him to agree to cripple his boat crew. The night before the big race, Morgan goes to the boathouse and succeeds in cutting one of the oars underneath the leather covering. Rosenberg has promised to shield Morgan, if, by betting heavily on the

LETTERS
FROM A
SELF MADE
EXHIBITOR
TO
HIS SON

*No. 4*

**New York City, Oct. 25, 1915.**

**My Dear Bill:**

**You're on the right track, and those small savings in operating expenses of which you speak are the things which are going to make themselves felt when you cast up your profit at the end of the year. There is no economy in operating in a way which only SEEMS TO BE CHEAP for the reason that it entails the minimum of expenditure for the time being. What you want to figure out is the cost in the future, or covering the months to come during which you expect to continue in business.**

**The saving which you are effecting in your bills for electric current through the use of the RADIUM GOLD FIBRE SCREEN is quite an item. You write as though you were surprised that such a saving could be made, but I could easily have told you long before you installed the screen, as my experience in the use of RADIUM GOLD FIBRES has taught me that this "selling point" in favor of the screen is by no means a myth. Am confident that during the many years in which I have been in business the RADIUM GOLD FIBRE SCREENS in use in my several houses have saved me more than enough money to pay for the original cost of installation. And it's a simple enough matter, too, for the screen surface is made with such care for detail as to the refraction of light that the minimum of light will give the maximum of results. By simply looking at a RADIUM GOLD FIBRE SCREEN you can see that there seems to be a lot of light imprisoned in the screen itself.**

**From the way you are running things, I have a conviction that you are going to make good, and it pleases me very much. If I can help you in any way, let me know.**

**Yours,**

**DAD.**

RADIUM GOLD
FIBRE SCREENS
ARE MADE AND SOLD BY
RADIUM GOLD FIBRE
SCREEN, INC.
220 W. 42d St., N. Y. City

opposing crew and crippling the Varsity, enabled them to win, and he to "clean up" from the big odds.

The next day, at a critical moment in the big race, Brent's oar breaks, and only by leaping overboard, thus lightening the boat, are the Varsity crew enabled to win. It was a heroic deed, for Brent was already exhausted by the long pull, and that evening he is given an ovation, at which his engagement to Viola is announced. An attendant tells Brent of the cut oar and that Morgan was seen at the boathouse the night before, but "for the honor of the crew," the affair is kept secret and Brent helps Morgan to get away and secure a fresh start in life.

---

HATS IS HATS (Nov. 10).—The cast: Hughie Mack, Edwina Robbins, Donald MacBride.

Mike, the Interurban Express Agent at West Corners, receives a consignment from the 5:15 train of one calf, uncrated, and a package marked, "Handle with care! Valuable." Mike is a perennial grouch and on answering the insistent ring of the telephone learns he is talking to the owner of the $50 hat contained in the precious package. She is an old maid about to depart for the Fair with her beau, and the hat is the result of her parting with the savings of years, just for the occasion.

During the course of her pert conversation with Mike, he sees out of the corner of his eye the calf step on the precious box, smash it and then devour the hat. Horrified, he hangs up at once, then sits and ponders: "Hats is hats and calves is calves, but whin the hat is in the calf, how can I deliver the hat, and how'll my report read?" Mike gives it up and appeals to the head agent, who tells him to deliver calf and all. He does so, and on learning the circumstances the old maid faints dead away with a shriek. But Mike angrily points out that the company usually charges for repacking an article which has been damaged, and feels he has been very lenient in this case, so—"I should worry!"

---

SIS (Nov. 11).—The cast: Arline Pretty, Thomas Mills, Garry McGarry, Jay Dwiggins, Edwin Robbins, Florence Natol.

Sis, a country girl, and Bill, her sweetheart, have a falling out over some foolish trifle, and part, swearing never to speak to each other again, although both are sincerely in love. Harold, a well-dressed city boarder, meets Sis, and fascinated by her natural piquancy and charm, pays ardent court to her. She does not care for him, but encourages him to make Bill feel badly. The latter's jealousy knows no bounds, but he is obliged to keep silent. Sis accompanies Harold to the picnic given by one of the local organizations and Bill disconsolately trails along, unobserved and unnoticed.

While they are seated on the shore of a big lake a piercing shriek is heard. A child is adrift in a canoe and being rapidly swept towards the falls but a short distance away, while the frantic mother is imploring help from the bank. Harold's opportunity has come to make himself a hero and win Sis, but he falls down completely, and Sis, disgusted with his cowardice, dives into the lake herself. She overtakes the canoe and with Bill's help (he having plunged in also), rescues the child. That evening Sis renounces Harold in scorn and when Bill proposes promptly accepts him.

---

ROMANTIC REGGIE (Nov. 12).—The cast: Mr. and Mrs. Sidney Drew, Florence Natol.

Reggie Rembrandt is the romantic clerk in charge of the Art Department at Tracy's and is particularly fond of reading sentimental love stories. Peggy, his sweetheart, grows tired of his neglect on account of his reading craze and they have a little falling out. Meanwhile, an inmate of the Kuperskill Asylum escapes, calling herself Princess Marie, reaches Tracey's in New York, and going up to Reggie's counter hands him a card. It reads: "You are my soul-mate, I will wait you midst the hills of Kuperskill."

The lady is veiled, and Reggie is in raptures over his first romantic adventure. Detectives arrive in search of the "Princess," and Peggy, who had sorrowfully witnessed the coming of the veiled lady into Reggie's young life, enjoys a good laugh. But Reggie makes all haste to the Kuperskill hills, and after putting up at the Inn, sallies forth to meet up with his beloved adventure. Peggy follows him unobserved, and disguised with a heavy veil, leads him a merry chase by pretending she is the Princess. The real crazy woman has been caught, and Peggy leads Reggie right up to the asylum gate. The climax is a huge laugh.

---

THE WOMAN'S SHARE (Special—Two Parts —Nov. 13).—The cast: George Holt, George Kunkel, Anna Schaeffer.

Silas Hummel, a farmer, and Martha, his wife, are examples of the hard-fisted, miserly and narrow-minded type of farmers, which fortunately are fast disappearing. Martha gets up before the chickens, prepares breakfast by lamplight, and slaves all day for her grouchy and never satisfied husband. He is a sharp dealer in selling stock, and often makes a tidy sum, but every cent of it goes into the bank, until everything is sacrificed to the man's god—gold. They have no luxuries, bare necessities. Chickens and eggs must be sold, not eaten, and had it not been for a kindly neighbor's advice to "buck up and ask for new dresses and things you want," she might have gone on and on in the same way to the end. But aroused by the neighbor's words, she takes a basket of eggs and trades them for enough calico for a new dress. She gets a severe lecture from her husband on the subject of spending money recklessly, but she doesn't care.

Silas receives an offer to joint partnership with a western prospector in a hunt for a rich vein of gold reported at Death Valley and his greediness aroused, accepts. During his absence, Martha finds the key to her husband's safe deposit box at the bank, and in her newly-acquired spirit of independence goes there and finds a comfortable fortune in cash and stocks. Silas, after prospecting in vain for weeks, gets lost in Death Valley and his terrible position brings home to him what a miser he is. Fortunately, after some terrifying experiences, he is found by a wandering prospector and cared for. But his partner comes across a skeleton which he believes is Silas and sends word home to that effect.

Martha hesitates no longer, divides the money in halves and prepares to give her husband's half to charity, and enjoy the rest. Silas, cured of his love for gold, returns unexpectedly, and in an intensely dramatic scene wins back his wife's love and every one's respect.

---

## VIM.

THE MIDNIGHT PROWLERS (Nov. 12).—Mr. and Mrs. Jabbs live in a suburban retreat where the police force is conspicuous by its absence. Burglaries are rife in the neighborhood. The Jabbs family get the scare of their lives one night when the cat pulls a vase from the table in trying to get out of the house for a midnight prowl. A detective must be hired is the secret resolve of both Mr. and Mrs. Jabbs, and forthwith they proceed to hire one. But

KLEINE
CONDENSERS

Wavy, Ridged Surfaces of Cheap Condensers

Will ruin your projection just as surely as a faulty lens. But don't blame the lens. Chances are both operator and lens know their business. Look to your condensers. Small, trivial appearing but vital defects in cheap condensers will DIFFUSE and RETRACT your light—destroy the beauty of your picture—nullify the best efforts of operator and lens and run your juice bills sky-high!

Use Nothing But

Kleine White Label Condensers

Because they are scientifically ground from pure optical glass made with the same painstaking care and essential thoroughness of the best objectives. WE GUARANTEE THE SURFACE OF EVERY KLEINE WHITE LABEL CONDENSER to be perfect. They cannot discolor to the detriment of your picture. Perfect projection is possible only with a perfect KLEINE WHITE LABEL CONDENSER.

KLEINE WHITE LABEL CONDENSERS

| | |
|---|---|
| 4½ in. diameter, 6½, 7½, 8½, 9½ in. focus.. | $1.25 |
| 5 in. diameter, 7½, 9, 10, 12 in. focus ......... | 1.75 |
| 6 in. diameter, 9, 10, 12 in. focus .......... | 2.25 |

Motion Picture Theatre Supplies and Apparatus of All Kinds

The Kleine Optical Co. is the oldest and largest house in America devoted solely to the equipment of motion picture theatres. From under one roof you equip the theatre complete. Write for our handsome 176 page catalog. It's free—and brimful of vital information you should know and apply to your business. A valuable hand-book for the theatre-owner, operator or the man about to build. SEND FOR IT TODAY.

The Kleine Optical Co. GEORGE KLEINE, President Incorporated 1897. 166 N. State St., Chicago

one does not inform the other which results in Mrs. Jabbs hiring a male sleuth in the person of Loos Pokes and Mr. Jabbs hiring a female Sherlock Holmes.

The two sleuths are unaware of each other's identity and there the trouble begins. Gum Shoe Pete, the cracksman, gets into the house. Mr. and Mrs. Jabbs hear the noise but think it is "only the detectives." Meanwhile the two detectives have met and are spooning in the moonlight (they should worry about burglars).

While Pete is piling his booty in his sack, by an unlucky chance, he stumbles and the pack falls, burying him. The detectives hear the noise. So do Mr. and Mrs. Jabbs. All four appear on the scene. The female sleuth grabs Mrs. Jabbs and the male sleuth grabs Mr. Jabbs and start for the station house. But explanations follow just as the real crook is discovered and all ends as it should.

## Universal Film Mfg. Co.

### L-KO.

THE IDLE RICH (Two Parts—Nov. 3).—The cast: Harry Gribbons, Eva Nelson, May Emory.

Mr. Rawsberry was lying in bed until his wife came in and told him to get up, declaring her intention of giving a lawn party that afternoon. He arose and went out in the park. There he saw a stately beauty whom he tried to get acquainted with, but instead of getting acquained he got a black eye from the beauty's little fist. He came home to his wife's lawn party, but his right optic was so discolored that the guests made remarks. He then explained how he got it in saving a little child from a railroad track. He got away with it nicely until his wife requested him to meet the guest of honor.

The guest of honor was none other than the beauty. Also another guest was present who knew about Mr. Rawsberry's peeper and he laughed so long and loud that Mr. Rawsberry shoved this gentleman down a coal hole. He got out, however, and came back just at the wrong time, or, in other words, when Mr. Rawsberry was having his troubles with a lady in prehistoric costume and her jealous partner. The unpleasantness did not cease here either, as all the guests got into the excitement unwillingly. Mrs. Rawsberry has given no more lawn parties, and Mr. Rawsberry has saved no more children.

CUPID AND THE SCRUB LADY (Nov. 7).—Gwendoline, a sentimental scrub woman, loves a business man who has offices in her building on the top floor of a skyscraper. Forbidden to use the elevator, she climbs the stairs many times a day in order to see the boss.

He ignores her and her sentimental day dreams anger the janitor, who loves the stenographer, who is also worshipped by a clerk. She loves the boss and Cupid seems to have bewildered all the people in the building. One day a Black Hand man who has been refused money by the boss wrecks the office and Gwendoline saves the day and is liberally rewarded by the boss, who saves her from suicide. She sinks into his arms a happy woman.

### REX.

SUCH A PRINCESS (Three Parts—Nov. 7).—In the olden days, King Normanus had a son, Prince Norman, who disliked the fair sex so, before his death, he issued a decree that the Prince must marry within ninety days. If his wishes were not obeyed, his nephew, Prince Charles, should ascend the throne. The Councillors to Prince Norman present several ladies and urge him to choose a bride, but he is unable to do so, and informs them he "will not marry unless to his liking, for all the Kingdoms in the world."

The ninety days are almost at an end. Only one day remains before Charles will become King, but, fearing Prince Norman, at the eleventh hour, may succumb to some Princess' charms on the archery field, Prince Charles plans a hunt and induces the Prince to join him. In the forest, Wild Flower, a beautiful girl, is mistaken for a wild boar and almost shot. Prince Norman follows her to her grandmother's home in the wood and partakes of some refreshment. While there, he is warned by Wild Flower's fairy godmother, that he may lose the throne, so he marries this daughter of the woods and takes her to his kingdom.

Prince Charles' plot has failed. Wild Flower shocks the Court by her behavior, and, feeling unhappy in her surroundings, discards her robes, dressing in the same clothes when the Prince met her, and with her kid, whose entrance to a banquet disturbed the equilibrium of the diners, determines to return to her grandmother's home. She slips away from the royal bed chamber, but is stopped by the castle ghost, who bids her follow him. He leads her into the forest and points to Charles' advisors plotting under a tree, telling her to beware of them. He disappears and her Fairy Godmother appears and shows her in a cauldron, a plot to assassinate Prince Norman. She hurries back to the palace in time to save him. The Coronation Ceremony is performed and all ends happily.

### NESTOR.

A CIRCUMSTANTIAL SCANDAL (Nov. 1).—The cast: Ray Gallagher, Neal Burns, Billy Rhodes, Corinne Lesser.

Ray and Neal are pals and their girls, Billie and Corinne, are chums, respectively. During an automobile ride the young couples agree to get married. After the ceremony, the two happy couples domicile in "Lovejoy Court." One day Billie decides to go to town and just as she comes out of the door, she meets Neal, who has decided to take a trip to town, too. The two leave together, and their departure is witnessed by Ray and Corinne. Corinne does not like the idea and comes over to talk it over with Ray, but he refuses to think it is anything but a coincidence.

That night Billie and Neal again meet, and he gallantly offers to carry her bundles home. Their arrival at the house is witnessed by both Corinne and Ray. Ray can now believe Corinne's fears were based on some facts, so when Billie comes in he begins to bawl her out. Neal, too, comes in for a "panning" at the hands of his wife. Each couple gets an invitation to a dance, and, during the preparation Ray and Corinne begin to quarrel with their spouses about the accidental meeting. The end of the affair is that Billie determines to go to her mother's, while Neal decides to go to town, and so again they meet and exchange confidences. Satisfied that each is the inured party Billie and Neal decide to take in the dance. Now Corinne misses her husband and calls up for Billie, but finds Ray alone and they, too, compare notes. Deciding that each has been deserted by their better half, Ray and Corinne go to the dance.

The two husbands see each other and, knowing that they are in the wrong being with each other's wife, they determine to slip away and return home. Each seeks his partner and tells the news; and the two girls are doubly anxious to return home. Boarding taxis they set out, one couple following the other, but on the way are stopped by bad roads. The boys recognize each other, and in a sickly manner try to joke. The girls don't like this, so jump from the taxis and, when the cars start, are forced to trail along behind. They are finally discovered, and after explanations are made all around, the air begins to clear.

FATHER'S HELPING HAND (Nov. 5).—The cast: Ray Gallagher, Billie Rhodes and Harry Rattenberry.

Ray enjoys a life of ease as "Secretary" to his wealthy father. He spends his large salary, makes love to Billie, the stenographer (which lets him out as far as his office activities are concerned), and runs up enormous bills in his leisure hours. Father is indulgent. But when the office is so cluttered up with bill collectors that there is scarcely any room left for clients, he loses his temper and tells Ray that he is discharged until he can pay his own bills.

Ray discovers that collectors of such bad debts as his own, get fifty per cent. for themselves, and he concludes it will be a clever notion to open a collection agency of his own and dun his father. By means of a disguise and Billie's connivance, Ray gets into father's private office and demands payment for his son's debts. Father refuses furiously. Ray goes back to his "Collection Agency," changes his disguise, and returns to the attack as a detective. He flashes a phony warrant on the old man and completely bluffs him. Father pays the money in cash, an enormous sum, and Ray leaves with the bills receipted in full. Later, with his hands full of the fifty-fifty cut, he goes back to father in the role of a prodigal son who has made good and father welcomes him with open arms.

### IMP.

WHEN BEAUTY BUTS IN (Nov. 2).—The cast: Victor Potel, Billy Mason, Geo. Burrell, Jane Bernoudy and Teddy Martin.

"Slim" Hoover, Mrs. "Slim" and the five little "Slims" take a day's outing at the beach.

Kindly send in your renewal subscriptions promptly. A careful study of each weekly issue adds to your success.

Domestic, Per Year............$3.00
Canada, Per Year.............. 3.50
Foreign, Per Year .......... .. 4.00

All remittances to

**Moving Picture World**
**17 Madison Ave., N. Y. City.**

"NEWMAN"
Brass Frames and Rails

Above cut shows our new style unit frame for corners of theatre lobbies. Especially designed to fit irregular shaped columns and sloping entrances. Neat, attractive and compact, it enables the passerby to see at a glance the entire program.

Send sketch for prices, and ask for new 1916 catalog.

**The Newman Mfg. Co.**
**NEW YORK** 101 Fourth Ave.
**CINCINNATI** 717-719 Sycamore St.
**CHICAGO** 108 W. Lake St.
Established since 1882.

The Wise Movie Man is he who "makes assurance doubly sure"—who protects himself and his employees against the possibility of errors of **all** kinds in cash transactions.

Without the

**Automatic Ticket Seller and Cash Register**

you are **not** protected against errors. **With it** your protection is **absolute!** Every dollar that comes in over your counter goes into your bank account. With it **mistakes cannot be made.**

Protect yourself! Let us explain how and what it will mean in the way of **increased profits** to you.

Merely drop us a line—a postal will do—and ask for our booklet, "Selling Tickets by Electricity."

We manufacture all kinds of Theatre Tickets.

**The Automatic Ticket Selling and Cash Register Co.**
**1476 Broadway New York City**

Mrs. "Slim's" personal charms suffer in comparison with the exposed charms of Miss Magneto, and "Slim" strays from the family corral in pursuit of the beach beauty. "Slim" is no Adonis, himself, and Miss Magneto and her girl chums put him through the paces which accentuate his physical angles.

Mrs. "Slim," worrying over "Slim's" absence, unloads the five little "Slims' on Willie Pepper, the Beach Beau Brummel, and trails "Slim." Willie has his troubles with the little "Slims" and "Slim" "gets his" when Mrs. "Slim" discovers him with Miss Magneto. "Slim" is not allowed by Mrs. "Slim" to change his clothes and is compelled to pilot the family "Tin Lizard" home through the night.

---

THE REWARD (Three Parts—Nov. 5).—The cast: King Baggot, Frank W. Smith, Mrs. Ford, Robert Fisher, Edna Hunter, Harry Springler and Lillian Beyers.

The Cafe Bon Vivant is a notorious place from coast to coast. Downstairs is the cafe, where people of every class and station in life congregate to revel long after all other places have closed their doors for the night. Upstairs, the tables, roulette wheel and other forms of chance games entice and amuse, in open defiance of the law. Here, in the cafe, Jack Hutchinson rules as a sort of manager and overseer. There are very few who realize Big Jim Davis is other than an habitue like themselves. He is in reality the owner of the cafe.

Big Jim Davis is, in private, Jasper Smythe, retired banker and broker, a man highly respected and well liked by all of his acquaintances in the quiet little world in which he and his family, a son, Egbert, and a daughter, Claudia live. One evening, when Claudia Smythe, with three young men of her acquaintance and two young girls, like herself, are quietly enjoying a game of cards in the big Smythe mansion, one of the boys daringly suggests a slumming party. They drive out into the country, just past the city limits, where the Cafe holds sway. They are immediately spotted as newcomers and given a great deal of attention. Jack Hutchinson protects Claudia from her intoxicated escort and wins her gratitude.

Hutchinson can't get the image of the little society girl out of his mind, and Claudia goes home to dream of him. Rhoda Dunbar, a habitue of the cafe, has fallen in love with Jack. In one of his visits to the home of Rhoda, she observes, with sorrow, his manifest indifference, and accuses him of being in love with someone else. He admits that he is.

Jack meets Claudia one day in the park and she invites him to her home. He is shocked at seeing a large painting of Big Jim in her home, and asks Claudia who it is. Jack is amazed when he is told it is Jasper Smythe, her father. Rhoda employs a detective to find out who the girl is that Jack loves. The detective gets into the house and discovers that Claudia is Big Jim's daughter. He brings this information to Rhoda. That night, at the cafe, Rhoda flirts with Big Jim boldly, and when she playfully calls him "Jasper Smythe" he is dumfounded. Then she tells him her story of his daughter and young Hutchinson, what she has seen herself, and what she surmises. Big Jim asks Jack to confirm the story. He tells the old man it is true, and Jack is "fired."

Jack visits Claudia that night and finds her brother taking a large amount of money from his father's safe. He remonstrates with the lad, who rushes away. Jack, in turning, steps on a burglar alarm. Instantly the house is roused. Jack, with the money in his hands, is arrested as he will not betray the boy. Claudia promises never to see Jack again and so he is released. In the meantime, conscience-stricken, the boy confesses all to his father, who sends for Jack and makes peace with him. A few days later Smythe brings home an old friend from out of town, and Jack proves to be the son of this man, who had run away from home a few years before, after a quarrel with his father over cards. Father and son are reconciled and the way is open for the development of the romance between Jack and Claudia.

---

## BIG U.

THE MARKSWOMAN (Nov. 4).—The cast: Adele Lane, S. Zeliff, Jack Wilson, Edw. Sloman.

At a trading post in the northwest, Mary Hall lives with her father and crippled brother, Billie. Jules Du Boise, a French Canadian, is in love with Mary, but she despises him. When she refuses to marry him he takes her in his arms and kisses her. She is struggling to free herself when her father enters, and the intruder is thrown bodily out. Jules vows vengeance. Hall receives a messasge from the president of the trading post asking him to meet him at another post. He leaves, first telling Mary that a shipment of coin will be in that afternoon to pay off the men at noon on the following day. From the woods Jules sees the money-laden canoe going up the river and decides to rob the Hall store that night.

When the money arrives Mary realizes her father has forgotten to give her the combination of the safe, but she and the men believe the money will be all right as long as they lock the door. Jules sees and overhears all this from the window. After Mary and Billie have retired, Jules climbs through the window and begins collecting the money. Mary, hearing a noise, goes into another room in time to catch Jules in the act, but he has heard her coming and, covering her with a gun, makes his getaway in a canoe. Mary and Billie dress quickly and follow. Some hours later, Jules, thinking he is practically free from pursuit for the time being, decides to take a rest, so that when he pushes off again at sunrise, he is surprised on looking back, to see Mary and Billie, who have been paddling all night and gaining on him. He starts a spurt, but Mary raises her rifle and shoots the paddle out of his hand, which renders his canoe helpless. Jules at once jumps into the water and pushes the canoe to shore.

Landing, he takes his rifle and money from the canoe and starts off into the woods, followed by Mary and Billie. A shot from Mary goes through the thin part of the stock of Jules' rifle, breaking it off short. His gun useless, Jules takes a chance, and, dodging from tree to tree, tries to get away, Mary and Billie following. Suddenly Mary trips over a twig and falls headlong. She tries to get her feet again, but falls—she has sprained her ankle. Billie then picks up the rifle and starts after Jules. Jules has rounded the corner of a rock and sees Billie coming. He hides, and as Billie goes past him, springs onto him from behind and they wrestle for possession of the rifle. In the struggle they get up on a huge rock, which looks down on the river forty feet below.

Meanwhile, Mary seeing her brother's danger, is crawling on her hands and knees, nearer and nearer. Presently a canoe rounds a turn in the river, paddled by Hall. He runs his canoe ashore and starts up, recognizing Bill as he comes. Just as he reaches the top of the rock, Jules tears Billie's hands from him, grabs him and throws him into the water below. Pushing Jules aside, Hall jumps off the rock to save Billie. Jules looks down and sees Hall. He picks up the rifle which Billie dropped and, pointing it at Hall, takes aim. Mary draws her revolver and shoots. Jules drops dead. Mary crawls to the edge, and sees her father saving Billie. Hall and Billie carry Mary back to the canoe. The money is recovered—and all ends well.

---

## GOLD SEAL.

THE MEASURE OF LEON DUBRAY (Three Parts—Nov. 2).—The cast: Hobart Henley, Louella Maxim, William Quinn, "Mother" Benson, Robert Pettie, Mollie Nixon, Harry Tembrook.

Leon Dubray and his old mother live in the Northland, where Leon makes a meagre living trapping. His one desire is to catch a black fox. Nearby lives Janet Besson and her father, who is secretly a poacher. Long ago Janet and Leon have pledged their love, but unforseen circumstances have held them apart. Roget, the forest ranger, leads a double life. He is secretly in league with the poachers and uses his office to help them. Determined to rid the country of the poachers, the mounted police offer $500 reward for the capture of the gang. Janet has learned of her father's alliance with the poachers, and pleads with him to quit them, and he promises to do so. Leon catches the circuit doctor and, after an examination of his mother, who had been run down by a poacher in his escape from the police, is told that her only chance of recovery is to undergo a delicate operation which will cost $500. Roget, being hard pressed, turns on his pals and receives the reward. Besson and another are captured and sent to prison, while Roget accuses Leon

COLOR FLASHING SIGN

12
1
2
3
4
5
6
7
8
9
10
11
WILL OPEN
ADMISSION
10¢

ONE SIDE OTHER SIDE
OPENING TIME ADMISSION SIGN

$6 This is the latest admission sign. One side has movable hands you set to indicate your opening time. When you open, turn the sign around and it shows admission fee. Sign is 12 inches high, made of opal glass with blue etched letters. Electric light inside illuminates sign and a patented device causes it to flash alternately brilliant red, purple and green flashes, which compel attention. It draws the crowd. 5c. sign instead of 10c. if you say so. Also can have additional wording, "Children 5c.," if you desire. Plug and bulb included. Just attach to any electric light socket. Order one to-day from

EVERYTHING FOR YOUR PLAYHOUSE
HOMMEL'S
COMMERCIAL BUILDING
422 FIRST AVE.
PITTSBURGH, PA.

"Turning Dimes Into Dollars"

You can increase your box office receipts a hundred per cent. by the dozens of new, live and up-to-date plans contained in this book.

Every picture, vaudeville and combination house manager needs new ideas; here they are in abundance, and every one will double or triple your attendance.

Complete detailed information how to bring dollars instead of dimes into your treasury sent to any address for $1.25.

MURRAY PUBLISHING COMPANY
Suite 403, 1493 Broadway New York City

FOR SALE

A good proposition for the party who cares to invest.

A theatre seating 1,050 in a town of 20,000, having franchises with both booking offices—K. & E. and Shuberts. At the present time playing pictures to a very profitable business. Theatre two years old. A $50,000 investment for ground and theatre. Terms cash. If interested address MANNINGTON, care Motion Picture World.

TYPE W FLAME ARC
Powerful LAMPS Economical
For brilliantly illuminating
the outside of your theatre
General Electric Company
4987 General Office, Schenectady, N. Y.

MINA COMEDIES You Simply Must Laugh!
EVERY THURSDAY ON THE GENERAL FILM PROGRAM BOOK THEM

of turning in the men to get the money for his mother's operation. This is told to Janet in such a manner that she believes it, and the two become estranged.

Leon's mother dies and he goes to the city to obtain employment. The ranger works on Janet's feelings to such an extent that she promises to marry him, and arrangements are made, but when she discovers his crooked work she refuses him. She, too, goes to the city to look for work. Leon has secured work and risen to the position of foreman of a lumber yard. Besson escapes from prison and is found in the yard by Leon, who gets him a change of clothes and assists him to escape. Janet has secured work as a waitress in a cafe and one day is located there by Roget, who attempts to make up with her without avail. He forces her to give him her address and tells her to meet him there at three o'clock. That evening Leon brings Besson to Janet's and they are talking when the ranger enters and sees Besson. Roget follows them in the house and plans to return Besson to prison, when Leon takes a hand and forces the ranger to put on the prison suit, hiding him in a closet. Janet summons a policeman and the fuming ranger is taken to prison. Leon tells of his love and the three plan to be on their way to another country by the time Roget has proved an alibi.

## BISON.

THE METTLE OF JERRY McGUIRE (Two Parts—Nov. 6).—The cast: Helen Holmes, J. P. McGowan, L. D. Maloney.

Helen is operator at Bells. Jerry McGuire, engineer on the local freight, and Tom Thornton, his fireman, are both rivals for the hand of the girl. Jerry is preferred and Tom tries to get Jerry to take to liquor again, a habit that he has overcome. Tom is unsuccessful. Jerry and his bride return from their honeymoon and Tom persuades Jerry to take a drink or two to celebrate the event. Jerry does so. Both are called for the local that day, and Tom has a bottle of whiskey handy which he gives Jerry. Jerry takes a drink and does not observe the signals of the train crew as he backs down onto his train. The engine hits the head end of the train and knocks in the end of a box car. The trainmaster appears, smells whiskey on Jerry and also finds the bottle on him. He is temporarily suspended and later on is discharged for being under the influence of liquor when handling his engine. Jerry mixes with a bunch of bad eggs, and in a quarrel over a game of cards he hits a man. The man goes down, the gang disappears, and when the police arrive Jerry is arrested and sent up for five years.

Jerry's time is up and he leaves the penitentiary. His wife refuses to have anything to do with him, and he manages to get a job with the section gang. Tom is running the local, and is still after Helen, who refuses to give him an answer. Jerry works hard in an effort to gain his wife back again. Helen's daughter, Pearl, is the pet of the train crews and she is often in the cabs of the engines which stop for orders. One day the local stops to unload an automobile consigned to the station and Pearl climbs into the cab. The train crew go over the right of way and get a watermelon or two from a patch. In the meantime, Pearl has boarded the cab of the engine and pulled open the throttle. The train starts away. Jerry is in the office with Helen and they come out to find out why the crew are pulling out without orders.

The crew rush in. Helen sees the automobile and she and Jerry make a wild dash for it. Boarding the machine they set in pursuit of the train and, getting alongside, Helen leaps to a car in the center of the train, while Jerry dashes on ahead in the machine and manges to reach the passing track ahead in time to throw the switch and turn the freight on the siding as the opposing passenger dashes by. The passenger pulls up and the crew come back for explanations. The superintendent on the train overhears the story and tells Jerry to take the train back. They board the engine and set back for the depot, where Jerry and his family make a fresh start.

## BROADWAY UNIVERSAL FEATURE.

THE LONG CHANCE (Six Parts—Nov. 1).—The cast: Frank Keenan, Mr. Church, Mr. Blaising, Mr. Rogers, Mr. Newman, Miss Boughton, Stella Razeto, Mr. Berrill, Mr. Benson.

Harley P. Hennage, at the opening of the story, is a gambler about 35 years of age, who spends much of his time at the Red Dog Retreat at Gila Junction. Marie, the town belle, respects Harley as the best friend she has. Harley, on the other hand, has never declared his love, and it is not until Marie falls in love with a strange prospector that she has an intimation that Harley loves her, too. Harley resents Corblay's intrusion, and tells him to get out of town. When he learns of Marie's love for Corblay, he relents and leaves himself. As a newcomer of the Silver Dollar Retreat in distant San Pasqual, Hennage turns to business and forgetfulness, and in time comes to be known as the worst man in town.

Marie's husband, meanwhile, has gone out into the desert accompanied by his faithful Indian and Carey, of Boston. Carey assaults Corblay and escapes with the burros and the gold which was discovered on the way to the claim. Corblay dies in the desert, leaving a note in his canteen and an inscription on a sandstone ledge, reading: "Stranger, look in my canteen and see that I get justice." Later, Hennage, hearing of Marie's poverty and the arrival of a child, arranges to have Marie come to San Pasqual, where he secures her a position as cashier in the eating house. For the moment Hennage's hopes have revived, but when he sees that the girl remains true to the memory of her lost husband, he holds himself aloof.

Eighteen years elapse. Hennage has attached himself like a father to the now grown child, Donna. One afternoon Marie is taken sick and is carried to her hut. Hennage is sent for and is with her when she dies. Marie gives him the location map of her husband's claim, telling him that while she has hated it because it stood for the desert and her tragedy, yet she would like him to search for the claim on the chance that perhaps there may be something there and that Donna will now need it. Donna, about this time, meets and falls in love with Bob McGraw, a young man who has just filed on certain water rights in the Sierras on the hunch that the surrounding land is to be open to entry. Borax O'Rourke is infatuated with Donna and attempts to force his attention upon her. She is shielded by Hennage and later by McGraw. Hennage, in searching for the lost claim, runs across the canteen that belonged to Corblay and sees the inscription on the ledge. He starts back for civilization.

About this time Carey shows up in San Pasqual in search of one Bob McGraw. He is anxious to buy the rights which McGraw has filed on. A hold-up has been committed and the evidence points to young McGraw. Carey discovers where McGraw is located and attempts to use his information to force the young man to sell. Hennage, returning with the story of Corblay's death and the canteen, meets Carey, and with the Indian's aid, learns that Carey is the man who killed Corblay years before. Hennage forces restitution to the child, Donna. He meets death in a gun duel with O'Rourke, whom he had previously told to get out of town for his insult against Donna. The Indian, left to guard Carey, stabs him to death.

## Mutual Film Corp.

### CUB.

JERRY TO THE RESCUE (Oct. 29).—The cast: George Ovey, Gordon McGregor, Janet Sully, Goldie Colwell, George George.

While crossing Farmer Weed's premises, Jerry is spied by the farmer's daughter. Evidently disliking Jerry's appearance, the dog trees the intruder. Jerry's yells attract Farmer Weed, who rescues him. Over in the chicken yard Goldie takes in the merry situation. Jerry has one look at the girl and is caught—it is a case of love first sight. Pleading that he is hungry Jerry is served by Goldie with two of her home made pies, and in a shady nook of the yard hungrily tests them.

At this moment Terrible Tom, the villain, passes by in his car. Himself in love with Goldie, he resents Jerry's presumption, and pushes him out of the way. In retaliation Jerry uses the pie with telling effect and with Goldie by his hand rushes from the scene. Intent upon punishing Jerry for his outrageous conduct, Tom visits his henchmen and formulates a plan of revenge. They capture Jerry and Goldie, take the former to a deserted shack, chain him to a stout pillar, and set a

(Continued on page 1024.)

SOLIDHED THUMB TACKS

SOLIDHED
POSTER TACKS

No. 448 per 100 25c.
No. 468 per 100 35c.
No. 478 per 100 40c.

Illustrations are actual size

Saves Wear and Tear on Your Paper

Solidhed Tack Co.
38 Murray Street, N. Y.

Colored Celluloid and Special Advertising Tacks quoted on request

Are You Tired

of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The

Orpheum Collection

contains the best music of this kind published. Issued in Three Series:

No. 1, No. 2 and No. 3

Piano (24 pages each), 58 cts. for each series; $1.15 for any two; $1.70 for all three. Violin, 40 cts. each; 75 cts. for any two; $1.05 for all three. Cornet, 35 cts. each; 65 cts. any two; 95 cts. all three. First and second series have parts for Cello, Flute, Clarinet, Trombone and Drums. Practical for piano alone or in combination with any above instruments. Discounts on orders for four or more parts. Send for free sample pages. Note new address.

CLARENCE E. SINN
1942 West 21st St. Chicago, Ill.

Attention! State Rights Buyer! Biggest drawing card in months!

"WAS SHE TO BLAME?"

Society drama in five parts from the book by Eugene Illes

LINICK & MELCHIOR
ELM FEATURES
412 Mallers Building, Chicago

MINA COMEDIES

THEY TICKLE YOUR FUNNYBONE

EVERY THURSDAY ON THE GENERAL FILM PROGRAM BOOK THEM

# The UNIVERSAL Presents

# J. WARREN KERRIGAN

## In The Most Novel Series Serial Ever Filmed

MOVING
UNIVERSAL
PICTURES

## Three Weeks of KERRIGAN

*Being An Elaborate Presentation of*

# The NEW "Adventures of TERENCE O'ROURKE"

**By the Popular Author LOUIS JOSEPH VANCE**

EXHIBITORS—here's a genuine opportunity to CLEAN UP. Immediately after the last Episode of "THE BROKEN COIN" serial we offer the biggest novelty of the season. A Three Weeks' Serial, with the great J. WARREN KERRIGAN playing his Brand New "ADVENTURES OF TERENCE O'ROURKE," written by the famous Author, Louis Joseph Vance. Three installments which will pack your houses before the opening of the great series serial, "GRAFT." Here's a novelty, indeed, one that will draw packed houses for every performance. Masterful directing, most wonderful sets, superb production. Write, or better still, WIRE your nearest Universal Exchange for Immediate Booking.

**Universal Film Mfg. Co.**
CARL LAEMMLE, President
"The Largest Film Mfg. Concern in the Universe."
**1600 BROADWAY, NEW YORK**

# Weekly Review of Features
## on the regular Universal Program
## The Greatest Program on Earth

## obart Bosworth in *"Colorado"* An Augustus Thomas Masterpiece

**19th Prize Release**
**Broadway Universal Features**
**Released Nov. 15.**

**Directed by Norval MacGregor.**

Augustus Thomas, America's leading playwright, wrote "In Missouri," "Alabama," "Arizona," "Colorado," and if given time he will very likely write up the whole derned United States and Long Island. But he never wrote anything bigger than "Colorado" in his roll call of states. This remarkable film presentation, like the spoken play, has all the bigness of that great western state, and with Hobart Bosworth in a really star part it is immense. Mr. Bosworth is a college professor who goes to Colorado for his wife's health. A land shark and an army officer sell him worthless land; the Colonel makes love to the invalid wife, irrigation makes the land valuable, the soldier man is exposed, and the strenuous situations are as thick as blackberries in September. The direction, settings, both indoors and out are up to the Bosworth standard, and the directing shows Norval MacGregor knows the West and how to show it on the screen. Imagine, if you can, the noise the average feature concern would make about a play by Augustus Thomas, and try to figure how you could pay the price they would charge you—then be thankful that this splendid feature is released on the regular Universal Program at so slight an advance in cost that you can make real money by booking it.

## *"Manna"* with Edna Maison

**Prize Uplift Drama**
**Gold Seal—2 Reels**
**Released Nov. 16.**

**Directed by Henry Otto.**

Novel in theme and sincere in treatment, there is a charm about this beautiful play that gets to every one who has seen it. And it is a safe bet it will get to every one of your fans who **has the privilege** of seeing it. An invalid girl at her window drops scriptural quotations written on cards to the street below. How they influence their finders forms a story that for heart interest and sustained strength is very much out of the ordinary. It ought, with all the meat there is in it, be stretched to a five-reeler, but here you get it on the regular Universal Program—giving you a good chance to laugh at the "feature fanciers" and their ridiculous prices.

## Mary Fuller in *"Lil' Nor' Wester"* With Paul Panzer and Glen White

**Prize Sea Coast Drama**
**Victor—3 Reels**
**Released Nov. 17.**

**Directed by Lucius Henderson.**

You have seen our Mary in a hundred characters or more, but you never saw her look more charming than in this strong emotional drama of the East Coast Fisheries. Imagine Mary in a big sou-wester and rubber hip boots, with three men in love with her—Well, you'll fall in love with her yourself, and that will make it unanimous. Gosh, how that girl can act! And how everyone falls in love with her all over again every time they see her! Did you ever hear of any such class on any other regular program release in your life? **We did not.** Make it unanimous again.

## Cleo Madison in *"The Ring of Destiny"* with Joe King

**Prize Western Drama**
**Rex—2 Reels**
**Released Nov. 18.**

**Directed by Cleo Madison.**

If there is a busier young person than Cleo in the business we'd like to hear about her. Cleo's heart, mind and soul are in the making of good pictures. She is a cowboy girl in this bully play, and afterwards a cowboy (to all appearances) who wants to, and finally does, avenge her brother's death. But Cleo isn't satisfied with all this activity, so she directs the picture herself, and—well, the fans can't get too much of Cleo, and this picture will make a hit with every mother's son and daughter of them.

## *"Blood Heritage"* with Betty Grey and Gladden James

**Prize Romantic Drama**
**Imp—3 Reels**
**Released Nov. 19.**

**Directed by Brinsley Shaw.**

Blood will tell, says the old adage, and scientists prove that this is literally true. Similarity of blood proven by laboratory tests will prove relationship. That is the novel basis for this thrilling play that for absorbing interest, and unexpected developments, ranks high. It is an unusual story, and the love interest is not only there "as you like it," but it is a big part of the whole plot. Features are being made nowadays with less meat than this three-reeler released on the Universal Program.

## *"The Heart of a Tigress"* with Paul Bourgeois, Madam Bourgeois and Betty Schade

**Prize Wild Animal Drama**
**101-Bison—3 Reels**
**Released Nov. 20.**

**Directed by Norval MacGregor.**

Honest, now, folks, wouldn't the so-called animal pictures make you laugh after seeing what the Universal calls animal pictures? Goodness, gracious! In a recent so-called animal feature we saw a woman walk right by a live lion. Of course, the lion never moved or showed any interest, but it was an "animal picture," wasn't it? Get wise. The fans are. They know that the Universal Zoo is the biggest in the business; that the Universal animal pictures are made without faking; that every one of them is full of real danger for the actors, and that all this real danger and the thrills **show in Universal Animal Pictures.** Be sure to book this one.

## Ben Wilson in *"The Mystery of the Locked Room"* with Dorothy Phillips

**Prize Mystery Drama**
**Rex—3 Reels**
**Released Nov. 21.**

**Directed by Ben Wilson.**

There was a murder committed all right, and someone had tried to open a window from the outside. But they hadn't succeeded, for the window was locked, and so were both doors, yet the man was found dead clutching a locket; there were signs of a struggle, but no signs of suicide. The locket was Ben's, and he was accused, but he solved the mystery and made one of the strongest mystery releases you have seen for a good long time. There's punch plus in this picture and Mr. Soakem of the Flivver Features would charge you a week's receipts for rental if he ever released anything as good.

(Continued from page 1021.)

lighted bomb beside him; Goldie is taken to the railroad track and tied to it.

Given strength by desperation Jerry breaks his bonds, throws the lighted bomb from the window just before it explodes, and then starts on a search for Goldie. Meeting a police officer he requisitions his aid. In just the nick of time Jerry arrives to rescue Goldie from sure death before a swiftly moving train. Having saved Goldie, Jerry, with the policeman, starts after the gangsters. A pitched battle follows, but in the end Jerry is triumphant and the conspirators turned over to the authorities.

WHO'S WHO (Nov. 5).—The cast: George Ovey, George George, Louis Fitzroy, Janet Sully, Mabel Newton.

Father and mother quarrel at the breakfast table at a time when May and June, twins, are quite young. May, being "mother's child," sides with mother, and June, being "father's child," sides with father. Father leaves the home with June without mother's knowledge. After a lapse of years May marries Jack and, accompanied by mother, goes on a honeymoon trip, which includes a visit to a mountain resort. Simultaneously with their arrival father and June also become guests of the same hotel.

On the way to the hotel June spies, Jerry, her sweetheart, father objects to Jerry and takes occasion to assert himself. Shortly after Jerry appears at the hotel and finds May in the lobby. Taking her for June he embraces May, protesting his love, in spite of the father. May resents and is rescued by her husband, who gives Jerry a knockout blow and then proceeds to register. While father is taking a nap June sends a note to Jerry asking him to call. Jerry's greeting is somewhat boisterous and awakens father, who throws him out, landing him in the bridal chamber across the hall occupied by May. Partially dazed and when able to sit up Jerry is astonished to see May (who he thinks is June) and he attempts to embrace her. This disturbance attracts the attention of Jack coming up the hall, who settles it by throwing Jerry out of the room.

June, having been attracted by the cry for help from May, as she runs down the hall, comes out in time to see Jerry thrown out and she helps him to his feet. Jack, also going into the hall to see the result of his work, sees June (whom he believes to be his wife, May, succoring the man he has just punished for bothering his wife. Indignant, he pushes Jerry out of the way, picks up June and carries her into the bridal chamber, with June struggling violently and Jerry looking on in astonishment. June escapes and falls into her father's arms. In this position Jack finds them. Believing June to be May and not knowing his father-in-law, he compels the old gentleman to defend himself with a revolver. The mix-up might have gone on indefinitely but mother enters the scene and solves all the complications. In the end father goes to mother, June to Jerry and May to Jack.

## MUTUAL.

MUTUAL WEEKLY NO. 43 (Oct. 28).

Marietta, Ga.—The Ladies' Civic League honor Georgia auto tourists with floral pageant. Subtitles: The prize float. Crowning the queen.

Evolution in Haiti.—Remarkable photographs showing scenes attending the accession of a new president in "The Black and Red Republic." Port-au-Prince—The U. S. has occupied this city to reestablish peace and order. Subtitles: President Guillaume's palace from which he ordered the execution of 160 political prisoners. The French Legation. After the execution, the president sought asylum here but was caught by a mob and lynched. Dr. Rosalvo Bobo, leader of the revolutionists—the man who started all the trouble. The U. S. lost two sailors by sniping. Signing the Peace Declaration.

Popular Picture Actress Honored.—Bayonne, N. J.—"Miss Valeska," playing in Centaur features, is crowned queen of the carnival in this city's celebration of its 269th birthday.

N. Y. City.—George Cohan, abbott of the Friars, dedicates their new clubhouse "To Art, Literature and Good Fellowship."

Big Ship Ashore.—S. S. "Calchas" badly damaged on rocks.

Seattle, Wash.—Great hole is torn in steel hull of liner stranded at Port Wilson.

Long Distance Baseball.—10,000 Pacific Coast fans watch world series results. San Francisco, Cal.—The Chronicle erects special score board for benefit of its readers.

President Votes for Woman Suffrage.—Princeton, N. J.—Mr. Wilson arrives here on his private car and casts his vote for equal suffrage.

Life Preserver Proves Its Worth.—New York City.—O. A. Youngren, inventor of new life-saving garment, gives practical demonstration of his device in lower N. Y. Bay.

President Lays Corner Stone.—Work on great memorial amphitheater begun. Washington, D. C.—President Wilson formally starts construction work on America's greatest structure.

New York City.—75,000 women march in Suffrage "Victory" Parade.

Latest War Pictures.—By courtesy of French Union of Cinematographers. Some of the different kinds of ammunition being made for use in the trenches. Empty bottles are being used for making hand grenades. Making hand grenades or "Raquettes."

## RELIANCE.

THE LAW OF DUTY (Nov 7—Two Parts).—The cast: Joseph Singleton, Frank Bennett, Edwin Harley, Mr. Mack, Maxfield Stanley, Daisy Robinson, Miss Aamold.

General Von Lomberg, a veteran of the Franco-Prussian war, receives a message from the Emepror permitting the General's son, Lieutenant Von Lomberg, freedom to continue his studies in foreign lands. The General has selected as a special tutor Professor Du Bray, a French scientist of international reputation, living in the north of France. Perhaps a sentimental reason enters into this decision, for Madame Du Bray was an old sweetheart of the General's.

A line in the Emperor's message commands Lieut. Von Lomberg to stop at the palace on has way to France. At this interview we do not tell our audience what takes place between the Emperor and the Lieutenant, but shortly after Lieut. Von Lomberg arrives at the Du Bray's and is established as a student in that household, where he falls in love with the daughter, Valerie, and at the outbreak of the present war joins the French army as an aviator. General Von Lomberg, hearing of this, disowns his son.

After a time, fate brings General Von Lomberg as a conqueror to the north of France, where Du Bray's home is commandeered as the General's headquarters. His son, the Lieutenant, is captured and brought before him. The climax is so unusual that it is best left untold until it is unfolded on the screen.

## CENTAUR.

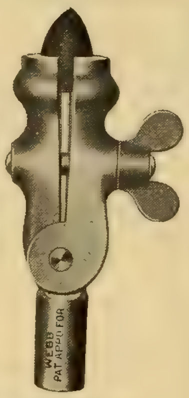
WHEN AVARICE RULES (Nov. 4—Two Parts).—The cast: Goldie Colwell, Harry Linkey, John Oaker, Lorena Foster, Jack Abbot, Capt. Jack Bonavita, Vera Robson.

Marie Summers is heiress to a rich estate and fond of wild animals. John Carney, a worthy young man, is her most ardent suitor. Adam Flint, guardian and executor of her father's estate, plans to marry Marie himself. He knows that the trust imposed in him will revert to the man Marie weds and that if this happens his extensive speculations will be discovered. He has converted large sums of money to his own use and lost heavily in questionable mining ventures. He figures that with Marie as his wife his rascality will go unpunished.

Flint proposes to Marie and is refused. Subsequently Carney is accepted. As soon as Flint hears the news he schemes to force Marie into a marriage with himself. He accompanies her to her favorite wild animal show, where she visits the cage of "His Majesty," the great African lion she has adopted as her playmate. Antonio, one of the keepers, cruelly prods the beast. This arouses Marie's indignation. She bitterly denounces Antonio and threatens to report him to the management. Flint is quick to see Marie has made a bitter enemy. He instructs the keeper to meet him in a secluded spot in the grounds and while Marie's attention is distracted by the approach of Carney and his sister, Myrtle, who have come to join her, Flint slips away and induces Antonio to join him in a conspiracy to kidnap Marie.

Antonio suggests that Marie be imprisoned in a hut guarded night and day by a number of ferocious lions. This plan is eventually carried

Our No. 2
Carbon
Economizer
Has Saved
Thousands
of
Dollars
for
Exhibitors
Mechanically Perfect



"IT HAS STOOD THE TEST"
Order a Pair To-day
$1.25 EACH, $2.00 A PAIR, ½," ⅝," ¾," Sizes
*Sent Prepaid on Receipt of Price*
Motion Picture Specialty & Repair Co.
107 4th Avenue Pittsburg, Pa.

Get acquainted with the
ERBOGRAPH WAY
of Developing and Printing
ERBOGRAPH COMPANY
203-11 West 146th St., New York City

First Class Features
Being booked in
IOWA, INDIANA, ILLINOIS, WISCONSIN, MICHIGAN and MISSOURI
Apply
Central Film Company
110 South State St. CHICAGO

We Furnish Cameramen
ALSO DO
PRINTING AND DEVELOPING
OF THE HIGHEST GRADE
We guarantee all work. Give prompt delivery at lowest prices
Standard Motion Picture Company
Room 1620, 5 So. Wabash Ave. CHICAGO

FULCO FULCO FULCO FULCO
FULCO Moving Picture Exhibitors FULCO
Get your supplies from FULCO the
house that carries everything you need
E. E. FULTON CO., 152 W. Lake St., Chicago
FULCO FULCO FULCO FULCO

THE STERLING
CAMERA & FILM CO.
Manufacturers of Feature Film Productions
Commercial, Industrial and other Camera Work a Specialty. All Work Guaranteed
145 W. 45th St., New York, N. Y.

MINA COMEDIES
"THE FALSE HAIR"
RELEASED NOVEMBER 4th ON THE GENERAL FILM PROGRAM

out. As soon as Flint is notified that Marie is securely locked in the hut, he tells Carney that Marie, having decided to break her engagement with him, has gone away to avoid seeing him. Carney is heartbroken. His sister insists there is something wrong and talks over the matter with her sweetheart, Bob. In skirting the Flint premises for some clue that will lead to the discovery of Marie's whereabouts, Myrtle and Bob witness a conference between Flint and Antonio and see Flint hand Antonio a sum of money. When Antonio sulks away Myrtle and Bob follow him. Antoinette has noticed her husband's peculiar conduct and by watching him discovers Marie's presence in the hut. Her jealousy aroused, she reprimands Antonio. A fight follows. Running from the house, Antoinette meets Bob and Myrtle to whom she tells the cause of her trouble.

Flint, believing he has disposed of Carney, visits Marie under the protection of Antonio. Flint tells Marie that to gain her liberty she must marry him. She refuses, declaring she would rather be the death bride of a lion. Flint leaves her to her fate. Returning home he prepares to abscond with the remainder of Marie's fortune. Carney, now doubting Flint's statement that Marie is false, goes to the zoo with Myrtle and Bob and, with the aid of Antoinette, Marie is saved. Upon being arrested as a kidnapper Antonio implicates Flint and the police go after the dishonest guardian. Marie and Carney intercept him as he is about to flee the country. He is defiant but the officers of the law appear and overpower him. The entire scheme is exposed and Carney and Marie are again united.

## CASINO.

THE REFORMER (Oct. 24).—The cast: Alice Dovey, "Budd" Ross, Mildred Warren, Marcia Harris, James Levering, Jules Cluzetti, Phin W. Nares.

"Bring the rice, girls. Who's got the old shoes?"

Here they are at last; demure little Edna in her traveling suit, and resolute young Wilton, with his hair plastered down and a smile that he's trying to swallow. Down the steps they come, followed by Mammy, the jolly old negro maid, who has just earned the easiest five dollars she ever made. Edna has bribed her not to tell that she is a bride. Mammy promised. Through a shower of rice and old shoes, the happy pair escape to their automobile and the honeymoon begins.

Mammy's first duty as protector of the secret of "de young miss" is to deny that Edna is a bride when the Pullman porter laughs. The argument with the porter grows hotter and hotter. Mammy not only tells him where he gets off, but she puts him off. In her indignation she gives him a punch and he topples from the swiftly moving train. Mammy thought she had sent the porter to his death, but she had only sent him to a lawyer. As soon as he dusts himself off he gives his case to the first lawyer he meets. This happens to be the husband of a renowned reformer, Mrs. Baggs.

On the train with Edna and Wilton it happens that Mrs. Baggs is traveling. She is to deliver a lecture in the very town where the honeymooners make their first stay. Mrs. Baggs is famous for her lectures on the subject of how innocent girls are lured away from home. She stays at the same hotel. She watches the happy bride and groom depart for a view of the city in an automobile, and says to Mammy:

"Just married?"

"No, indeed, dey ain't married," replies Mammy loyally, "dey's jest good friends."

That settles it. Mrs. Baggs has found a flagrant case that will make her lecture more spicy, and give her more newspaper space. There is just one thing for her to do. Soon the police are after Edna and Wilton, but they manage to get back to the hotel. Here Wilton is attacked by Mrs. Baggs and her reformer friends and allies. When Edna faints, Mrs. Baggs sees her wedding ring and is soon persuaded that she has been following a false trail. Wilton is so indignant, however, that he threatens to sue Mrs. Baggs for defamation of character.

**MENGER & RING, Inc.**
MANUFACTURERS OF
**Poster and Lobby Display Frames**
304-6 W. 42d St., NEW YORK
Phone Bryant 6621-22

**PATENTS**
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

**HARRY K. LUCAS**
"THE SUPPLY KING"
ATLANTA, GEORGIA
EVERYTHING FOR THE THEATRE.
50-PAGE ILLUSTRATED SUPPLY CATALOGUE MAILED FREE.

**CAILLE**
Ticket Office Equipments
Embody Ticket Sellers, Ticket Choppers, Change Makers, Theatre Record Ledgers and Theatre Tickets. Catalog on request.
CAILLE BROS. COMPANY, 1001 Amsterdam Ave., Detroit, Mich

MAKE YOUR LOBBY THE ART GALLERY OF THE TOWN
Genuine Life Size Paintings of the Film Stars
Painted to order only.
**Prices from $11.00 to $25.00 including Beautiful Antique Gold Frame—8-inch Brass Name-plate and Boxing.**
Sizes from 31 x 36 to 46 x 60 inches.
Send for list of subjects and particulars
**M. KASSEL, ARTIST**
Candler Bldg., 220 West 42nd St., New York

**Perfect Developing and Printing**
Your negative developed, printed, titled and shipped within TWELVE HOURS.
**5c.** per foot complete
Special price on quantity orders.
TITLES in any language.
**6c.** per foot
Cards Free—Tinting Free
Large Glass Studio for Rent or Lease
**GUNBY BROS., Inc.**
145 West 45th Street New York City

Wilton goes to the police station to enter his complaint against Mrs. Baggs. In the meanwhile the porter and Mr. Baggs have arrived, and cause Mammy's arrest for assault and battery. Mammy was glad to find she had not murdered the porter, but she didn't enjoy going to jail. While Wilton is at the station, poor Mammy is brought in. Baggs takes charge of the scene, secured damages for the porter and also the release of his wife. Mr. Baggs has been a much henpecked individual, but his success on the present occasion makes his wife recognize that he is the head of the family.

The porter and Mammy patch up their feud and go off arm in arm. Mr. Baggs returns home with the lady who had been his better half, but is now his lesser half. Edna and Wilton look on the matter finally as just a laughable episode. So the honeymooners go on mooning.

## NOVELTY.

PUTTING PAPA TO SLEEP (Nov. 1).—Daughter wishes to marry the Young-Man-of-Her-Choice. But Papa shuts her up in her room. She manages, however, to smuggle out a note to her sweetheart, telling him that that evening she is going to dope Papa's wine, and that she will depend upon her lover to have a ladder ready beneath her bedroom window. The note is read by a crook. He plots with his pal to rob Papa's safe. The pal, disguised as a cook, obtains a position in Papa's household. That evening, Daughter, on whom, meanwhile, Papa has taken pity and whom he has released, puts an opiate into the decanter of wine, pours out a tempting glass for Papa, and runs upstairs to pack her bag. Papa, having a headache, decides not to indulge in wine. He turns it back into the decanter and goes to bed.

Meanwhile Daughter and the Young-Man-of-Her Choice have eloped in an automobile. The coast being clear, the "cook" admits his pal, and they advance upon the safe. Papa is roused. He comes upon the crooks, who hold him up at the point of a gun and force him to exchange clothes with the cook's accomplice. When the police arrive they arrest Papa for rifling his own safe. The lovers have stopped to make a tire change. The tire rolls away down the street, and the man and the girl give frenzied pursuit. A strange young man waylays the runaway tire and claims it for his own. The dispute is interrupted by a policeman who marches all three to the station house. Here Papa, Daughter and Sweetheart are brought face to face. Papa's identity is established, and the officers rush back to recover the real thieves. They find them well doped with the opiated wine. Papa gets back all his money and his valuable papers intact. In his gratitude to the elopers, he drops the automobile tire around them and proclaims his blessing.

Meanwhile the two policemen have taken a pull at the wine, and marched off the bogus cook and his companion. The wine soon works upon the officers of the law. Both thieves escape, while their captors, overcome with sleep, succumb in the middle of the sidewalk.

## Pathe Exchange, Inc.

PATHE NEWS NO. 84 (Oct. 20).

Long Branch, N. J.—"Shadow Lawn," the beautiful New Jersey villa which President has leased as a summer residence for himself and his bride-to-be, Mrs. Galt.

Augusta, Ga.—To lessen the labor of dragging bags about by hand, the "Kotton King" has been invented for use in the cotton fields. Subtitles: 1—The machine carries the cotton to a sack which holds about a hundred pounds. 2—Under the old system the sacks have to be laboriously carried by hand. 3—A study in black and white.

Panama Canal.—In the most serious landslide since the canal was opened, millions of tons of rock are hurled into the Culebra cut, and have to be removed by immense dredges. Subtitles: 1—The landslide has left only a very narrow channel open. 2—Many steamers are held up by the landslide.

Bedford Hills, N. Y.—A wonderful scientific achievement has been made by Dr. Barringer Cox, who has invented a wireless telegraphy outfit so small that it can be carried in the pocket. Subtitles: 1—The apparatus weighs only two pounds and is easily concealed about the person. 2—The message can be transmitted a distance of over three miles.

Cartoon.—Wilson Surrenders (by W. C. Morris). Subtitles: 1—These are strenuous times for the President, but everything seems to come his way. 2—Germany surrenders in the Arabic case, Revolutionists surrender in Haiti. 3—"You win, my boy! I surrender!"

Pathe Fashions.—Afternoon Styles. Courtesy of Maison Maurice, Fifth Avenue, New York—Subtitles: 1—An imported Georgette model of mid-

**M. P. EXHIBITOR—Look this over, it may interest you.**

| | |
|---|---|
| 3—**No. 6A** Complete machines at .......................each, | $140.00 |
| 1—**No. 6A** Complete with 110 A. C. Motor and all attachments ............ | 180.00 |
| 1—**No. 6A** with 220 D. C. Motor and all attachments.. .................. | 185.00 |
| 2—**No. 6** Machines complete ..........................each, | 110.00 |
| 2—**No. 5** Machines, at ................................each, | 70.00 |
| 1—110-V. A. C. Sirocco Blower, 1—110-V. D. C. Sirocco Blower for your booth, each, | $22.00 |
| 2—220 Ft. Wayne Compensarcs, 60 cycle, at .......................each, | 40.00 |
| 1—220 and 2—110-Volt Hallberg Economizers, at ................each, | 30.00 |

All of the above are used machines, but are guaranteed perfect in every way. Shipped privilege of examination on receipt of 25% payment on account.

**THE STERN MANUFACTURING COMPANY, 109 N. 10th St., Philadelphia, Pa.**

Get out of the rut

With competition so strong
It is up to you
To do things different

Get out of the rut

With so many so-called features
On the market---
With so many poor releases
It is up to you
To choose wisely

Get out of the rut

See every picture you book-
Examine the advertising--
Compare it with other features-
And---
If you don't book fifty per cent more
Vitagraph Blue Ribbon Features
Than any other,
We miss our guess.

This is one way
To get out of the rut.

"THE TURN OF THE ROAD" is a
Startling
Sensational
Drama

There are plenty of thrills
That will make your heart
Beat faster.
There is plenty of heart interest
To bring tears to your eyes.
A galaxy of stars
Such as
Virginia Pearson
Joseph Kilgour
Naomi Childers and
Bobby Connelly
And an assortment of advertising aids
That will awaken vital interest.
Released November 1st

## THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES
EAST 15th ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

VITAGRAPH
LUBIN
SELIG
ESSANAY
ARE PREACHING
A NEW RELIGION

IT IS THE RELIGION OF
FAIR PLAY
HONESTY
THE BEST PRODUCTIONS AND
HELPING THE EXHIBITOR HELP HIMSELF

IT IS THE RELIGION OF
EFFICIENCY
COURTESY
EDUCATION AND
FAIRNESS TO EXHIBITORS

IT MARKS THE
RENAISSANCE OF THE PICTURE BUSINESS

IF YOU ARE AN EXHIBITOR
WITH PROBLEMS TO SOLVE
VISIT OUR BRANCHES----
LEARN ABOUT OUR NEW RELIGION
IT WILL HELP YOU.

**V.L.S.E.** *1600 BROADWAY,
NEW YORK CITY.*

night blue whipcord. 2—White chiffon velvet coat, trimmed with seal. 3—A Burgundy tailor-made of imported gabardine. 4—A gown of green Georgette crepe, with bead trimming in self color. 5—Taupe three-piece suit by Agnes, bordered with twelve-inch moleskin. 6—A model by Cheruit, of brown faille silk.

Ft. Sheridan, Ill.—700 jackies from Great Lakes Naval Training Station attempt to capture defenses at Ft. Sheridan, defended by the citizen army training there. Subtitles: 1—The jackies embark in small boats for the attack. 2—A fierce struggle takes place against the entrenched "Rookies," which ends in the defeat of the attacking jackies. 3—The Rookies cheer after their victory.

New York City.—East Side school children, after cultivating vegetables in 400 plots at Corlear's Hook Park, enjoy their "harvest home." Subtitle: 1—First come first served.

PATHE NEWS NO. 85 (Oct. 23).—New York City.—Mr. George M. Cohan, the famous comedian, lays the cornerstone of the new Friars Club building. Subtitle: (1) A slight mishap occurs during the christening ceremony.

Glacier National Park, Mont.—Officers of the Government Reclamation Commission are greeted by the tribal chiefs during their visit to the Blackfeet Indians. Subtitles: (1) The cigar of peace is smoked. (2) An informal dance concludes the proceedings.

Washington, D. C.—Members of the Ancient Scottish Rite of Freemasons dedicate with impressive mystic ceremonies the House of the Temple. Subtitle: (1) The New Temple.

Charleston, S. C.—A mammoth electrically-worked coal chute of 3,000 horsepower is being used to load coal at this port. Subtitles: (1) The car dumper which weighs 500 tons, lifts the cars of coal bodily and dumps them sideways into the chute. (2) Two thousand tons of coal per hour can be loaded.

Syracuse, N. Y.—Cavalry, Infantry and Artillery of the New York State National Guard take part in a sham battle. Subtitle: (1) Profiting by the lessons of the European conflict, the guns are disguised from aerial observation by brushwood.

Washington, D. C.—Pretty girls from California arrive at the White House to invite President Wilson and his fiancee to visit the San Francisco Exposition during their honeymoon.

Southampton, England.—A big batch of German prisoners, captured by the British in their attack on Loos, arrive at this port on their way to the concentration camps.

Paris, France.—A pathetic procession of soldiers, blinded by shell explosions gropes its way to the parade ground where the heroes are decorated by General Parreau.

Cartoon—Dr. Worsen Plumber Starts a Drug Store (By Bray). Subtitles: (1) Silas Slivers, who has been wasting away by inches, sees a ray of hope. (2) Miss Avoir Dupois, who blocks the traffic whenever she takes a walk, also sees hope of relief. (3) Two extreme cases seek relief. (4) Great Caesar's Ghost, they got the dope mixed!

Kent, England.—Men of the London Scottish, training in the beautiful "Garden of England," are wakened by the nasal music of the bagpipes. Subtitle: (1) Early morning marches make them fit for the dread task before them.

Home Valley, Wash.—Klickitat Indians take away a year's supply of salmon given them from the Wind River State Hatchery. Subtitle: (1) The fish are strung, towed down the stream, and put on racks in the sun to dry.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD (Episode No. 4—"The Master Touch"—Two Parts—Oct. 25).—Violet and Fanny Warden, whose father's ruination and death has been caused by a criminal clique of fianciers, are being aided by Wallingford and Daw to recover a part of the stolen funds. J. D. Prine is the next name on the list, and this is the way it is led to the sacrificial stake.

Violet and Fanny learn from Qualey, a discharged employee's of Prine's that Prine and his associate bankers have $350,000 in bad loans for which they may be sent to jail. They relay this information to Wallingford and Blackie Daw. Wallingford goes to the crooked bankers and telling them they are wise to their game, offer to take over the bankers' bad loans for a consideration of $100,000. The frightened bankers gladly agree to this and J. Rufus takes over their debts, receives $100,000, and immediately proceeds to double cross the pirates.

J. Rufus has speculated $5,000 in a lot next to Prine's general store on Main street, and in an excruciatingly funny scene has thousands of skunks shipped to him, for use, as he says, in the chemical factory he is about to start there. The awful smell drives customers out of Prine's store adjoining, and J. Rufus sells $5,000 option on the farm to J. D. Prine for $10,000.

THE POLICE DOG TO THE RESCUE (Pathe—Cartoon Picture—Oct. 25).—Mrs. Dinge, having decided to take a half holiday, provides her squalling half-tone production with the liquid nourishment that gave Milwaukee a place on the map. She then departs for her raid on bargain counters unknown. Another infant, of the bleating bovine variety, likewise deserted by a mother who carries the nourishment with her, endeavors to scrape up an acquaintance with Dinge, Jr.; but the miniature chocolate cream drop finds that the calf's tongue produces on his calabash complexion the soft, soothing effect of a coarse-grained emery wheel, and registers his objections to this sort of facial massage at the top of his lungs.

The Police Dog hears sounds of distress, and rushes to the rescue. But the calf has it on the pup, and doesn't take any pains to conceal it. The "K-9" sends out a signal of distress. But sleeping is the thing that Office Piffles does beat, and it takes more than a police whistle to wake him. The pup finaly gets the cagey sleuth to realize that something's amiss. Piffles manages to rope the cussed calf, who, as soon as he realizes he has Piffles on the string, starts gaily forward at a speed that finally lands the luckless officer down a chimney and onto the furnace griddle. Ugh! Meanwhile, the Police Dog exercises his talents as a peacemaker, with results that would make the Hague Tribunal green with envy.

AN INTIMATE STUDY OF BIRDS (Part 10—On Same Reel as Foregoing).—This chapter of the Bird pictures shows us first, the familiar barnyard hen, teaching her brood to distinguish good seed from bad. Then comes the pheasant, which lays its eggs on the ground in April—orange-brown, ande sometimes pale-blue eggs, which generally number from twelve to fourteen. Next young pheasants are shown, and then a whole hungry brood, scurrying for food in a wheat field. Next comes the kestrel, one of the fiercest birds of prey, and closeup pictures showing its natural equipment for combat. A sparrow hawk on the lookout for prey is shown, along with some young sparrow hawks, ungainly looking creatures. There is, to close, a remarkable closeup view of the hawk's most important business asset—his eye.

THE ELEVENTH HOUR (Victory—Three Parts—Oct. 27).—Lieutenant Albert, in love with Princess Sonia, who is also loved in secret by James Orloff, a military attache, finding his affair suspected, confides to the care of his friend, Count Claude Revel, for Sonia, some of the letters she has written him. Revel, a spy for a foreign country, receives orders to get a certain paper entrusted to Sonia's father by his government. He makes an appointment to meet Sonia at a deserted hunting lodge in the country, and there betrays his trust by offering to give her her letters only on condition that she secure for him papers in her father's possession. Orloff, jealous of Revel, has followed him to the rendezvous, and on hearing Revel's traitorous demand attacks him. In the scuffle, Revel is killed. Orloff gives Sonia her letters and departs.

Revel's murder remains a mystery for a long while until his sweetheart, Princess Mercedes, finding a note from Revel making an appointment with Sonia gets from Sonia the information that it was Orloff who killed Revel. From

For
POSTERS
Goes Lithographing Co
Chicago

OUR CATALOGUE OF
BRUSH ELECTRIC LIGHTING SETS
contains more useful information about electric lighting in general than any other book ever issued. Write for it today.
THE CHAS. A. STRELINGER CO.,
Box MP-2, Detroit, Mich., U. S. A.

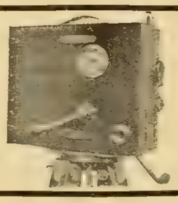
SPANISH TITLES ENGLISH
DEVELOPING
PRINTING
Film Titles Mfg. Co.
Room No. 407, 110-112 W. 40th St.
'Phone Bryant 9350 New York City

FILMS AND SUPPLIES—A Few Bargains

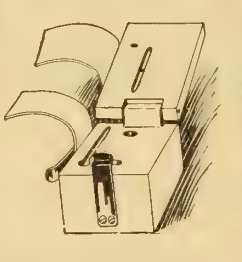
| | |
|---|---|
| Passion Play (Pathe Freres) | $100.00 |
| Power's No. 6 Machine, slightly used | 125.00 |
| Power's No. 5 with 110 V. Rheostat | 70.00 |
| 100 Pink Label Electra Soft Cored Carbons, ⅝"x 12" | 6.75 |

Send for Catalog and Prices.
ISIDOR WENIZ FILMS CO., 104 N. Gay St., Baltimore, Md

WE BUY, SELL AND EXCHANGE
*SECOND-HAND MOVING PICTURE MACHINES AND FILMS*
Write for Bargains
MONARCH FILM SERVICE
Department T. Memphis, Tennessee



L. A. MOTION PICTURE CO.
Manufacturers of high grade studio equipment
215-217 E. Washington Stree
LOS ANGELES, CAL.



Clean Films
are absolutely necessary to get 100% results from any subject. The
LELAND Film Cleaner
really CLEANS—every particle of dirt and grease comes off like magic. Makes old films like new.
*Write for folder and low price proposition today*
S. B. LELAND, MONTPELIER, VT.

Will you give one family a
MERRY XMAS DINNER?
We are but your agents—you are the host.
300,000 poor people cheered last Xmas in the U. S. by The Salvation Army.
Help us in this way to get close to these people. Give them at least one happy day in the year.

*$2.00 Feeds a Family of Five*
Send Donations to Commander Miss Booth
118 West Fourteenth Street, New York City
Western Dept., Commissioner Estill, 108 N. Dearborn St., Chicago

FOR the best music obtainable for motion pictures find out about the new
SEEBURG-MOTION-PICTURE-PLAYER
Manufactured by
J. P. SEEBURG PIANO CO.
Republic Bldg., 209 S. State St., CHICAGO

Edison Machine, $65
Including upper and lower magazines, electric burner, new Simplex rheostat, asbestos cord, rewind and lenses to fit measurements, everything ready to run a picture, guaranteed first class condition, for $65. Will ship subject to inspection. Many other bargains in Simplex, Power's and Motiograph machines. Opera and Folding Chairs of all kinds, new and slightly used at bargain prices. Roll Tickets, 7½c. a thousand. Film Cement and Oil, 15c. bottle. All makes of Carbons. We are the largest THEATRE SUPPLY west of Chicago.
LEARS THEATRE SUPPLY CO.
509 Chestnut St. St. Louis, Mo.

# Our CLIMATE OVERCOME!
# Baseball With the Snow Flying!

Millions of Men Welcome the Heat of Summer Because it Brings Base-Ball—the National Game, the Most Advertised of All National Sports.

## What Every Boy and Man Wants To Know!

Just How Speaker Wallops the Ball; How Alexander Shoots His Curves; How Hooper Bangs Out Homers; How Shore Keeps Down the Hits.

By Using the Tele-Photo Camera Lens, Each Play on the Whole Field Is Brought Big and Clear Before Your Eyes.

The World's Series Set
Three and Five Reel
Editions.
Will Draw Crowded
Houses All Winter.

# The World's Series Films

Make it Possible For Myriads of "Fans" to See the Games, Play by Play, as it was Fought in Boston and Philadelphia, Right in Their Neighborhood Theatres.

Pictures Show the First and Closest Views of President Wilson and His Fiancee, Mrs. Galt.

Old Exchange Men and Newcomers Alike Are Reaping Harvests on This Feature!

***If You Have No Objection To Making Money Wire Us To-Day!***

## WORLD'S SERIES FILM COMPANY

Suite 1005, Candler Building, New York City then on Mercedes' life becomes consecrated to the task of bringing Orloff to justice, and to this end she makes his intimate acquaintance and spends most of her time in his company. Orloff falls madly in love with her, and she, unwittingly with him; so that at the crucial moment she finds it almost impossible to carry out her plans for vengeance. She finally does steel herself to the dreadful question and deniunciation when, in a tremendous scene, he tells her of Revel's true business, and how it was that he, in protecting his country's honor, slew him. The picture ends happily with Mercedes and Orloff happy in their complete understanding.

---

WHIFFLES WOOS AND TROUBLE BREWS (Pathecolor—Oct. 27).—Our old friend Whiffles has such a weakness for the fair sex that sooner or later he'll come to grief. He is in love with the daughter of a man whom he greatly fears. Whiffles manages, surreptitiously, to slip his loved one a note, making an appointment for the following day.

Margaret, in her tremulous excitement, loses the note, which is found by one Larry Davis, a promising young cutthroat, and one whose essays into the field of blackmailing are without parallel. Larry takes the note to a confederate of his, Bill Bryan, a big, pompous bluffer, whom he persuades to burst in upon Whiffles at his rooms, where, as per appointment, he will be taking tea with Miss Margaret, and, impersonating Margaret's father, blackmail the scared Whiffles out of $10,000.

The scheme works, until Margaret, peeking out from behind the door, where the prudent Whiffles has concealed her, denounces the impostor, and incidentally saves Whiffles $10,000. There is a happy ending with the arrival of Margaret's real father, who surprisingly rejoices in their love affair and blesses them both.

---

NEAL OF THE NAVY (Episode No. 9—"The Yellow Peril"—Two Parts—Panama Films—Oct. 28).—After being rescued from a frightful death at the hands of the Sun Worshippers by American sailors from the cruiser "Albany," on which Neal Hardin is a gunner, Annette rejoices over the recovery of the map of her inheritance, "Lost Isle."

The Hardin party, in their trip southward, land at Tortuga, a mosquito ridden island, where the ship's doctor finds a couple of cases of malignant yellow fever. The American party are immediately quarantined in their hotel and an attempt made to cure the sufferers and check the advance of the disease. Annette and Mrs. Hardin volunteer as nurses, and the first step made is to warn the ignorant natives against the disease carrying mosquitoes. Annette, as nurse, comes to be known as the "little white angel," so tenderly and sympathetically does she go from cabin to cabin to help the native sufferers.

Hernandez, Ponto and the Brute, following the Hardin party see in the mosquito pestilence a chance to rid themselves forever of Annette and Neal. Annette and Neal are lured to Hernandez' hut by a lying native, begging their assistance for his sick child. There, after a tremendous fight, they are made captives, and let out to a dismal swamp, where, with the coming of night the voracious mosquitoes will make short work of them. How they fare during the long, formidable jungle night is subject for this, the most thrilling episode yet shown in this remarkable serial.

The next episode will be called "The Rolling Terror."

---

COMRADE JOHN (Gold Rooster—Five Parts—Oct. 29).—Herman Stein, leader of a new religious cult, "Beauty Through Toil," secures the services of John Chance, an architect, to build a model community for him, with the stipulation that the buildings be heralded as the work of his followers. Before starting on the work, Chance takes a trip to Paris, where, at a Carnival, he rescues a beautiful American girl from the riotous masqueraders. They part, knowing nothing more of each other than that her name is Cynthia, and his John.

Cynthia, aboard ship on her way home, meets Prophet Stein. He sees in her an ideal High Priestess for his cult, her beauty (though not acquired "through toil") appealing to him as a splendid advertising proposition. The girl is credulous, and Stein appealing to her native idealistic sense, wins her to his cult. When Chance returns from Europe he goes to Beechcroft to start his building and is surprised to find there the girl he saved in Paris. Here, in the course of building construction many thrilling episodes ensue, in which Stein, already married, attempts to make love to Cynthia, and is frustrated by the watchful Chance.

Stein has been steadily appropriating the money entrusted to him by his disciples, and, in the tremendous final scene, with his followers clamoring for his life, and the Beechcroft buildings burning, he attempts an escape with his peoples' funds. He is felled by a falling beam, and buried in the smouldering ruins. Cynthia is saved by Chance, and finds in him the unalloyed realization of her ideals.

---

DOUGH NUTS (Starlight—Oct. 30).—Whoever it was wrote "troubles never some single," must have been inspired by the checkered career of Heinie and Louie. We'll have to start this story with Mrs. Walter Blister, instead of with Heinie and Louie, because if she had never been entrusted with a magnificent emerald by her husband, she wouldn't have set out for the jeweler's; and if she hadn't set out for the jeweler's, she wouldn't have dropped her bag going there. And if she had never dropped her bag going there, why, they would never have stolen it and this story wouldn't been. But she was, and she did, and so did they, and there you are!

Heinie and Louie made way with the bag securely wrapped in a lump of baker's dough. But here comes the complication. A baker and a cop, in full cry after a thief who'd just stolen some kneaded dough, come upon our luckless pirates, and take from them their dough, which wasn't his at all. With it goes the silver bag, and the emerald in it. The baker, satisfied, goes back to his oven and proceeds to bake the dough into bread. Heinie and Louie down to their last nickel, buy a loaf of bread, and find in it—yes, you guessed it. But this is not the last of it by a long shot. Heinie and Louie do not, of course, keep the emerald. But their attempts to make a one-reel comedy of unusual gaiety.

---

## Miscellaneous Feature Films

### KLEINE-EDISON FEATURE SERVICE.

THE GREEN CLOAK (Kleine—Five Parts—Oct. 20).—The cast: Irene Fenwick, Blanche Aimee, Della Connor, Kathryn Brook, Anna Reader, Roland Bottomley, John Davidson, Frank Belcher, Richie Ling, William Anker.

Upon Ruth McAllister's return with her father from a Western trip, John Gilbert calls to renew his attentions. He immediately notices a change in her and is greatly pained when she refuses him, not because she does not care for him but for reasons that she will not divulge.

A stranger, in the meantime, calls, and, rushing past the maid, stops breathlessly in the presence of Ruth and Gilbert. Astonished at the intrusion, Gilbert is more amazed when Ruth, seeing the intruder, faints. Asked to explain, the stranger tells Gilbert to ask Ruth. Regaining her composure, the stranger tells Ruth that he will not leave until he has had a talk with her, whereupon Gilbert, furious, is about to attack him as Professor McAllister enters. To Gilbert's surprise, Ruth introduces the stranger as Mr. Gerald, a friend whom she met while traveling and then excuses herself while the men chat about things in general. Upon the entrance of Wilkins, the butler, Gilbert is quick to discern the expression of fear that comes over the countenance of the stranger as a half smile curves the servant's lips, who, after making an unimportant announcement, retires. Then, with the excuse that some very important letters require his immediate attention, Gerald announces his intention to go, but the Professor, now suspicious, insists that he use his library for his correspondence.

Alone in the library, Ruth enters and upbraids Gerald for coming to the house. He tells her that his life is in danger and begs her to help him escape. This she promises and leaves to call a taxicab. Dinner is announced and the Professor, opening the library door to call Gerald, is shocked to find him dead, and a green

**For Sale or Rent**

**Big Otto's Ranch and All Animals**

Twelve acres in the city limits of Los Angeles, Cal., all equipped to make animal pictures; animals all picked stock and trained for pictures; safe for any stranger to handle.

Five lions, six pumas--three large and three small—four leopards and one bear; nothing like them in the moving picture business.

All new animal houses, largest outdoor arena in California, one hundred and eighty-five feet deep and twenty feet high. Dressing rooms, shower baths for ladies and gentlemen, garage, pumping plant costing $1,200; stage, fifty by fifty, two seven-passenger automobiles, office and other buildings. Will sell cheap—$30,000—and give terms.

Will rent for a term of years at $200 per month.

Or will consider proposition to make animal pictures on a flat basis.

Or will consider proposition to assist in writing and producing animal pictures, I to furnish the above-mentioned real and personal property.

If interested, write or wire.

**BIG OTTO**

Big Otto's Ranch Los Angeles, Cal.

**NOW**

**T S M Quality Lobby Display Frames**

The most important thing about your theatre is your Lobby Display.

Write for our catalogue. Quality BEST—Our PRICES will save you money.

**The Theatre Specialty Mfg. Co.**

318 Long Ave., Cleveland, Ohio.

**THE MOVING PICTURE WORLD WELCOMES NEWS ITEMS OF INTEREST.**

**"ANGELUS"**

CAMERAS, TRIPODS AND STUDIO EQUIPMENT

The most complete professional camera and tripod on the market.
3 Models

**"NORTHERN LIGHT"**

A portable arc lamp for moving picture making

No. 1—15 amperes, 10,000 candle-power
No. 2—25 amperes, 14,000 candle-power

Send for catalogues

**R. & F. Motion Picture Co.**

Distributors

20 E. Jackson Blvd. Chicago, Ill.

**FOR SALE**

3 AND 4 REEL FEATURES

Original Lobby
$25.00 and up

**Wisconsin-Illinois Feature Release Co.**

314 Mallers Bldg., Chicago

**Titles in Spanish and Portuguese**

Translated and Printed

We also will handle your Spanish or Portuguese correspondence. Prices on request.

PAN-AMERICAN MOVING PICTURE CO.
149 West 35th Street, New York City

**Exhibitors of New York and New Jersey**

FOR BOOKINGS ON
"Alone in London"
and "The Bottle"

IDEAL FILM SERVICE
110 West 40th Street New York

# OFFICIAL WAR FILMS

## ACTION PICTURES WITH A "PUNCH" DIRECT FROM THE FRONT

---

**War
Pictures
Are
Breaking
All
Box Office
Records
Everywhere
Why Not
"Get in"
On This
Live Wire?**

Greatest moving pictures ever taken. Battlefields of France, Austria, Russia, Italy, Belgium, Turkey and Servia, with intimate views of the fighting Monarchs, Royal families and Military Chiefs.

**Heroic bayonet charges, captures, retreats, cavalry dashes, artillery duels, burning cities, trench warfare!!!**

**All the pomp and panoply, heroism and horror, shock and sordidness of wasteful war!!!**

### *MILES OF SENSATIONS EVERY ONE AUTHENTIC*

**Why pay thousands of dollars for war films, when we can furnish you much better material at the price of ordinary releases.**

Our Pictures Now Showing to Capacity Business, WEBER'S THEATRE, 29th and Broadway, New York.

Last Week Orpheum Theatre, Newark, N. J., $2,600.00 and Spooner Theatre, New York, $2,200.00.

**Striking
Posters
Six Sheets
Three Sheets
One Sheets
Heralds
Photos
Complete
Publicity
Equipment**

*More and Better Material Than Any Other War Films in America*

*For Rentals or State Rights Wire the*

**BROADWAY FILM CO.,** 110 W. 45th St., N. Y. C.

silken tassel, similar to those which adorn Ruth's cloak, clasped in his hand. Shortly after the arrival of the police, Ruth returns in the taxicab and entering the house, utters a shriek of laughter—not hysterical, but a laugh of savage joy—as she beholds the dead man. Questioned as to the man's identity, Ruth at first refuses to answer but finally admits that she had married him while in the West. With a strong case of circumstantial evidence against her, she is arrested and taken to headquarters, where she is held for trial on a charge of murder.

Who Gerald really was and how the tangled skeins of destiny were finally unravelled make a charming, convincing and intensely interesting mystery story.

THE SENTIMENTAL LADY (Nov. 3—Five Parts).—The cast: Irene Fenwick, Frank Belcher, John Davidson, Thomas Magrath, Jack Devereaux, Richie Ling, Anna Reader, Lila Barclay, Della Connor, Ben L. Taggart.

Amy Cary, owner of a controlling interest in the Peoples Gas Company, of which her uncle, Peter Cary, is president, is practical but sentimental. It is indefinitely understood that she is engaged to marry Norman Van Aulsten, whose intriguing father is vice-president of the company. Van Aulsten, Sr., has secretly purchased worthless Suburban Lighting Company stock and plans to unload it at an exorbitant price on the People's Gas Company, depending on his son to induce Amy to vote approval of his plan. Amy goes to Trout Lake Camp to spend the summer, where she meets a chum, Helen Nelson, who invites her brother Bob, a young attorney, to join her. Young Van Aulsten also is a visitor, paying considerable attention to Amy Cary, but clandestinely making love to, and deceiving to the point of defiling, the daughter of Johnson, the camp guide.

Amy's uncle, innocently falling into Van Aulsten's scheme to unload the worthless lighting company stock on the People's Gas Company, writes, asking Amy her opinion regarding it. Her reply brings him to the camp also, where he is quickly followed by Van Aulsten, Sr. Nelson fathoms Van Aulsten's intentions regarding the worthless stock, and also sees that Van Aulsten is depending on his son's marriage to Amy to further his machinations.

He invokes the aid of his sister's sweetheart, who invites Amy to go for a row with him. She steps into the boat, Nelson quickly follows, leaving his willing friend ashore. Nelson talks plainly to Amy, telling her he is taking her to her uncle who has gone to a nearby island for a fishing trip, and that he purposes telling her uncle about Van Aulsten's scheme. He apparently arouses her ire by advising her not to marry young Van Aulsten. Arrived at the island they are surprised not to find Amy's uncle, who had returned to the camp for forgotten fishing tackle. The situation is tense when they discover that their boat has gone adrift. Meanwhile Amy's absence has occasioned alarm, and when Bob's friend tells of the proposed trip to the island, a rescue party is made up of Amy's uncle, Van Aulsten and his son. Arrived there they find Amy and Bob trying to prepare a belated meal. Nelson is asked to leave while her uncle and Van Aulsten urge Amy to get ready to got at once with them to the city, where a meeting of the Gas Company stockholders is scheduled the next day. Bob suspects their intentions, and promptly sets their boat adrift also. When this is discovered, there is general indignation in which Amy apparently joins. Bob is berated, but excites Amy's sentimental nature again when he takes to the water for a long, perilous swim, in an attempt to recover their boat. "Isn't he a hero?" she asks of young Van Aulsten. "I'd like to see you do anything as brave as that."

The marooned party is finally rescued by Bob's relief expeditions and taken back to the camp, where, as they land, Johnson the guide, attempts to shoot young Van Aulsten. Amy prevents the tragedy, but scorns young Van Aulsten when she learns of his behavior toward Johnson's daughter. In rapid sequence, a happy termination of the situation is reached—but the bankrupt lighting company's stock is still on the market.

## METRO PICTURES CORPORATION.

PENNINGTON'S CHOICE (Quality—Five Parts—Nov. 8).—The cast: Francis X. Bushman, Wellington Playter, H. O'Dell, William Farris, Beverly Bayne, Helen Dunbar, Lester Cuneo, Morris Cytron, James J. Jeffries.

Robert Pennington, a wealthy young New Yorker, falls in love with Eugenia Blondeau, a girl from the woods of Canada, who is a guest of her aunt, Mrs. Allison, in New York. Eugenia loves him, but will not marry him until he has proven himself a "man" in the eyes of her father, Jules Blondeau. Pennington agrees to go to the fastness of the Canadian woods for the test. Eugenia gives him a letter to her father and tells him about her sister, Marie, who is her twin, and looks exactly like her. Unknown to Robert she hurries home, arriving there ahead of him.

Robert is met at the railroad station by Pierre, a guide employed by Blondeau. Compelled to walk the long trail to the Blondeau house he becomes foot sore and disgruntled. His complaints arouse Pierre's contempt. Arrived at the Blondeau cabin, Robert undergoes a physical examination at the hands of Blondeau, who tells him he is "soft," but that he will give him one month of primitive life to better his physical condition. Robert goes to live with Pierre.

"Marie," the supposed twin sister, uses every artifice possible to win Robert's affections. He becomes very fond of her, but remains true to Eugenia. Louis and Roland Blondeau, her brothers, who do not disclose their identity to Robert, make life almost unbearable for him in the woods. They quarrel with him and finally trounce him when he tries to defend himself. Another time they besiege him in his cabin for five days. He eludes them, plunges into the woods, and is surprised to encounter his friend, Jim Jeffries, the famous pugilist, who is on a hunting trip. Robert explains his predicament and Jeffries gives him boxing lessons. At the Blondeau house it is thought that Pennington had fled in terror, and Eugenia is broken hearted.

When Pennington starts back over the trail he encounters Jean and a band of conspirators, who are plotting to get Blondeau's land. Jean has intercepted a letter addressed to Blondeau in which it is stated that the old French grant of land will soon expire unless a new claim is filed and Blondeau will lose everything. Pennington knocks him down and takes it from him. Reading the letter Pennington learns that $150,000 must be deposited in Montreal by midnight to save the claim. He saddles a horse and races to Montreal, where he arranges by telegraph to have the money sent from New York.

When Pennington returns to the woods he is met by Louis and Roland and accused of being a coward for running away. In a fight he beats both of them. They apologize for ever doubting him. The elder Blondeau is still doubtful of the young man's courage, when officers ride up and inform Blondeau that he has lost his land. Pennington then explains why he went away, and he is warmly received by all members of the Blondeau family, especially Eugenia, who confesses her artifice, after Pennington tells the imaginary "Marie" that he is loyal to her sister.

THE WOMAN PAYS (Rolfe—Five Parts—Nov. 15.).—The cast: Valli Valli, Marie Empress, Edward Brennan, John E. Bowers, Paul Lawrence, Mrs. Julia Hurley, Mae De Metz.

Beth Coventry, the ward of a wealthy aunt, and a favorite in society, is beloved by three men. The three suitors are Philip Murdock, a rich broker, Marquis de Tourville, a brilliant and polished social lion, and John Langton, a young banker, poor, but promising. Following an impulse, coupled with the advice of her aunt, Mrs. Gordon, Beth accepts Langton and they are married.

Mrs. Connie Beverly, a young widow, whose husband was Langton's best friend, mistakes Langton's kindly interest in her for a deeper feeling, and becomes infatuated with him. In her determination to win his love she plans to ruin his home. John and Beth are living in a modest little home which they call "Love Cottage." Mrs. Beverly calls on Beth there and finds her reading letters which she had written to the Marquis before her marriage, and which he has graciously returned. Her eyes fall on the pages of one letter in which Beth had written among other things, "Europe is so far away I must have time to consider your proposal." This letter Mrs. Beverly steals.

Murdock, too, is bent on breaking up the Langton home if possible, hoping yet to have Beth for his own. With Mrs. Beverly he makes an appeal to Beth's vanity, her one failing, and they succeed in getting her dissatisfied with her lot. Beth insists on John leaving the "Love Cottage" and moving into a pretentious home, where she proceeds to entertain lavishly and far beyond John's means. Murdock, posing as John's friend, induces him to speculate in stock. John is desperate as Beth tells him he will lose her love if he can not supply her with an unreasonable allowance. He is finally driven to misappropriate bonds entrusted to his care by Betha's aunt.

The couple become estranged. John strives to recover the money he has lost in speculation, while Beth gives herself up entirely to social life. At the height of a great ball, lightning strikes a tree, it crashes through a window and falls upon Beth. She is severely wounded and a cut on her face mars her beauty for life. John is called, but Beth mistakes his look of pity for one of disgust. The next day she leaves to go in seclusion while a specialist attends her.

Mrs. Beverly tells John she has gone away with the Marquis, and to prove it shows him part of Beth's letter, written when she was considering De Tourville's proposal before her marriage. Beth's aunt dies several months later, leaving her fortune to her niece. Rather than face the disgrace which will attend the exposure of John's theft of the aunt's bonds, he determines to end his life at the "Love Cottage." Beth's lawyers notify her about the missing bonds. She protects John by saying she knows where they are, then she goes in search of him. Through a strange coincidence, they meet at the "Love Cottage," where they renew their first vows of love.

## EQUITABLE FILM CORP.

*(Releasing through World Film Corp.)*

DIVORCED (Triumph—Oct. 25).—The cast: Hilda Spong, Fred Eric, Charles Hutchison, Lester Chambers.

Ralph Manson, who marries Leonore Fenwick, is led astray by a stage siren. His wife obtains a divorce, and is aided in sending her son to college by Robert Hadley, who induces her to live with him under promise of marriage as soon as he can obtain a divorce.

His wife dies and he refuses to keep his promise to Mrs. Manson. The son, finding a check given by Hadley to his mother, has his suspicions aroused. The son demands an explanation, but his mother declares it was only a business matter. Then follows a scene between the son and his mother's lover, in which Hadley, after being enraged by the boy's words, disregards the plea of Mrs. Manson and tells the son the whole story. This causes the mother to lose her reason and she shoots Hadley. Mrs. Manson is tried for murder. The jury acquits her on the ground of temporary insanity, holding Hadley responsible for her loss of reason.

Eugene has been in love with a girl who, in spite of the whole sordid affair and parental objection, sticks to him, and the play ends with the mother and son reunited, and the son wins the girl with whom he is in love.

THE COWARDLY WAY (Triumph—Nov. 15).—The cast: Florence Reed, Isabel MacGregor, Maud Hill, Bennett Southard, Ferdinand Gidmarsch.

Eunice Fielding, rich, with every wish gratified, is a spoiled society girl and a moral coward. She is in love with Jack Harcourt, who is poor but brave, and who is deeply in love with her. Marjorie Harcourt, Jack's sister, reads Eunice's character and warns her brother against the advisability of marrying her. Nance St. Germain, who is a mystic and a student of theosophy and occult lore, talks to Eunice, but all her warnings are without avail, and Jack and Eunice marry. They are happy for a time, but lack of money causes embarrassment. Eunice is ignorant of everything relating to the value of money, cries over their difficulties, and Jack in despair calls Marjorie home from college and confesses the state of affairs to her. He begins to neglect Eunice, who is highly indignant, and becomes very cool to Marjorie.

Bob Fisher, who is in love with Marjorie, is sent West by Jack to look after the details of a mining scheme and Jack, short of money, cuts Eunice's allowance. She makes a great fuss over this, and in a talk with Marjorie Jack is informed that there is a baby coming. Jack is called away on business, and while he is absent Eunice loses a lot of money gambling, and fearing comment talks of committing suicide. Eunice talks with Nance, who warns her against committing suicide, and tells her to confess to Jack. Jack returns and gives Eunice all the money he has, leaving himself broke. Marjorie comforts her brother, but he tells her that things have gone wrong, and the mine is a failure. Marjorie tells Eunice, who becomes despondent and leaves a note for Jack, tries the cowardly way, takes gas and dies. Jack reads the note and goes insane.

Eunice, in the halls of Death, sees Death, who tells her she is not dead, but must wait until her time comes. Death shows Eunice her home with Jack crazy. Jack sees her, and Eunice sees Marjorie and the nurse and Marjorie greeting Bob Fisher. She goes after Bob, and the face of Death changes as he sees the reconciliation. Marjorie and Bob marry. Jack's insanity continues. Eunice is there and is seen by Jack but invisible to the others. While they are there, Death sends a child to Eunice with the words, "I was to be your child, but now I am to be Marjorie's." Jack, rendered clairvoyant by his insanity, sees and hears this, and makes his first rational remark to the others, saying "Marjorie is to have a little girl," and in surprise Marjorie tells it to Bob. The baby is born, and Jack wants to see it but is refused.

Death awakens Eunice, and tells her that whenever she wants Jack's mind restored she is to call on him, but after that she has done so Jack will never see her again. Jack threatens to get the child and kill it if it is not shown to him. Eunice in terror at the danger to child hastily calls on Death to restore Jack's reason, which is done, and she disappears from Jack's sight. With Jack sane again there is a happy reunion of all except Eunice, who sees Death again. Death shows her in his book where she has redeemed herself by her renunciation.

THE BETTER WOMAN (Triumph—Five Parts—Nov. 1).—The cast: Lenore Ulrich, Edith Thornton, Lowell Sherman, Ben Graham, Chas. Hutchison, Will Browning.

Kate Tripler, the motherless uneducated daughter of the proprietor of a small hotel in

## AN UNQUALIFIED HIT!

The Selig comedy series, "The Chronicles of Bloom Center," has scored an unqualified hit. Trade journal reviewers are unanimous in their opinions that a new vein of screen comedy had been tapped. "The Come Back of Percy," third in "The Chronicles of Bloom Center," will be released in regular service on Monday, November 8th. Two thousand feet of refined and unadulterated fun written and directed by Marshal Neilan. All the Bloom Centerites will disport in this two-part comedy.

SELIG POLYSCOPE CO., CHICAGO

*"The Dependable Service"*

---

# WANTED!

### *Scenarios for Mr. Francis X. Bushman*

Good, strong subjects suitable as vehicles for the greatest star of the screen. Stories of romance and stories of adventure are especially desired in 2 and 5 reel lengths. Subject and treatment must be clean and wholesome.

Submit completed working scripts with synopses, and enclosed return postage.

Quality Pictures Corporation, 228 West 35th St., New York City a western town, is full of sentiment and has a craving for love. Frank Barclay, a young civil engineer, loved by Aline Webster, comes to the town to build a railroad bridge. Kate meets him at her father's hotel and tries to attract his attention, but he disregards her. Frank saves the life of Jim Travers, an engineer on the bridge, and they become friends. Kate, trying to make Frank jealous, flirts with Jim, but only amuses Frank. Frank tells Jim of his love and shows him pictures of Aline and her sister, Alicia, saying nothing of his preference. Jim goes East, meets the girls, falls in love with Alicia, marries her and plans a surprise for Frank. A newspaper makes a mistake and says he has married Aline. She writes to Frank telling him of the error. Kate gets the mail at the hotel, reads the letter and destroys it, giving the paper to Frank, who takes the story as truth, gets drunk, makes love to Kate, out of spite, asks Kate to marry him and after a rush for a license, they are married.

Recovering from his drunken fit, he is horrified to find what he has done, and has a quarrel with Kate. Jim and his wife, with Aline and her father, arrive at the town and the mistake is cleared up. Frank leaves the cabin. Kate sees him meet Aline, and is about to shoot her when she hears Aline tell Frank to go back to his wife. Frank's father dies and he takes his wife back to New York with him, where she learns to be more like the people he associates with. Aline flirts with Frank, but Kate keeps on with her efforts to improve.

Later, at a new big job in the West, where all are gathered, there is a labor riot. Aline shows cowardice and Kate surprises Frank by her bravery. Kate determines to be fair, tells Frank about the letter, and they quarrel, Frank leaving. Kate sends a note saying she will go out of his life, and Aline leaves one saying that a divorce will make everything all right. Going to the station, Kate sees strikers planning to blow up the works. Aline has an appointment with Frank, keeps it on the bridge, and is ordered away by Kate, who threatens her. Aline flees. Frank sees Kate's danger and calls her to come back. The explosion injures Kate, and as Aline is comforted by her sister, Frank finds Kate in the ruins, sees that she is the better woman, and tells her that it is she he wants, not Aline. Kate knows that her punishmnt is ended.

## PARAMOUNT.

THE CHORUS LADY (Lasky—Oct. 18).—The cast: Cleo Ridgely, Margery Daw, Wallace Reid and Richard Grey.

Patricia O'Brien, known as "Pat"—the "Chorus Lady,' is a keen-witted, clean-lived young girl easily holding her own amid the temptations incident to her profession. She is engaged to marry "Danny" Mallory, a young detective, whose great ambition is to own a farm, marry "Pat" and leave the bright lights forever. "Pat" has a younger sister, Nora, whose yielding and idealistic natures "Pat" knows and she keeps her working in a country store "a million miles from Broadway," under the guardianship of a strict old woman.

Nora, stage-struck and envious of "Pat," leaves the store and turns up at the theater when "Pat" is rehearsing. Nora announces that she is going on the stage in spite of "Pat's" protests. Crawford, a young man-about-town, who is backing the show, struck by Nora's beauty and youth, gives her a position in the company. Crawford plies Nora with attention until she falls in love with him and "Pat" in her efforts to open Nora's eyes as to Crawford's true character, only succeeds in antagonizing her. Realizing that she cannot convince Nora or control her for long "Pat" begins a flirtation with Crawford. Nora fights bitterly to hold him. Danny becomes jealous and refuses to believe "Pat" when she explains that she is flirting with Crawford in an effort to disillusionize Nora.

At the dress rehearsal of the play in which "Pat" and Nora are to appear the star sends word that she is ill. "Pat" is given the chance to play the part. Knowing that "Pat" cannot leave the theater, Nora leaves a note that she is going to Crawford and slips home to pack. "Pat," half dressed to go on, finds the note, gives up her great opportunity, wraps herself in a cloak and in a cab hurries to Crawford's apartment. She arrives at Crawford's apartment first and leads Crawford into a declaration of love just as Nora appears. "Pat" demands that Crawford choose between them. Crawford chooses "Pat."

In the meantime Danny has been sent to get divorce evidence for Crawford's wife. They break into Crawford's rooms and Danny finds the woman to be his own girl. In the stormy scene that follows "Pat's" borrowed cloak slips from her shoulders revealing her in her underwear. With all evidence against her "Pat" is unable to establish her innocence. Danny cannot believe her innocent, but makes up his mind never to appear against her. Nora and the detective go, leaving "Pat" alone with Crawford. She promptly tells Crawford what she really thinks of him and he dismisses her from the company and orders her out of his rooms.

Danny resigns his job rather than appear against "Pat" and the divorce suit never comes to court. "Pat," out of a job, is unable to find another engagement and is about to be turned out of her boarding house when Nora, convinced of "Pat's" loyalty, telephones Danny and tells him the truth. Danny gets his farm and they all go to it, taking along as helper, "Bobs," the young assistant stage-manager, who cherishes an honest passion for Nora.

---

THE SECRET SIN (Lasky—Oct. 21).—The cast: Blanche Sweet, Hal Clements, Alice Knowland, Sessue Hayakaw and Thomas Meighan.

Edith and Grace Martin are twin sisters and the daughters of Dan Martin, a poor man out of work. While the father is out prospecting for oil with a young man, Jack Herron, the two girls and their mother keep the home going by sewing for a manufacturer of cheap garments. Grace is the sickly sister and while out in the street, resting, a drug fiend induces her to go around the corner from her home into Chinatown and purchase some opium. Grace gets her first taste of the drug and later, when an ignorant doctor gives her morphine to deaden pain she becomes a secret drug fiend.

The father discovers oil and the family becomes wealthy. Herron meets the two sisters and falls in love with Edith. This arouses Grace's jealousy. Edith discovers that Grace uses morphine and takes it from her. Grace tells Herron that Edith takes the drug, and so plans it that Herron discovers Edith with morphine in her possession, but his love for her does not change.

The place where Grace has been getting the drug is closed and she suggests to Herron that Edith will probably go to Chinatown after more. The three go to Chinatown for a dinner and Grace slips away to purchase opium and goes to a real opium den. Edith follows her but enters a fake den, is arrested and taken to jail. Herron goes on her bail. In the meantime Grace is taken out of the real den, robbed and left in the street, but is found by Jack and Edith, returning to search for her. Jack discovers that Grace is the real drug victim, and he and Edith are happy as Grace is taken to the country to be cured of the vice.

---

THE YANKEE GIRL (Morosco—Oct. 25).—The cast: Blanche Ring, Forrest Stanley, Herbert Standing, Howard Davies, Harry Fisher, Jr., Robert Dunbar, Joe Ray, Bonita Darling, Syd de Grey.

The race of the wealthy Gordon family in their crack yacht, "The Yankee Girl," to close an option on a valuable copper concession in Latin America and the political intrigue of the desperate James Seavey of the rival Pacific Copper crowd to prevent their arriving on time culminates when the quick-witted Jessie Gordon braves old President Ambroce Castroba, whom Seavey has bought out, in his own palace. The breezy blarney of the pretty North American girl goes to Castroba's head, as does the champagne she fools him into thinking she is drinking with him, and he forgets his agreement with Seavey and accepts the $5,000 first payment on the copper property, even lending her, to make it up, $50 which she had to pay one of his grafting customs officers.

But before the transaction can be binding another final payment of $60,000 must be made in twenty-four hours, and Seavey redoubles his sinister efforts to frustrate it. He has already had Philip Gordon, the father, kidnapped by the ruthless Morales and his bandits and held prisoner in a secret hacienda in the interior, and he proceeds to establish a quarantine about "The Yankee Girl," so Jessie Gordon cannot possibly return and get the $60,000 which is on board. Jack Lawrence, a former sweetheart and now United States consul, executes an expert flank movement, however, by purchasing the yacht outright for his government, and when Seavey presumes to question his right to take possession he resorts to collar-and-elbow tactics and hurls the plotter bodily into the sea. Securing the $60,000 from the safe Lawrence makes a dash for shore in the launch, meeting Jessie who single-handed has rescued her father, and together they close the copper deal with President Castroba. The ensuing love scene is strictly Jessie Gordon's and Jack Lawrence's business.

## NORTH AMERICAN FILM CORP.

THE DIAMOND FROM THE SKY—Chapter 24—"The Mad Millionaire" (Two parts—Oct. 11).—Arthur Stanley, known as John Powell, the mad millionaire, has bought the diamond from the sky at the circus auction. He determines to give a wild fete that shall be memorable. At this fete, he rides horseback into his grand ballroom, attired as Sir Arthur Stanley, the cavalier ancestor, and recites the supernatural story of the falling of the diamond from the sky in a meteor, three centuries ago. Esther confronts him in his luxury and dissipation, as he is about to bestow the diamond from the sky upon the wanton Vivian. Realizing now that Esther is near him in the flesh and is not the chimera of a diseased brain, as the conspirators had convinced him, Arthur repudiates his wicked companions and appeals to Esther wildly for her love and forgiveness—and he proffers her the diamond from the sky. In this dramatic moment, Esther learns the awful truth—the man she loves is a drug weakling. She throws the diamond from her in disdain; it flies through the window somewhere in the night and Esther walks proudly away, leaving him sobbing in his weakness and degradation, surrounded by the evil companions who have dragged him down to this. Outside, in the dawn the diamond from the sky hangs on a rosebush.

## WORLD FILM CORPORATION.

THE HEART OF THE BLUE RIDGE.—(Oct. 18—Shubert)—The cast: Clara Kimball Young, Chester Barnett, Robert Cummings.

Plutina, a country girl, lives in the moonshine district, when a reward is offered by the Government for information leading to the arrest of the makers of unlicensed whiskey. She is in love with, and is beloved by Zeke, a young farmer, and is happy in the possession of a pet bear. Dan Hodges, who secretly operates an illicit still, falls in love with Plutina, but she repulses him. In revenge he kills Plutina's bear. Zeke gives information about the illicit still, but Dan and his followers escape into the mountains. When Zeke learns of the death of the bear, he swears to punish Dan. He pursues him and the men have a fight, Dan getting the worst of it. But he escapes further into the mountains.

The still is destroyed and Dan vows vengeance on Zeke. He reappears and tells Plutina that he must have her or he will burn her house down and kill her grandfather and sister. Plutina is now genuinely alarmed. Zeke is appointed overseer of a lumber area, and he and Plutina have every prospect of being happily married. Dan Hodges starts another still and swears to get Zeke. Plutina directs the officers to Dan's still and Zeke goes away. But Dan and his men again escape. Dan meets Plutina and tries to kiss her; she resists and he drags her with him, intending to take her to the mountains with him. Zeke, on his journey, learns of Plutina's plight and hastens back to rescue her. Meanwhile, Dan insists that he will marry Plutina, but she spurns him. Zeke organizes a dog hunt in order to rescue Plutina and arrives in time to confront Dan as he is striking Plutina. There is a fight between the two men on the edge of the cliff. Hodges plunges on to the rocks below and Zeke rescues Plutina from an awful death.

---

THE LURE OF WOMAN (Armstrong—Oct. 3).—Sleeping Wolf is an Indian who has been sent east to get an education at the expense of the government. He takes the name of John Found and becomes civilized. After leaving college, where he was popular, he went back to the western army post, near where his tribe lived, became interpreter, and had charge of all dealings with the Indians of that district.

At the Post there is a young officer, Captain Lane, who is in love with Katie O'Day, the daughter of Pat and Marie O'Day, wealthy ranch owners. His love is returned, and all goes well until a Mrs. Van Allen of New York, a widow, comes out to visit the wife of Colonel Williams, the Post commandant. The Colonel's wife is a matchmaker, and she wishes to marry Mrs. Van Allen to Captain Lane. Mrs. Van Allen takes to this idea, but in order to accomplish her end she realizes that she must get Katie O'Day out of the way. One day, when she knows that Katie is in the next room and can hear what she says, Mrs. Van Allen tells Mrs. Williams that Captain Lane has a wife in an insane asylum. This almost breaks Katie's heart, and she will not speak to Lane, who does not understand the change that has come over her.

Meanwhile, John Found, the Indian, has been a success as a go-between between his people and the whites. The Colonel has placed confidence in him and respects his ability. Found is attracted to Mrs. Van Allen, and she, because of Lane's indifference to her, encourages Found. He becomes so fascinated that he forgets all about Startled Fawn, an Indian girl, who loves him. One day he proposes to Mrs. Van Allen, and then he is brought to his senses when she says he has insulted her. She says that she would not marry a "filthy Indian." This enrages him, and he incites the Indians to revolt.

He divides the Indians into two batches. One he sends to attack the O'Day ranch. The other he hides in ambush near the Post. The O'Days are taken by surprise. Lane is at the O'Days and in a skirmish is wounded. Katie escapes from the rear of the house and starts for the Post for help. The Indians see her and fire after her. The firing is heard by a detachment of troopers who come to Katie's rescue. They shoot down the Indians. Meanwhile, Found has gone to the Post and informed the Colonel that the Indians had gotten beyond his control and had revolted. He names a place some distance away where he says there is a disturbance. He advises the Colonel to send his entire garrison there. The Colonel, not knowing Found's treachery, does as he

**PRINTING AND DEVELOPING**

**American Film Laboratories, Inc.**

*"The Tiffany of the Film Trade"*

THE HOUSE OF QUALITY

THE FINEST FILM LABORATORIES AND STUDIO IN THE WORLD

Christmas is coming. Work is continually coming to us. When will yours arrive?

LOUIS B. JENNINGS,
Pres. & Gen. Mgr.

EDWIN S. PORTER,
Vice-President

**69-71 West 90th St., New York City**

Telephone Riverside 1410

*A Reel Bright Spot*

BIO
CARBONS
BO-BIO
CARBONS

*Produced Only With*

**BIO** RECOGNIZED BIO CARBONS BRAND STANDARD **CARBONS**

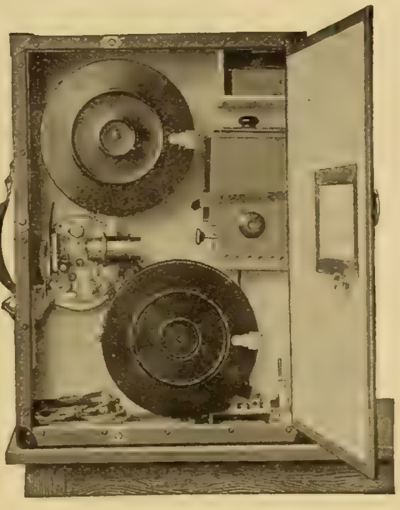
*ORDER FROM YOUR DEALER OR EXCHANGE OR FROM*

*Charles L. Kiewert Co.*

*MILWAUKEE*
*114 Huron St.*

*NEW YORK*
*165 Greenwich Street*

*SAN FRANCISCO*
*143 Second St.*



*"The whole outfit in one case"*

Illustrating the compactness of The Portoscope.

All the operating mechanism built into a fireproof carrying case no larger than a suit case.

***No other projector on the market at $125.00 can compare with it.***

Both incandescent and arc illumination.

# THE PORTOSCOPE

## A Practical Portable Projector

DEALERS WANTED TO SELL THIS MACHINE WHO WILL CAREFULLY INVESTIGATE OUR CLAIMS

The Portoscope has been in active use for months by such well-known concerns as:

The Maxwell Motor Company, Detroit,
Pacific Coast Condensed Milk Co., Seattle,
The Larkin Company, Buffalo,
Winsted Silk Company, Chicago.
United Shoe Machinery Company, Boston,
The Ford Motor Company, Detroit,
The Raths-Seavolt Company, St. Paul,
City of Rochester (Health Bureau), N. Y.

***Satisfy yourself completely that our projector will make good—then write us for proposition to dealers***

Liberal discounts to dealers and individuals who are prepared to give us aggressive co-operation.

**THE MOTION PICTURE-SCOPE CO.**

**565 West Washington Street, Chicago**

says. As soon as the soldiers have left, Found pulls down the flag and tramples on it, which is the signal for his Indians to sack the Post. Found breaks into Mrs. Van Allen's room and drags her around by her hair in revenge. Mrs. Van Allen dies from fright.

Having rescued the O'Day party, the troopers return to the Post. A sharp fight occurs, but the troopers outnumber the Indians. Found fights stubbornly, but is wounded, and Startled Fawn persuades him to escape with her. Lane has during this time explained to Katie that what Mrs. Van Allen had said about him was false. Found, the renegade, escapes and is never captured; the Indians are subdued, and the story ends happily for Katie and Lane.

BOUGHT (Shubert—Nov. 1).—The cast: Frederick Lewis, Ethel Gray Terry.

Horace Frambers, an impecunious literary man receives the following offer: Helen Talbot, daughter of a rich financier, has trusted her lover not wisely but too well. She is about to become a mother. Her lover went down on the Titanic. If Frambers will marry Helen Talbot and save her name he will receive $10,000 and a position in Mr. Talbot's office.

Frambers marries Helen; the child dies. Mr. Talbot gradually trusts and likes Frambers; but Helen despises her "bought" husband and intrigues with other men. So Frambers resigns his position and pays her back her $10,000. He deserts her and tells her to get a divorce. Talbot's business is failing and Frambers helps him recover it. Then Frambers returns to his room to die, as he thinks, but when he recovers from his illness he finds Helen by his side. She loves him and they are made happy with a happiness that has not been "bought."

THE LITTLE CHURCH AROUND THE CORNER (Blaney—Five Parts—Nov. 22).—A girl marries a man who is a drug fiend. Her rejected lover takes advantage of the fact to ruin the husband, persecute the wife and endeavor to obtain possession of the child, who is heiress to a large fortune. Husband and wife are shut up in an asylum, but they escape. The husband is cured of the morphine habit; the couple are reunited and they render their thanks at "The Little Church Around the Corner," where they were married. The villain is defeated and the child and her money are saved.

## V-L-S-E, INC.

THE RIGHTS OF MAN (Lubin—Five Parts—Oct. 25).—The cast: Rosetta Brice, George Clarke, Richard Buhler, Francis Joyner.

Prince Sigismund has devoted his life to the study of socialistic principles as laid down in Payne's "Rights of Man." His daughter, Princess Lorha, is also a firm believer in these principles. Sigismund has collected an enormous treasure with which to finance a revolutionary movement of the Socialists. Dr. Carew, an American Red Cross surgeon, endeared himself to the family, and Sigismund, desirous of the safety of his daughter, arranges that she shall marry the doctor. The morning set for the wedding, the battle front moves up to the vicinity of the Prince's castle. Subsequently the ceremony is performed.

The newly married couple leave the chapel and as the Prince turns for a last word with the witnesses, a shell enters, explodes and kills all of the party with the exception of the Prince and a piece so badly wounds him in the throat that he cannot talk. He staggers to the salon, where Dr. Carew keeps him alive long enough for him to write the word "Orisval." Princess Lorha feels that there is no happiness for her until she has accomplished the work her father had her promise to carry out for him before he died, and she and Dr. Carew, following up the clew that the dying man had given, finds a set of plans to the dungeons in which the treasure is hidden and they leave the castle in search of it. They succeed in finding the way into the chamber, and after Lohra has gathered the treasure Dr. Carew, realizing his wife's position, enters into her plans.

During this action his Royal Highness, who is enamored of Princess Lohra, has brought his staff to Sigismund's castle, thinking of making it his headquarters. They find the dead Prince and on his person find a paper which shows them his revolutionary move against the government. His Royal Highness goes for a walk in the grounds and sees the horses with which Princess Lohra and the doctor expect to make their journey to the meeting place of the Revolutionary Committee. At the same moment Dr. Carew and the Princess leave the treasure chamber and on their way to the horses they find the body of a dead spy, who in dress and appearance greatly resembles the doctor.

Lohra is about to mount her horse when his Royal Highness tries to prevent her leaving. Carew hears her call and, rushing to her aid, overcomes the Prince. Lohra dashes away and Dr. Carew escapes. Guards hearing the Princess cry rush and fire at the retreating figure of Dr. Carew. Following him they find the body of the dead spy and believe they have killed the Princess' assailant. General Brunn and staff are attracted to the scene and the old general finding a button on the ground and later comparing it with an entirely different kind of button on the spy's uniform has his suspicions aroused.

In the meantime Carew, far away, removes the beard he has been wearing, and as far as possible changes his appearance. He returns to the scene of the fight, shows his American passport to Brunn and treats his Royal Highness. While this has been going on Princess Lohra has been riding towards her gold and passes through scene after scene of the horror and desolation of war as it exists to-day in Europe. His Royal Highness is removed to the house and Carew finds on him a case containing the picture of his wife, Princess Lohra. While he is examining it, his Royal Highness regains consciousness and becomes enraged at his having the picture and orders him placed under arrest.

Lohra reaches the meeting place of the Revolutionists, turns over to them the treasure and, word being brought in by a look-out that the troop of cavalry which was dispatched after her is in the vicinity, she quiets their fears by telling them it is an escort sent after her, leaves and rides away to be arrested by the soldiers. They bring her back to her home and in the garden she is met by General Brunn, who demands of her the name of the assailant of his Royal Highness. Upon her refusal to tell anything, he orders up a firing squad. As they have their rifles leveled, his Royal Highness, who has witnessed this action from the window, comes into the scene and, for his own purpose, takes Lohra from the soldiers and into the house, where he attempts to make love to her.

The Princess sends a message to the doctor, telling him to make his escape immediately, if possible, and she will meet him in some way at the American Embassy. A few minutes later Carew is brought into the room and, suddenly seizing a revolver from one of the guards, succeeds in escaping in the excitement. Lohra rushes to another part of the house, where she is followed by his Royal Highness. The Prince, in his mad endeavor to overcome Princess Lohra, brings on an epileptic fit to which he is subject and Lohra escapes by the window.

Carew, although slightly wounded, succeeds in getting to the treasure chamber and later reaches the Embassy shortly after his wife. In the Embassy they find happiness under the protection of the Stars and Stripes.

A BLACK SHEEP (Selig—Five Parts—Oct. 18).—The cast: Otis Harlan, Rita Gould, Grace Darmond, John Charles, James Bradbury, John D. Murphy, Fred Morley, Lou Kelso, Jack Rollins, Emma Glenwood, Virginia Ainsworth.

To the town of Tombstone, in which Goodrich Mudd is known as the "Blacksheep," comes a burlesque company headed by Lida, a captivating woman. Mudd, the sheriff and Underdog, who works a mining claim in Tombstone and who is the boon companion of Mudd, compete to win the charmer, and in order to raise money with which to entertain Lida, Mudd, whose daily occupation is that of lolling in a hammock, plays a game of cards with the sheriff. During the game the manager of the theatrical company also takes a hand, but loses considerably. The money the manager takes from the company's cash box which is fastened to the treasurer of the company, who is handcuffed to the bedstead. Mudd takes Lida to dinner, and when he is far under the influence of wine, the burlesque queen hoists the $19 worth of fried chicken and other delicacies in a basket to the girls in the room above who have not eaten a thing for several days. But Tombstone's omnipresent bad man is always on the job, and when he sees the basketfull of eats going up, he empties the contents into the cash box, which he had previously discovered and from which he had abstracted the balance of the company's receipts, lowers the box into its original place and "beats it."

The theatrical manager cannot pay the hotel bill, so the proprietor attaches the wardrobe of the players, leaving them nothing but their stage costumes. Subsequently a lawyer arrives from Chicago, who tells Mudd that he has been left $2,000,000 by his aunt who recently died, and that he may obtain the fortune if he complies with the provisions in the will which are: (1) he must live in the Mudd mansion in Chicago; (2) must acquire culture; (3), place a wreath on his grandfather's grave; (4) must get married to his cousin, Ada Steele, within 99 days; (5) if Ada refuses to marry him, he must marry someone else in 99 days; (6) to decline the terms the money will revert to his other cousin, Percy Vere.

Great is the consternation of all present at the reading of the will when Mudd refuses to abide by the terms, and it is only when the crowd threatens to kill him that he finally agrees. He goes to the Mudd mansion in Chicago and takes all his friends with him. The lawyer informs Percy and Ada of the terms of the will, and as these two young people are engaged to be married, Ada contrives to get the fortune by "stringing' Mudd along until the last day when she will flatly refuse to marry him. It will then be too late for Mudd to get a wife, and the millions will go to Percy. Then he and Ada will get married.

Percy and Ada go to the Mudd mansion, and Mudd tries to make love to Ada. She blows a whistle, which is the cue for Percy to come to her assistance; but he does not appear, for he has been captured by two female burglars who find upon him an incriminating letter from Ada Steele. The burglars offer to return the letter for $100,000. Some time later Ada and Percy are walking in Lincoln Park when they observe Mudd trying to put a wreath upon the spot in the lake where his grandfather met death by rocking a boat. He also recognizes the female burglars nearby, and tells them to kidnap Mudd until a certain time has passed when he (Percy) agrees to reward the burglars. They comply, and Mudd mysteriously disappears.

The time for Mudd's marriage is near at hand. Fearing that Percy may not live up to his word, the female burglars decide to watch him, and their suspicions are confirmed when they hear him say to Ada that the millions will soon be his and "The Spiders," whom the female burglars are called, can go hang. In revenge "The Spiders" give orders to release Mudd, who arrives at his mansion at 11.53. "The Spiders" are there, too, and they flaunt the letter found in Percy's pocket, revealing its import, and adding that Ada's absence proves that she has turned Mudd down. Mudd doesn't become alarmed, for he, at the last minute, marries Lida, who has always loved him.

## INDUSTRIAL M. P. CO.

TRIBUNE WEEKLY, NO. 19 (Oct. 11).

Washington, D. C.—G. A. R. reunion at the Capitol brings out veterans from all over the country.

Chicago.—Brig.Gen. H. P. McCain on his annual tour of inspection is given a reception at the White Sox Ball Park. Gov. Dunne presents him with a sword.

Ossining, N. Y.—Field day at Sing Sing. Inmates are given day's outing. Many participate in athletic program.

Washington, D. C.—The victims of submarine F-4, which sank off Honolulu, are buried with full military honors.

Chicago.—St. Paul road tries out new electric locomotive to be used on its transcontinental run. Interior of engine cab, showing controller brake.

Louisville, Ky.—Many attend opening of fall meet at Churchill Down Track. Prince Hermis wins fall cities handicap.

Liverpool.—Sir Thomas Lipton donates his yacht Erin for Red Cross services. Sir Thomas Lipton shaking hands with Dr. Richard Strong of Harvard University.

New York City.—Dr. Constantin Theodor Dumba, recalled Austro-Hungarian Ambassador, with Mrs. Dumba and his secretary, Prince Zu-Hohenlohe-Schillingsfuerst, leave for Europe on the steamship Nieuw Amsterdam.

Chicago.—Sox and Cubs in city series. Sox fans jubilant when their favorites win the third game in contest for city championship.

Chicago.—Dixie Highway, 1,500 mile path from Chicago to Florida, is dedicated in Grant Park. Impressive ceremonies start tourists on way to Florida. "Miss Chicago" is represented by Miss Marguerite West and "Miss Dixie" by Miss Hazel Leigh.

## CORT FILM CORP.

THE WHIRL OF LIFE (6 parts—Oct.).—In this production Mr. and Mrs. Vernon Castle make their debut in the legitimate of motion pictures. When the film begins to unwind Mrs. Castle is still Irene Foote. Her father and mother appear in the picture by proxy only. They are supposed to be scheming to marry Irene to a member of the Stock Exchange. One afternoon while at Rye Beach Miss Foote, who is a clever swimmer and diver, comes up from a deep plunge close beside Mr. Castle, who is also a salt water plunger. They introduce themselves. After that Irene turns a cold shoulder on Crosby, the Wall street man, and she is all in all to Vernon. Early in the film they depict the betrothal kiss. Then they go home to Yonkers to ask the consent of her father. But Irene's father cannot permit a union with anyone "whose head is in his heels." Vernon is driven from the door.

Then appears Irene's little pet dog as messenger in a clandestine courtship. He is an intelligent little fellow and carries notes between Vernon, who is hiding behind the hedge, and Irene, sitting on the veranda. In one of the most ardent missives he says he has an opportunity to go to Paris. Must he go alone? He must not, his lady love replies. She makes an appointment to meet him at The Little Church Around the Corner. They are next seen in an ill-furnished room in Paris. They are most dejected. A faithful colored servant, all the way from Yonkers, who has stuck to Irene through thick and thin, goes out and shoots crap with the Parisians, wins every time on a seven or eleven throw, and buys bread and meat galore

# BRONX EXHIBITORS' ASSOCIATION, Inc.
# TO ENTERTAIN

## *Third Annual Entertainment and Ball*

***of the***

## *CINEMA EXHIBITORS' ASSOCIATION*

***of Bronx County, Inc.***

***At HUNTS POINT PALACE***
***Southern Boulevard and 163rd Street***

***Monday, November 1, 1915***
***(Election Eve.) 8:30 P. M.***

***Music by T. CLARK'S 12th REGIMENT BAND***

***Admission, Including Wardrobe, 50 Cts.***

Take Bronx Subway to Simpson St. Station

Tickets can be obtained from the following offices:

**JOHN J. WHITTMAN, President**
**Eldorado Theatre**

**W. COLE, Vice-President**
**Garden Theatre**

**H. POLLACK, Treasurer**
**Victor Theatre**

**MOSS COHEN**
**1334 Southern Boulevard**

for the starving household. Irene and Vernon spruce up and go to the Cafe Paris for a night of fun—"hang the expense."

At the request of a wealthy American they do a few dances and from that moment Paris is wild about them. Then back to America and fame. But not so fast! The villain is in the way. He is no other than Crosby, the rejected suitor. He now has become a theatrical producer. He learns that the Castles are to open Castles-by-the-Sea on the same night his big production is to be launched and all is lost unless the Castles are stopped.

Meanwhile Vernon and Irene are living at their country place at Manhasset, L. I., all unconscious of impending fate. You see them at play around the place, automobiling and such. Crosby sends a decoy telegram calling Vernon to New York. When he is away the villain and seven evil-looking bandmen kidnap Irene on the beach as she steps out of a canoe and is telling the villainess, who had been out with her, how lovely everything is. They gag her and tie her and carry her away in Vernon's car. But Vernon, who is speeding to the rescue, sees the trick. The kidnappers escape him, but only for a little time. They hide Irene away in a cheap roadhouse and treat her roughly. Crosby drinks hard and says there will be no Castles at the opening of Castles-by-the-Sea that night. But Vernon still pursues now with his faithful police dog. The two track the kidnappers down, and you see the dog scaling the wall, climbing in the window. Vernon climbs, too. He sees Irene being mauled, drops through a hole in the ceiling, lays out Crosby and releases Irene, and they escape in their car with the dog.

But the gas runs out and they have to resort to horses. From that they take to the water, for they must open Castles-by-the-Sea. The motor boat fails and they set out for Long Beach in a small boat. The next you see of them a big green roller is wafting them ashore, right in front of their place. Irene falls overboard, but Vernon is right there with the daring stuff and he goes over the side and drags her ashore. Irene and Vernon change their clothes from wet to ballroom attire and then they dance. But when it comes to dancing the Castles are the real noise by themselves. The picture ends here with "the Castles living happily ever after."

## GEORGE KLEINE.

THE PRICE OF AMBITION (Oct. 25—Two Parts).—The cast: Fred Roland, Graham Velsey and Ethel Grandin.

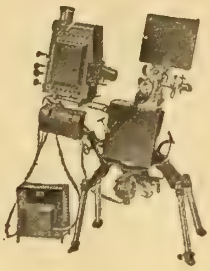
Walter Scardon is a young stock broker who, while successful in business and making a comfortable living, is made discontented by his desire for great wealth and business standing. His wife, Ethel, is devoted to him, heart and soul. Walter meets a king of finance, Dudley Hale, and tries to interest him in a big deal which, if successful, will more than treble his own fortune and place him among the business men who count. But Dudley Hale has no great faith in Walter's ability and refuses to enter into the deal. They leave the club where they have been talking over the matter, and Walter is walking home, when suddenly Dudley clutches his arm, bidding him look at a woman who is passing in a taxi. Walter sees that the woman is his own wife, Ethel. He conceives the idea of using Dudley's decided interest in Ethel to his own advantage, and tells Dudley that the woman is his sister, and invites the financier to call that evening and meet her. Dudley agrees and Walter, leaving him, hurries home. He tells Ethel that she must use every effort to charm Dudley that evening and also that she must pretend to be his sister instead of his wife. Walter believes that if Dudley thinks her a single girl he will be more likely to love her and allow himself, through her influence, to be led into Walter's deal.

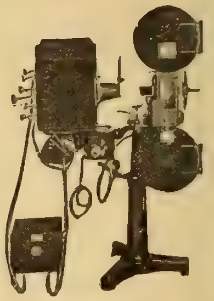
Ethel is horrified at the idea, but her love for her husband is so unselfish that she agrees to do as he wishes. That evening Dudley calls and Ethel is so charming that he begins to love her whole heartedly, much to Walter's delight. The two men also talk business and Dudley agrees to think over entering into his host's business scheme. The next day Walter brings Dudley home with him and Ethel is forced to carry on the deception again. This state of affairs lasts a few days and Dudley has almost agreed to join issues with Walter, when he discovers, through seeing her picture in a society journal, that Ethel is Walter's wife, and he reproaches Ethel for having so tricked him. She cannot defend herself without betraying her husband and so permits him to think that she alone is to blame. He leaves her and writes to Walter that the deal is off. When he commands her to write to Dudley and try to make peace with him she also realizes his selfishness and lack of honor in his nature and her love for him begins to die. Ethel refuses to write to Dudley, whereupon her husband is brutal to her. He decides that he must take the initiative himself and, accordingly, writes to Dudley a rather affectionate note asking him to call that evening and signs Ethel's name.

Dudley visits Ethel and seems very sure of his welcome—the respectfully tender love which he has before shown for her now gives place to passion and when she reproaches him for his presumption he shows her the note which he supposes to have come from her. Ethel denies all knowledge of it. Just as she is about to confess everything Walter, who has been listening to the entire conversation, enters and interrupts her, Dudley then whispers to her that a welcome will await her at his home at any time, then leaves husband and wife together. Now comes phone calls that Walter's option on the mine in which he has invested every cent is shortened. He must put up more money that very night or lose everything he owns. Walter now begs Ethel to obtain money from Dudley at any price. She refuses and will not listen to his commands; thereupon he changes his tactics and pleads with her to save him for the sake of her old love. She remembers how dearly she once cared for him and at last agrees to go to Dudley and ask him for the money. Dudley at first welcomes Ethel very passionately, but she has now determined on frankness at any cost and so tells him the whole truth. He realizes that he has misjudged her and gives her the money for Walter just because he loves her. Walter, who has followed Ethel to the house unknown to her, overhears her confession, but does not know that Dudley has given her the money. He breaks in and storms and makes himself general disagreeable and when he is shown the check his manner changes and he fawns upon Dudley. Walter now has gained his point, so tells his wife that she had better return home with him; but it is now Ethel's turn to voice her feelings. She tells Walter that he has killed her love for him and that her affections have been won by Dudley.

For one moment Dudley and Ethel gaze into each other's eyes, each reading the love in the other's soul—then they part—Ethel returning to her girlhood home where she means to wait until such time as she shall be free to marry the man she loves.

**"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.**





**Messers Collins & Lawrence**

UP-TO-THE-MINUTE EXHIBITORS

WANTED MODERN PROJECTION

**At their Criterion Theatre**

**Rutherford, N. J.**

They Placed Their Order for Moving Picture Machines and Special Lenses With **Us,** and We Saw to It That Their

**Projection Was Perfect**

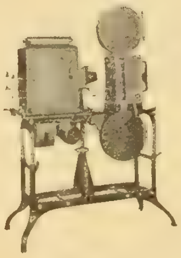
**Ask Them About It**

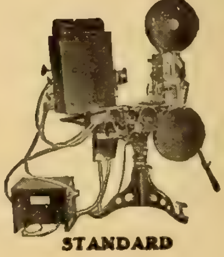
That's P. T. E. Co. Methods.
Tell Us Your Projection Troubles.

**Picture Theatre Equipment Co.**

19 WEST 23rd STREET
NEW YORK CITY

158 PEARL STREET
BUFFALO, N. Y.





# CLASSIFIED ADVERTISEMENTS

**Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.**

## SITUATIONS WANTED.

MOVING PICTURE DIRECTOR at liberty. Just returned from England. A. S. E., care M. P. World, N. Y. City.

CAMERAMAN, with first-class outfit. Will go anywhere. Moderate salary. Address J. S., care M. P. World, N. Y. City.

OPERATOR & ELECTRICIAN (licensed) desires position; willing to go anywhere. Satisfaction guaranteed. Experienced. Address C., care M. P. World, N. Y. City.

OPERATOR—Six years' experience, guarantee perfect projection, first-class electrician, can repair machines, go anywhere, reasonable salary. First-class references. Address Walter Milner, care Idyl Theater, Ocean City, N. J.

FORMER DIRECTOR at "Cines" and other European companies, wishes position where artistic work is appreciated. Highest credentials. P. M., care M. P. World, N. Y. City.

PHOTOGRAPHER—Expert, nine years' experience, desires position as cameraman in production concern. References. Conrad H. Thiele, 437 West 41st St., N. Y. City.

WANTED—Work in moving picture studio. Man, single, thirty, college graduate. George, care M. P. World, N. Y. City.

CAMERAMAN—Experienced, having own outfit. Wishes position. Moderate salary. Cameraman, care Willet Studio, 96 5th Ave., N. Y. City.

YOUNG MAN—Age thirty, married, leaves December for auto trip Florida and return. Carry Deagan Unaphone on auto. Like to hear from advertising campaign or film company wanting results. Twelve years' theatrical experience. Address Live Wire, 999 Cleveland St., Brooklyn, N. Y.

## HELP WANTED.

BOOKING MEN, experienced, for feature films. Apply afternoons, Room 1104, 110 West 40th St., N. Y. City.

WANTED—Names and addresses of people desiring positions. Moving picture talent, stars, extras, etc. Kindly correspond. Eskay Harris Feature Film Co., Rm. 907, 126 W. 46th St., New York City.

WANTED—THE BEST MOVING PICTURE MACHINE AND SUPPLY SALESMAN IN THE COUNTRY. MUST BE AN AUTHORITY ON PROJECTION DIFFICULTIES AND A HUSTLER. PICTURE THEATER EQUIPMENT CO., 19 WEST 23D ST, N. Y. CITY.

## THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

## THEATERS FOR SALE OR RENT.

FOR SALE—Largest, best located theater, county seat 8,000. Seating 300, have electric light plant. Seeburg orchestra, style "M." Open seven days week. Old established business; present owner opened show four years ago. C. C. Haddox, Kenton, Ohio.

FOR SALE—Modern moving picture and vaudeville theater, seating one thousand, in live city of twenty-five thousand population in New York State. Fully equipped stage. Running every day. Good lease. Address Modern, care M. P. World, N. Y. City.

FOR SALE—Moving picture theater in town of 3,500. 360 seats, fully equipped, no competition. $8,500 investment, will sell it for $7,000. Will stand rigid investigation. Reason for selling long sickness. No agents. The Crystal Theater, South Superior, Wyo.

PICTURE THEATER—Beautifully equipped, fine location, paying proposition in an Ohio town. $35,000. Excellent opportunity. Apply Peppas and Alex Co., 1420 W. 3d St., Cleveland, Ohio.

MOVIE—Fully equipped, six months old. Expenses $50, receipts $90 to $120 a week. Seats 260; long lease. Act quick. Julius D. Sampson, Monticello, Fla.

MAIN STREET MOVIE—Buffalo, N. Y.; population nearly 500,000; open day and night. Here is an opportunity to get a bargain. Price $5,000. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

MOVIE—Eaton, Ohio. Population 3,000; the only one; it has survived them all. Admission three nights 5c, three nights 10c. Expenses $65 week; receipts $125-$150 week. Modern equipment. Positively worth $5,000. Will accept $3,500. Good reasons for selling. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

MODERN, complete moving picture house, located on the main street of a beautiful city of 15,000. Good surroundings; seating capacity 400; five-year lease. A snap. Terms $3,000 cash. Address Box 7, Kennett, Cal.

NIAGARA FALLS, N. Y.—The most successful amusement town in this country; domestic population 40,000, floating population about 100,000. Main street location; seating and standing capacity, 725. Long and favorable lease. This house is capable of making from $3,000-$6,000 year. Price, $6,500. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

MOVIE—Dance Hall, Roller Rink, Bowling Alleys. All under one roof. New building, modern equipment, fireproof booth, electric piano, military band, 250 pair skates. The only amusement place in town of about 1,200, with a large surrounding population. This house is capable of making at least $5,000 year. We are authorized to sell this entire proposition for $7,500. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

RARE OPPORTUNITY to rent to a reliable party, new and up-to-date motion picture theater, in good location. All equipped and now running. Communicate with Samuel Kumin, 311 Main St., Worcester, Mass.

LEASE on moving picture theater, Western Pennsylvania town 17,000. Seats 900, fireproof, modern, best equipped in city. Low rent, long lease. Here is an exceptional opportunity for man with small capital and executive ability. Address Lease, care M. P. World, N. Y. City.

## EQUIPMENT WANTED.

WANTED TO BUY—Slightly-used opera chairs everywhere. Shepherd, 168 Cedar St., Corning, N. Y.

WANTED—Edison exhibition model machine. Give full particulars in first letter. Leroy Pearson, Utica, S. D.

## EQUIPMENT FOR SALE.

FOR SALE—New and second hand moving picture machines, all leading makes, at reduced prices. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

3,000 USED opera chairs, some as good as new; I can save you money on new or used chairs, steel and cast patterns, standard asbestos booths at cut prices. J. P. Redington, Scranton, Pa.

FOR SALE—New or second hand opera chairs for moving picture theaters at a bargain. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

FOR SALE—ELECTRIC SIGN, BEAUTIFUL, LARGE, INTERMITTENT FLASHING, COMPLETE OUTFIT $250. ALSO MOVABLE TICKET OFFICE, $75. PHOTOS, PARTICULARS MAILED. GRAND THEATER, BELLOWS FALLS, VT.

OPERA AND FOLDING CHAIRS—Largest selection ever offered on new and used. Folding 40c up, opera 65c upwards (used). Southern exhibitors save your money by getting lowest freight rates to all points South by railroad or steamer. Atlas Seating Co., 501 Fifth Ave., N. Y. City.

AT BARGAIN PRICES—1915 models, Power's 6A, motor drive, like new, $243. Two 6A without motors, $200 each, perfect condition. One 6A without loop-setter $175. Simplex with motor drive, entirely remodeled, perfect condition, $237. Also used Power's No. 5 and 6. Edison Exhibition and Motiograph machines, $40 and up. Ft. Wayne Compensarcs, 1-110 V, 1-220 V, like new, $40. Wire or write. J. H. Hallberg, 36 East 23d St., N. Y. City.

USED THEATER CHAIRS—Guaranteed or your money back. We buy and sell everywhere. Cash for your chairs, odd lots. Prompt shipment, save half. Empire Exchange, Corning, N. Y.

FOR SALE—Grasp this rare opportunity. A complete standard make motion picture projector, semi-portable, including rheostat, $35. One Victor stereopticon complete, $18. Hurry a little. Holloway Corporation, 231 Insurance Exchange Building, Chicago, Ill.

FOR SALE—Two Simplex machines with motor drive, complete, for $270 each; used less than two months; with nine months' factory guarantee. Without motor and rheostat, $220 each. J. H. Hallberg, 36 East 23d St., N. Y. City.

FOR SALE—725 theater seats, cheap. First-class condition. Ascher Bros., 1030 Consumers Bldg., Chicago, Ill.

FOR SALE—Rebuilt machines. Motiograph, 1908, $60. Edison Exhibition, $65. Power's No. 6, $115. Power's No. 5, $75. Motiograph, 1911, $125. A-1 condition guaranteed; many others. Write for catalog and list. Amusement Co., 160H No. Fifth Ave., Chicago, Ill.

GOD GAVE you brains, use them. "Amberlux" Lens Filters eliminate eye strain; prices reasonable. W. D. Warner, 709 Wyandotte Bldg., Columbus, Ohio.

ONE POWER'S NO. 6 moving picture machine used about six months, with Power's Generator complete, moving picture booth and 400 chairs, iron legs. Write P. Rubin, 160 Church St., Naugatuck, Conn.

FOR SALE—Fort Wayne compensarc used three months, $35 takes it. 110 volts. Independent Electric Co., Otsego, Mich.

FOR SALE—One Mirror Screen, size 9 x 12, used only a short time. Well boxed. Will deliver F. O. B. cars here for $50 storage charges against it. Sage Transfer & Storage Co., Pueblo, Col.

EDISON EXHIBITION MACHINE, complete, with rheostat, ready to install. Forty dollars. Guaranteed A-1 condition. E. Kremer, 1122 Superior Ave., Cleveland, Ohio.

FOR SALE—Four Power's No. 5 machines, complete, $50 each. Double Johns-Manville asbestos booth, $75. 36-inch Kimball exhaust fan, $50. 500 chairs. Merit Film Corp., 110 West 40th St., N. Y. City.

## CAMERAS FOR SALE.

NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

LATEST professional junior and senior cameras, flexible shafts, printers, perforators, winders, measurers, trays, racks, tripods, tilts, cardanopods, companion projectors, dissolvers, lenses optielectromechanical work, filming, titles, America's greatest display, reasonable prices. Pioneer Manufacturer, Patentee. Eberhard Schneider, 219 Second Ave., N. Y. City.

CAMERAS—Vista $27, Jure $37, Pittman, Jr., $90; F.3.5 lens Pittman-Prestwich $150. Pittman Professional, 400-foot automatic dissolve, $200. Small printer $25. Home projector $50. Film measurer, $6.50. Ray, 326 Fifth Ave., N. Y. City.

## FILMS WANTED.

WANTED—To purchase, Cameraphone or Vivaphone films and records. Talking picture films and records in good condition wanted. 617 North Central Ave., Knoxville, Tenn.

WANTED—One thousand reels, any subjects, good condition, lowest prices. Box 347, Glassport, Pa.

## FILMS FOR SALE OR RENT.

**EDUCATIONAL PICTURES—Jungle, Florida, animal scenes. Prints any length. List free. Tropical Co., 63 Boulevard, Tampa, Fla.**

100 SINGLES AND DOUBLES, American make, 12 posters with each reel. Shipped privilege screen examination. Federal, 119 East 23d St., N. Y. City.

FOR SALE—1,000 reels of high class 1, 2 and 3-reel dramas and comedies with posters, etc.; also 4, 5 and 6-reel features, featuring well-known stars. All films in good condition. Bargain prices. Address M. Levison, 145 West 45th St., N. Y. City.

RELIGIOUS FILMS—Machines, slides, stereopticons. Send for bargain list. W. B. Moore, 713 Masonic Temple, Chicago, Ill.

FOR SALE—500 reels at $3 per reel and up, with posters. Write for list. Wichita Film & Supply Co., Wichita, Kan.

FIRST ORDER enclosing $25.00 takes "The Passion Play," Pathe. Photography fine, sprocket holes perfect. Feature Film Exchange, Clarkesburg, W. Va.

FOR SALE—"Gallows of the Gods," three reels, including advertising matter, $45.00. S. Baldwin, 314 Mallers Bldg., Chicago, Ill.

EIGHT BY TEN lobby photos from film clippings, 12c. each, in lots of 25 or more, three alike. Clippings should be two frames; close-ups are best. Prompt service, best work. E. Kramer, 1122 Superior Ave., Cleveland, Ohio.

## MUSICAL INSTRUMENTS FOR SALE.

$10,000 Wurlitzer organ for sale. Will accept any reasonable offer. Apply to room 703, Palace Theater Bldg., N. Y. City.

## MISCELLANEOUS.

WE BUY and sell new and second hand moving picture machines, opera chairs and films. Crescent Film Exc., 37 So. Wabash Ave., Chicago, Ill.

THEATERS designed anywhere in the United States; practical designs, permanent construction. W. R. Gatlin, Architect, Hopkinsville, Kentucky.

"THRU THE MIGHTY EVERGLADES"—16 colored slides, with lecture, $10. Interesting. Instructive. Tropical Company, 63 "Bayshore," Tampa, Fla.

**The "M. P. World" carries more classified ads than all other trade papers combined—WHY?**

# INDEX

## TO CONTENTS

Advertising for Exhibitors.......... 958
After the "Stars"—What?.......... 941
American Film in Canada.......... 1009
Among the Picture Theaters.......... 953
Anna Held Comes to Screen.......... 948
Arbuckle, Andrew, Marries.......... 952

Ban on "Country Store".......... 996
"Better Woman, The" (Triumph-Equitable). 983
"Bought" (World Film).......... 985
British Notes.......... 956
Business Good in Canada.......... 978
Calendar of Daily Program Releases..1010, 1012
Campaign Against Constitution.......... 942
Chicago News Letter.......... 972
Claton House Progress.......... 995
Cleveland Meeting.......... 950
Colwell, Miss, in Centaur Features.......... 952
Coles Picture Machine Corp.......... 979
Comments on the Films.......... 966
Cook, Lillian.......... 980
"Comrade, John" (Pathe).......... 984

"Damaged Goods" Suit.......... 1002
"Dora Thorne" (Biograph).......... 986

Evanston Censor Problem.......... 1003
Exhibitors Lose Sunday Show Case.......... 950

Facts and Comments.......... 939
False Compromise.......... 940
First 'Stingaree" Picture.......... 947

Gaumont Gets Alice Dovey.......... 952
Gaumont Players Go South.......... 981
"Green Cloak, The" (Kleine-Edison).......... 986

Ham in the Hospital.......... 944
Holmes, Gerda.......... 981

Interesting New Theater.......... 1001

Kansas Would not "Sin".......... 1005
K. & E. Joins Paramount.......... 979

List of Current Film Release Dates, 1042, 1044, 1046
"Long Chance, The" (Universal).......... 985
"Love's Old Sweet Song" (Associated).......... 986
Lubin Stars Give Show.......... 949

"Madame Butterfly" Completed.......... 977
Manufacturers' Advance Notes.......... 987
Many Spokane Licenses.......... 1007
"Matrimony" (Triangle-Kay Bee).......... 985
Metro Fall Announcement.......... 978
Motion Picture Exhibitor, The.......... 949
Motion Picture Photography.......... 966
Moving Picture Educator.......... 951
Mutual Forces Extending.......... 970

New San Francisco House.......... 1006
News of Los Angeles and Vicinity.......... 974
Notes of the Trade.......... 992

Observations by Man About Town.......... 971

Operators Ask Increase.......... 1004
Ovation to Valli-Valli.......... 980

Pavlowa Film Shown in Los Angeles.......... 973
Pallas Pictures Make Debut.......... 945
Penny-a-Liners Won't Do.......... 979
Photoplaywright, The.......... 960
Picture Theaters Projected.......... 993
Plimpton Forces in New Studio.......... 973
Portland Suburb.......... 1008
Projection Department.......... 962

Review of Current Productions.......... 983
Rothapfel Talks in Philadelphia.......... 980

Saxe, Templer.......... 982
Schools of Motion Picture Art.......... 943
"Secret Sin, The" (Lasky).......... 983
Society Leaders in Pictures.......... 944
Starting Things in Kansas.......... 949
Stories of the Films.......... 1014
Studio Management.......... 982
Sutton, Charles.......... 970

"Upstart, The" (Gold Seal).......... 983

"Vim" on the General Program.......... 946

Walnut Manager Arrested.......... 1000
Watch Your Titles.......... 941
"Woman from the Sea, The" (Kalem).......... 984
World's Baseball Series.......... 978

"Yankee Girl, The" (Morosco).......... 984

## TO ADVERTISERS

**ASBESTOS SUPPLIES.**

Jewett Carbon Co.......... 1052
Jones & Cammack Co.......... 1050
Kiewert, Chas. L.......... 1035
Motion Picture Specialty & Repair Co.......... 1024
Reisinger, Hugo.......... 1050
Speer Corbin Co.......... 1049

**CHAIR & SEATING MANUFACTURERS.**

American Seating Co.......... 1053
Andrews, A. H., Co.......... 1053
Peabody School Furniture Co.......... 1053
Steel Furniture Co.......... 1053
Wisconsin Seating Co.......... 1053

**ELECTRICAL AND MECHANICAL EQUIPMENT.**

Amusement Supply Co.......... 1049
Detroit Motor Car Supply Co.......... 1053
Erker Bros.......... 1053
Foos Gas Engine.......... 993
Fort Wayne Electric Works.......... 1053
Fulton, E. E.......... 1024
General Electric Co.......... 1020
Hallberg, J. H.......... 1013
Hertner Electric & Mfg. Co.......... 1045
Hommell, Ludwig, & Co.......... 1020
Kleine Optical Co.......... 1018
Lucas, Harry K.......... 1025
Picture Theater Equipment Co.......... 1038
Porter, B. F.......... 1052
R. & F. Motion Picture Co.......... 1030
Speed Controller Co.......... 1051
Stern Mfg. Co.......... 1025
Strelinger, Chas. A.......... 1028
Swaab, Lewis M.......... 1052
Typhoon Fan Co.......... 993

**FILM EXCHANGES.**

Bradenburgh, G. W.......... 1053
Central Film Co.......... 1024
Greater N. Y. Film Rental Co.......... 1010
Ideal Film Service.......... 1030
Linick & Melchior.......... 1021
Monarch Film Service.......... 1028
Nielsen, F. O.......... 1055
Weniz, Isador, Film Co.......... 1028
Wisconsin-Illinois Feature Release Co.......... 1030

**MANUFACTURERS OF MOVING PICTURES.**

American Film Co., Inc.......... 928-30
Associated Film Sales Corp.......... 916
Biograph Co.......... 1011
Bosworth, Inc.......... 909
Broadway Film Co.......... 1031
Centaur Star Features.......... 925
Cub Comedies.......... 924
Edison, Thos. A., Inc.......... 934
Equitable Motion Picture Corp.......... 912-13
Essanay Film Mfg. Co.......... 887-93
Famous Players Film Co.......... 902-03
Gaumont Co.......... 926
Kalem Co.......... 915, 917, 938
Kleine, George.......... 932-33
Lasky, Jesse L., Feature Play Co.......... 904-07
Lubin Mfg. Co.......... 935
Metro Pictures Corp.....919-21, Colored Insert
Mutual Film Corp.......... 922-23
North American Film Corp.......... 931
Paramount Pictures Corp.......... 899-901
Pathe Exchange, Inc., The.......... 894-98
Picture Playhouse Film Co., Inc.......... 1053
Premo Feature Film Corp.......... 1047
Pullman, Max M.......... 1016
Raver Film Corp.......... 1009
Select Film Booking Agency.......... 908
Selig, Polyscope Co.......... 1033, 1055
Star Film Co.......... 1035
Sterling Camera & Film Co.......... 1024
Thanhouser Film Corp.......... 886, 927
Triangle Film Corp.......... 914
Universal Film Mfg. Co.......... 1022-23
Vim Comedies.......... 918
Vitagraph Co. of America.......... 936-37, 1026
V-L-S-E, Inc.......... 1027
World Film Corp.......... 910-11
World Series Film Co.......... 1029

**MISCELLANEOUS.**

American Film Laboratories.......... 1035
Anti-Censorship Slides, M. P. W.......... 1053
Automatic Ticket Selling & C. R. Co.......... 1019
Big Otto.......... 1030
Bioscope, The.......... 1047
Bronx Exhibitors' Ball.......... 1037
Caille Bros.......... 1025
Circulation Coupon, M. P. W.......... 1048
Classified Advertisements.......... 1039
Corcoran, A. J., Inc.......... 1050
Eastman Kodak Co.......... 1045
Erbograph Co.......... 1024
Evans Film Mfg. Co.......... 1052
Film Titles Mfg. Co.......... 1028
Globe Ventilator Co.......... 1043
Gunby Bros.......... 1025
Holcomb & Hoke Mfg. Co.......... 1043
Industrial Moving Picture Co.......... 1052
Kassell, M.......... 1025
Kinematograaf, De.......... 1052
Kraus Mfg. Co.......... 1045
Lears Theater Supply Co.......... 1028
Leland, S. B.......... 1028
Mannington, care M. P. W.......... 1020
Modern Film Laboratories.......... 1051
Moore, Wm. N.......... 1025
Motion Picture Directory Co.......... 1051
Motion Picture Electricity.......... 1045
Motion Picture Fire Prevention Devices Co. 1051
Moving Picture World Announcement.......... 1054
Murray Publishing Co.......... 1020
National Ticket Co.......... 1014
Pan-American Cinematografica.......... 1050
Pan-American Motion Picture Co.......... 1030
Photodrama, The.......... 1047
Quality Pictures Corp.......... 1033
Salvation Army Free Xmas Dinners.......... 1028
Solidhed Tack Co.......... 1021
Standard Motion Picture Co.......... 1024
Trade Circular Addressing Co.......... 1050

**MOVING PICTURE CAMERAS.**

Los Angeles Motion Picture Co.......... 1028
Motion Picture Apparatus Co.......... 1049

**MUSICAL INSTRUMENTS.**

Harmo Electric Co.......... 1048
Seeburg, J. P., Piano Co.......... 1028
Sinn, Clarence E.......... 1021
Wangerin-Weickhardt Co.......... 1049

**POSTERS AND FRAMES.**

Goes Lithographing Co.......... 1038
Menger & Ring.......... 1025
Newman Mfg. Co.......... 1019
Theater Specialty Mfg. Co.......... 1030

**PROJECTION MACHINE MANUFACTURERS.**

American Standard M. P. Mch. Co.......... 1052
Enterprise Optical Co.......... 1051
Power, Nicholas, Co.......... 1056
Precision Mch. Co.......... 1041

**PROJECTION SCREEN MANUFACTURERS.**

Genter, J. H., Co., Inc.......... 1048
Minusa Cine Products Co.......... 1050
Radium Gold Fibre Screen, Inc.......... 1017
Simpson Alfred L.......... 1047

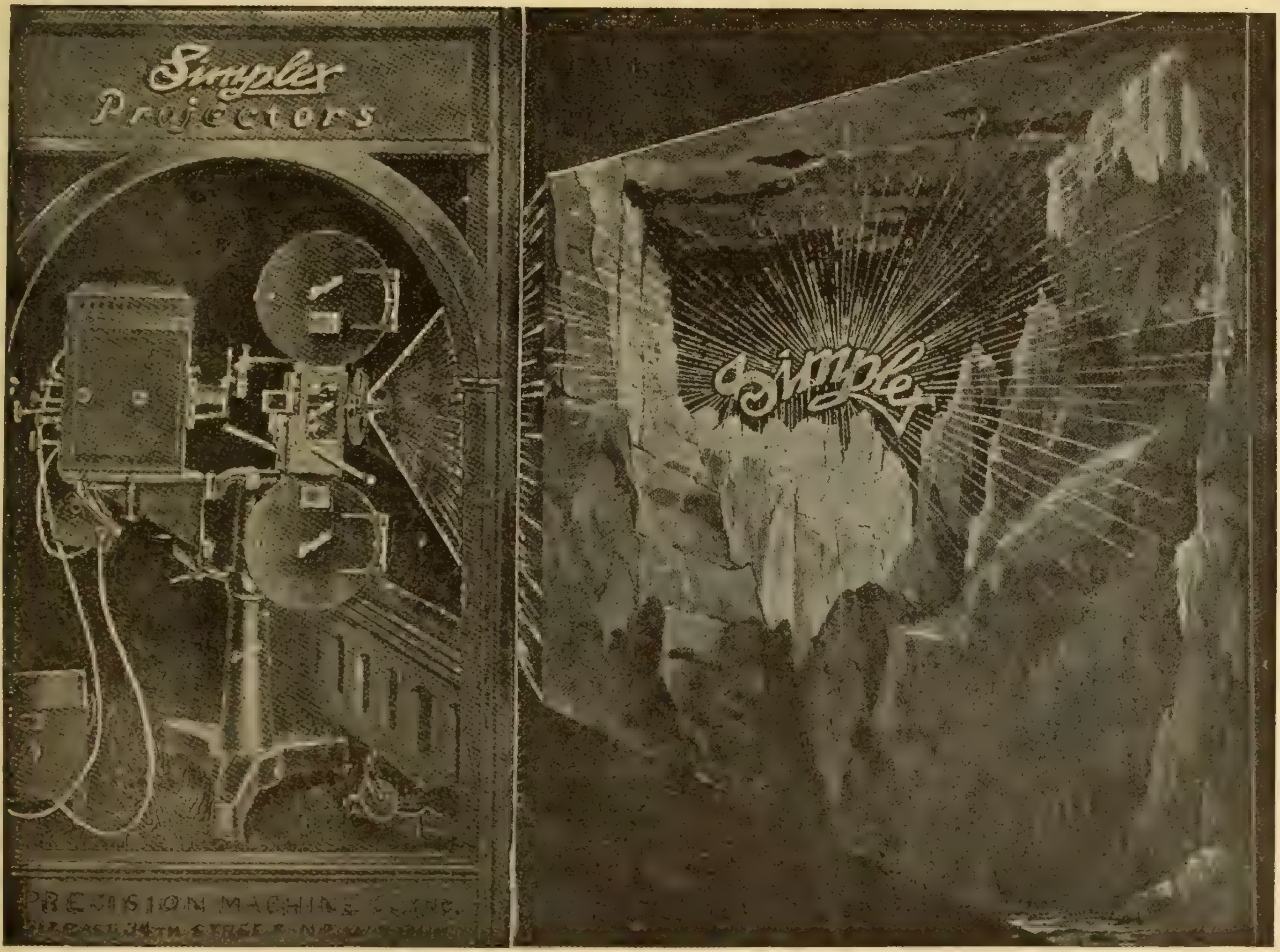
**STEREOPTICON SLIDES.**

Niagara Slide Co.......... 993
Utility Transparency Co.......... 1051

In the Land of the "Midnight Sun," in the Mountains of South America, in the largest Broadway Shows, and ALL OVER THE WORLD

**YOU WILL FIND**

# SIMPLEX PROJECTORS



## THE SUN NEVER SETS ON SIMPLEX PROJECTORS

**AT PANAMA EXPOSITION**

**IN GOVERNMENT EXHIBIT AND MANY OTHERS**

**AT ARMY POSTS**
**CHINA, PHILIPPINES, HAWAIIAN ISLANDS, CANAL ZONE.**

**ALL OVER THE WORLD**
**IN THOUSANDS OF PLACES**

**The PROJECTOR that received the UNANIMOUS APPROVAL of the U. S. GOVERNMENT WAR DEPARTMENT**
**and**
**GRAND PRIZE—PANAMA-PACIFIC INTERNATIONAL EXPOSITION**
**Send for Catalog "A"**

MADE AND GUARANTEED BY

**THE PRECISION MACHINE CO. INC.**
**317 East 34th: St— New York**

# List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1010, 1012.)

## Universal Film Mfg. Co.

RELEASE DAYS.

**Sunday**—Big "U," Laemmle, L-KO.
**Monday**—Broadway Universal Features, Imp, Nestor.
**Tuesday**—Gold Seal, Imp, Rex.
**Wednesday**—Animated Weekly, L-KO, Victor.
**Thursday**—Big "U," Laemmle, Powers.
**Friday**—Imp, Nestor, Victor.
**Saturday**—Big "U," Bison, Joker.

### ANIMATED WEEKLY.

Sept. 29—Number 186 (News).
Oct. 6—Number 187 (News).
Oct. 13—Number 188 (News).
Oct. 20—Number 189 (News).
Oct. 27—Number 190 (News).
Nov. 3—Number 191 (News)
Nov. 10—Number 192 (News).

### BIG U.

Oct. 7—The $50,000 Jewel Theft (Two parts—Drama).
Oct. 14—No release this day.
Oct. 21—The Greater Courage (Two parts—West Mining—Drama).
Oct. 28—The Flag of Fortune (Two parts—Heart-Interest—Drama).
Nov. 4—The Markswoman (Western—Drama).
Nov. 11—Hearts That Are Human (Three parts parts—Human Interest—Drama).

### BISON.

Oct. 9—The Queen of Jungle Land (Three parts—Drama).
Oct. 16—The Yellow Star (Three parts—Underworld—Drama).
Oct. 23—A Fight to a Finish (Three parts—Railroad—Drama).
Oct. 30—The Superior Claim (Three parts—Western—Drama).
Nov. 6—The Mettle of Jerry McGuire (Two parts—Railroad—Drama).
Nov. 13—What the River Foretold (Three parts—Western—Drama).

### BROADWAY UNIVERSAL FEATURES.

Oct. 4—Fatherhood (Four parts—Drama).
Oct. 11—The Man of Shame (Five parts—Dr.).
Oct. 18—The Campbells Are Coming (Four parts—Drama).
Oct. 25—The College Orphan (Six parts—Dr.).
Nov. 1—The Long Chance (Six parts—Western—Drama).
Nov. 8—The Frame-Up (Five parts—Political Drama).

### GOLD SEAL.

Oct. 12—The Kiss of Dishonor (Two parts—Drama).
Oct. 19—The Fair God of Sun Island (Three parts—Sea—Drama).
Oct. 26—No release this day.
Nov. 2—The Measure of Leon Dubray (Three parts—Western—Drama).
Nov. 9—On the Level (Two parts—Society—Drama).

### IMP.

Oct. 5—The Unnecessary Sex (Comedy).
Oct. 12—Bashful Glen (Comedy).
Oct. 15—No release this day.
Oct. 19—No release this day.
Oct. 22—The Meddler (Two parts—Modern—Drama).
Oct. 26—By Return Male (Comedy).
Oct. 29—The Craters of Fire (Three parts—Melo-Drama).
Nov. 2—When Beauty Butts In (Comedy).
Nov. 5—The Reward (Three parts—Drama).
Nov. 9—Getting His Goat (Comedy).

### JOKER.

Oct. 9—No Babies Allowed (Comedy).
Oct. 16—A Millionaire for a Minute (Com.).
Oct. 23—Pete's Awful Crime (Comedy).
Oct. 30—A Day at Midland Beach (Comedy).
Nov. 6—20th Century Susie (Comedy).
Nov. 13—Subject not yet announced.

### LAEMMLE.

Oct. 10—Marianna (Drama).
Oct. 14—The Girl of the Dance Hall (Three parts—Western—Drama).
Oct. 17—No release this day.
Oct. 21—No release this day.
Oct. 24—No release this day.
Oct. 28—No release this day
Nov. 4—A White Feather Volunteer (Two parts—Drama).
Nov. 7—No release this day
Nov. 11—No release this day.
Nov. 14—The Masked Substitute (Two parts—Drama).

### L-KO.

Oct. 6—No release this day.
Oct. 10—A Bath House Tragedy (Two parts—Comedy).
Oct. 13—Under New Management (Two parts—Comedy).
Oct. 17—Does Flirting Pay? (Comedy).
Oct. 20—Room and Board—A Dollar and a Half (Two parts—Comedy).
Oct. 24—Poor but Dishonest (Comedy).
Oct. 27—Tears and Sunshine (Comedy).
Oct. 31—Father's First Murder (Comedy).
Nov. 3—The Idle Rich (Two parts—Drama).
Nov. 7—Cupid and the Scrub Lady (Comedy).
Nov. 10—Silk Hose and High Pressure (Three parts—Comedy).
Nov. 14—No release this week.

### NESTOR.

Oct. 8—Eddie's Little Love Affair (Comedy).
Oct. 11—Some Fixer (Comedy).
Oct. 15—And the Best Man Won (Comedy).
Oct. 18—A One Cylinder Courtship (Comedy).
Oct. 22—Almost a Knockout (Comedy).
Oct. 25—An Heiress for Two (Comedy).
Oct. 29—The Frame-Up on Dad (Comedy).
Nov. 1—A Circumstantial Scandal (Comedy).
Nov. 5—Father's Helping Hand (Comedy).
Nov. 8—Those Kids and Cupid (Comedy).
Nov. 13—Father's Lucky Escape (Comedy).

### POWERS.

Oct. 16—The Vengeance of Guido (Drama).
Oct. 21—The Prankful Ponies (Vaudeville Act).
—Insect Oddities (Ditmars Educational).
Oct. 23—A Pure Gold Partner (Drama).
Oct. 28—Lady Baffles and Detective Duck in "The Lost Roll" (Comedy).
Oct. 30—No release this day.
Oct. 31—The Man from Argentine (Two parts—Drama).
Nov. 4—The Thinking Cqckatoos (Vaudeville Act).
—Insect Celebrities (Ditmar's Educational ).
Nov. 6—No release this day.
Nov. 12—Honor Thy Husband (Two parts—Dr.).
Nov. 13—No release this day.

### REX.

Oct. 10—Alas and Alack (Drama).
Oct. 17—A Mother's Atonement (Three parts—Human Interest—Drama).
Oct. 19—Lon of Lone Mountain (Drama).
Oct. 24—The Springtime of the Spirit (Three parts—Human Interest—Drama).
Oct. 26—The Millionaire Paupers (Three parts Society—Drama).
Nov. 2—No release this day.
Nov. 7—Such a Princess (Three parts—Fairy Story).
Nov. 9—The Parson of Pine Mountain (Dr.),
Nov. 14—Liquid Dynamite (Drama).

### VICTOR.

Oct. 13—No release this day.
Oct. 15—A Kentucky Idyll (Two parts—Dr.).
Oct. 20—No release this day.
Oct. 22—The Magic Bon-Bon (Comedy).
Oct. 27—A Life at Stake (Two parts—Western—Drama).
Oct. 29—No release this day.
Nov. 3—No release this day.
Nov. 5—No release this day.
Nov. 10—No release this day.
Nov. 12—Promissory Notes (Drama—A story of Real Life, Episode No. 1).

### UNIVERSAL SPECIAL FEATURE.

Oct. 11—The Broken Coin (Episode No. 17—"The Castaways"—Two parts—Dr.).
Oct. 18—The Broken Coin (Episode No. 18, "The Underground City"—Two parts—Drama).
Oct. 25—The Broken Coin (Episode No. 19, "The Sacred Fire"—Two parts—Drama).
Nov. 1—The Broken Coin (Episode No. 20—"Danger on the High Seas"—Two parts—Drama).
Nov. 8—The Broken Coin (Episode No. 21, "A Timely Rescue"—Two parts—Dr.).

## Mutual Film Corp.

MUTUAL FILM CORPORATION.
RELEASE DAYS.

**Sunday**—Reliance (2), Casino (1), Thanhouser (1).
**Monday**—American (2), Falstaff (1), Novelty (1).
**Tuesday**—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
**Wednesday**—Rialto, Reliance or Centaur (3), Novelty (1).
**Thursday**—Centaur (2), Falstaff (1), Mutual Weekly (1).
**Friday**—Mustang (2), American (1), Cub (1).
**Saturday**—Clipper, Than-o-play or Mustang (3), Beauty (1).

### AMERICAN.

Oct. 18—The Blot on the Shield (Two parts—Drama).
Oct. 22—Visitors and Visitees (Drama).
Oct. 25—Out of the Ashes (Two parts—Dr.).
Oct. 29—The Smugglers' Cave (Drama).
Nov. 1—The Wasp (Two parts—Drama).
Nov. 5—On Secret Service (Drama).
Nov. 8—Alice of Hudson Bay (Two parts—Drama).
Nov. 12—To Rent Furnished (Drama).

### BEAUTY.

Oct. 23—Deserted at the Auto (Comedy).
Oct. 26—Touring with Tillie (Comedy).
Oct. 30—An Auto Bungalo Fracas (Comedy).
Nov. 2—One to the Minute (Comedy).
Nov. 5—Billie Ban Densen's Campaign (Comedy).
Nov. 9—Her Adopted Father (Comedy).
Nov. 13—Almost a Widow (Comedy).

### CASINO.

Oct. 31—Zabisky's Waterloo (Comedy).
Nov. 7—Does It Pay to Advertise? (Comedy).
Nov. 14—A Tangle in Hearts (Comedy).

### CENTAUR.

Oct. 27—The Blood of Our Brothers (Three parts—Drama).
Oct. 28—The White King of the Zaras (Two parts—Drama).
Nov. 4—When Avarice Rules (Two part—Dr.).
Nov. 11—Stanley in Starvation Camp (Two parts—Drama).

### CLIPPER STAR FEATURES.

Oct. 9—Pardoned (Three parts—Drama).
Oct. 30—The Idol (Three parts—Drama).

### CUB.

Oct. 22—The Little Detective (Comedy).
Oct. 29—Jerry to the Rescue (Comedy).
Nov. 5—Who's Who (Comedy).
Nov. 12—The Double Cross (Comedy).

### FALSTAFF.

Oct. 14—Bing Bang Brothers (Comedy).
Oct. 18—Busted but Benevolent (Comedy).
Oct. 21—Hattie the Hair Heiress (Comedy).
Oct. 25—Tillie the Terrible Typist (Comedy).
Oct. 28—The Soap Suds Star (Comedy).
Nov. 1—Freddie the Fake Fisherwoman (Comedy).
Nov. 4—"Clarissa's" Charming Calf (Com.).
Nov. 8—Lulu's Lost Lotharios (Comedy).
Nov. 11—The Film Favorite's Finish (Com.).

### GAUMONT.

Oct. 19—See America First (No. 6—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Oct. 26—See America First (No. 7) (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Nov. 2—See America First (No. 8—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Nov. 9—See America First (No. 9—Scenic).
—Keeping Up With the Joneses (Car.).

(*Mutual Releases continued on page* 1044.)

# Easy Money for Theatres

**Extra Profits You Are Not Now Getting**

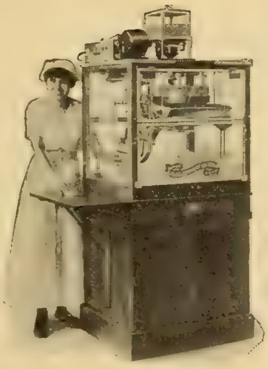
## $360.45 the First Month from Butter-Kist Corn Popper

You have the ideal crowd to buy—you should be getting the profits. Scores of motion picture theatres are now reaping a year-'round harvest of spot-cash sales from BUTTER-KIST Pop-Corn in addition to regular paid admissions.

Profits $25 to $60 weekly. One theatre took in $360.45 the first month. Smallest theatres selling $4 to $5 worth of BUTTER-KIST in the evenings alone. Remember that every dollar you take in is seventy cents profit.

## BUTTER-KIST

## Corn Popper



This famous money-maker requires only 26 in. x 32 in. of space. You have plenty of room for it in lobby, foyer or down near stage.

Runs itself and turns out 1 bag in 48 seconds—**$3.75 per hour!**

Pops and butters **automatically**—each morsel evenly. No watching, no work, no stock to carry, no muss. **Just take in the money!**

Superbly built of plate glass, with mahogany, oak or white enamel cabinet, metal parts of polished aluminum and nickel.

## Everybody Wants It!

"Everybody's" asking for famous BUTTER-KIST—the big, fluffy, white flakes—crisp, crackling and clean—evenly buttered and piping hot—untouched by hands. The finest flavory, savory treat that ever tantalized a mortal's palate—**with a coaxing fragrance** that makes people hungry for BUTTER-KIST. Its delicious flavor brings people back to your theatre. Records show big increase in attendance.

## Pay From Your Sales

A small payment down brings you the BUTTER-KIST Corn Popper with all privileges included. Then it pays for itself in short order. Let us show you.

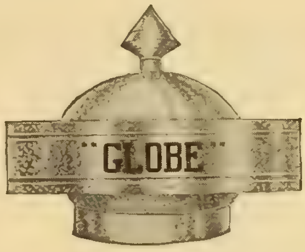
## "The Little Gold Mine" FREE

Handsome new book, "The Little Gold Mine," gives facts, figures, **proof of profits** and photographs. **Sent FREE.** Write for it at once—you lose $4 to $16 in sales every day you delay.

**Holcomb & Hoke Mfg. Co.**

**1603 Van Buren Street, Indianapolis, Ind.**

---



## This is the absolutely silent ventilator that will make money for your Moving Picture Theatre.

It will keep the air sweet, clean and wholesome. It will carry off stale odors—do away with that close, stuffy atmosphere that keeps so many people from the Movies. It will make your Theatre attractive from a physical as well as a mental standpoint, and will bring you increased patronage and profit.

## "GLOBE"

VENTILATORS

are absolutely noiseless—no moving parts to get out of order—trouble-proof, storm-proof—easy and inexpensive to install. Put one in and forget it—it will be on the job every minute 24 hours a day.

"GLOBES" have been in use for over 30 years wherever perfect ventilation is required.

Just send the coupon and we'll tell you how little it will cost to permanently improve the popularity of your theatre.

## GLOBE

VENTILATOR COMPANY

*Dept. M*, TROY, N. Y.

GLOBE VENTILATOR CO., Dept. M, Troy, N. Y.

Gentlemen:—Kindly send me information regarding cost of securing perfect ventilation for a Theatre seating ...... persons, and of approximately ...... cubic feet of air space.

Signed ............................................

Address ............................................

City and State............................................

# List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1010, 1012.)

(*Mutual Releases continued from page* 1042.)

### MUSTANG.

Oct. 29—Playing for High Stakes (Two parts—Drama).
Nov. 5—The Trail of the Serpent (Two parts—Drama).
Nov. 12—Man to Man (Two parts—Drama).
Nov. 13—This Is the Life (Three parts—Dr.).

### MUTUAL WEEKLY.

Oct. 28—Number 43, 1915 (News).
Nov. 4—Number 44, 1915 (News).
Nov. 11—Number 45, 1915 (News).

### NOVELTY.

Oct. 27—Love and Artillery (Comedy).
Nov. 1—Putting Papa to Sleep (Comedy).
Nov. 3—The Fortune Hunters (Comedy).
Nov. 8—Something in Her Eye (Comedy).
Nov. 10—Love and Bitters (Comedy).

### RELIANCE.

Oct. 31—The Feud (Two parts—Drama).
Nov. 7—The Law of Duty (Two parts—Dr.).
Nov. 10—Father and Son (Three parts—Dr.).
Nov. 14—A Romance of the Alps (Two parts—Drama).

### RIALTO.

Oct. 20—The Card Players (Three parts—Dr.).
Nov. 3—The Devil's Darling (Three parts—Drama).

### THANHOUSER.

Oct. 24—At the Patricians' Club (Drama).
Oct. 26—The Conscience of Juror, No. 10 (Two parts—Drama).
Oct. 31—The Fisherwoman (Drama).
Nov. 2—The Commuted Sentence (Two parts—Drama).
Nov. 7—Mistake of Mammy Lou (Drama).
Nov. 9—The Little Captain of the Scouts (Two parts—Drama).
Nov. 14—In Baby's Garden (Drama).

### THAN-O-PLAY.

Oct. 15—The Long Arm of the Secret Service (Three parts—Drama).
Nov. 6—Mr. Meeson's Will (Three parts—Dr.).

### MUTUAL MASTERPICTURES.

Oct. 21—The Miracle of Life (American—Four parts—Drama) (No. 43).
Oct. 28—His Wife (Thanhouser—Five parts—Drama) (No. 44).
Nov. 4—The Seventh Noon (Four parts—Dr.) (No. 45).
Nov. 11—The End of the Road (Five parts—Drama—No. 46).

### NORTH AMERICAN FILM CORPORATION.

Oct. 4—The Diamond from the Sky (Chapter 23—"The Double Cross"—Two parts—Drama).
Oct. 11—The Diamond from the Sky (Chapter No. 24, "The Mad Millionaire"—Two parts—Drama).
Oct. 18—The Diamond from the Sky (Chapter 25, "A House of Cards"—Two parts—Drama).
Oct. 25—The Diamond from the Sky, No. 26, "The Garden of the Gods" (Two parts—Drama).

## Associated Film Sales Corp.

Released for week of October 25.
The Reckoning (Ramona—Three parts—Drama).
Ohara of the Mounted (Federal—Two parts—Drama).
When Stubs Leaves the Bowery (Santa Barbara—Comedy).
The Paradoxical Burglar (Alhambra—Comedy).
Love's Old Sweet Song (Deer—Two parts—Drama.
Shot at Sunrise (Monte—Comedy).
The Plaid Coat (Banner—Comedy).
Safety First (Empire—Comedy).

Releases for Week of Nov. 2.
Hilary of the Hills (Two parts—Drama).
Duel of Hearts (Ramona—Two parts—Dr.).
Out for a Million (Empire—Two parts—Drama).
And he Came Straight Home (Atla—Com.).
In and Out (Banner—Two parts—Com.).
Unexpected Reward (Liberty—Comedy).
Life in the West (Alhambra—Comedy).
Rosie's Many Thorns (Federal Comedy).

## Pathe Exchange, Inc.

**RELEASE DAYS.**
**Monday**—Balboa, Globe Phunphilms.
**Wednesday**—Pathe News.
**Thursday**—Panama Films.
**Friday**—Gold Rooster Plays.
**Saturday**—Pathe News, Starlight.

### BALBOA.

Oct. 18—Counsel for the Defense (Three parts—Drama).
Nov. 8—Blot from the Sky (Three parts—Dr.).

### GLOBE.

Oct. 9—Altar of Heaven, Pekin, China (Scenic).
Oct. 23—How Winter Flowers Bloom (Educational).
Nov. 6—Human Movements Analyzed (Educational).

### GOLD ROOSTER PLAYS.

Oct. 29—Comrade John (Five parts—Drama).
Nov. 5—The Menace of the Mute (Five parts—Drama).
Nov. 11—Nedra (Five parts—Drama).

### PANAMA FILMS.

Oct. 21—Neal of the Navy, No. 8, "The Sun Worshippers" (Two parts—Dr.).
Oct. 28—Neal of the Navy, No. 9 (Two parts—Drama).
Nov. 4—Neal of the Navy (No. 10—"The Rolling Terror"—Two parts—Drama).
Nov. 11—Neal of the Navy (No. 10—Two parts—Drama).

### PATHE.

Oct. 25—New Adventures of Wallingford, No. 4, "The Master Stroke" (Two parts—Comedy).
Oct. 25—Police Dog to the Rescue (Cartoon—Comedy).
—An Intimate Study of Birds, No. 10 (Educational).
Nov. 1—New Adventures of Wallingford (No. 5—"The Lilac Splash"—Two parts—Comedy).
Nov. 8—New Adventures of Wallingford, No. 6 (Two parts—Comedy).

### PATHE NEWS.

Oct. 23—Number 85, 1915 (News).
Oct. 27—Number 86, 1915 (News).
Oct. 30—Number 87, 1915 (News).
Nov. 3—Number 88, 1915 (News).
Nov. 6—Number 89, 1915 (News).

### PHOTOCOLOR.

Oct. 23—Geithorn, the Rustic Venice (Colored—Scenic).
Nov. 7—Children of the Netherlands (Scenic).

### PATHECOLOR.

Oct. 27—Whiffles Woos and Trouble Brews (Colored—Comedy).
Nov. 2—Adventures of a Madcap (Four parts——Drama) (Colored).
Nov. 3—Whiffles' Futile Flivver (Comedy) (Colored).

### PHUNPHILMS.

Nov. 1—Giving Them Fist (Comedy).
Nov. 8—Bughouse Bell Hops (Comedy).

### STARLIGHT.

Oct. 30—Dough Nuts (Comedy).
Nov. 6—Flats and Sharps (Comedy).
Nov. 13—Bungling Burglars Burgle (Comedy).

### VICTORY.

Oct. 27—The Eleventh Hour (Three parts—Drama).

## Miscellaneous Feature Releases.

### ALL FEATURE BOOKING AGENCY.

October—Right Off the Bat (Five parts—Comedy—Drama).

### CASINO FEATURE FILM CO.

Oct.—Dates (Comedy).
—On the Golf Links (Comedy).

### CORT FILM CORPORATION.

October—The Whirl of Life (Six parts—Dr.).

### CROSSETTE FILMS.

Oct.—The Man on the Crib (Two parts—Dr.).

### J. CHAS. DAVIS, JR.

Oct. 14—A Model Frame-Up (Magneto—Three parts—Comedy).

### EQUITABLE FILM CORPORATION.

Oct. 11—Blue Grass (Drama).
Oct. 18—The Bludgeon (Drama).
Oct. 25—Divorced (Triumph—Drama).
Nov. 1—The Better Woman (Triumph—Dr.).

### FOX FILM CORPORATION.

Oct. 4—Sin (Drama).
Oct. 11—The Little Gypsy (Drama).
Oct. 18—The Family Stain (Drama).

### GREAT NORTHERN FILM CO.

October—A Woman's Honor (Four parts—Dr ).

### IDEAL FILM SERVICE.

October—The Bottle (Four parts—Drama).
October—Alone in London (Five parts—Dr.).

### KULEE FEATURES, INC.

October—How Molly Made Good (Photo Drama—Six parts—Drama).

### LINICK & MELCHIOR.

Oct.—Was She to Blame (Five parts—Drama).

### METRO PICTURES CORPORATION.

Oct. 11—The Stork's Nest (Columbia—Five parts—Drama).
Oct. 18—The Final Judgment (Rolfe—Five parts—Drama).
Oct. 25—My Madonna (Popular Plays & Players—Five parts—Drama).
Nov. 1—Tables Turned (Rolfe—Five parts—Drama).

### PARAMOUNT PICTURES CORPORATION.

Oct. 21—The Secret Sin (Lasky—Drama).
Oct. 25—The Yankee Girl (Morosco—Comedy-Drama).
Oct. 28—The Masqueraders (Famous Players—Five parts—Comedy-Drama).
Nov. 1—Carmen (Lasky—Five parts—Drama).
Nov. 4—Still Waters (Famous players—Five parts—Comedy-Drama).
Nov. 8—Madame Butterfly (Famous Players—Five parts—Drama).
Nov. 11—The Mummy and the Humming Bird (Famous Players—Five parts—Dr.).

### SUN PHOTOPLAY CO.

October—The Corsican (Five parts—Drama).

### THE PICTURE PLAYHOUSE FILM COMPANY.

Oct.—Papa's Wife (Two parts—Comedy).
October—Love and War (Two parts—Comedy).
October—The Blackmailers (Two parts—Com.).

### TRIANGLE FILM CORPORATION.

Oct. 27—The Lamb (Fine Arts—Five parts—Drama).
Oct. 27—The Iron Strain (Kay-Bee—Five parts—Drama).
Oct. 27—My Valet (Keystone—Four parts—Dr.).

### VICTORY FILM CORPORATION.

October—The Fall of Warsaw (Three parts—Topical).

### WORLD FILM CORPORATION.

Oct. 17—The Heart of the Blue Ridge (Shubert—Drama).
Oct. 24—Salvation Nell (Calif—M. P. Corp.—Drama).
Nov. 1—Bought (Shubert—Drama).
Nov. 8—The Little Church Around the Corner (Blaney—Drama).
Nov. 15—A Butterfly on the Wheel (Shubert—Drama).

### WORLD SERIES FILM CO.

October—1915 World's Championship Series (Topical).

### V-L-S-E, INC.

Oct. 18—A Black Sheep (Selig—Five parts—Drama).
Oct. 18—The Man Who Couldn't Beat God (Vitagraph—Drama).
Oct. 25—The Rights of Man (Lubin—Five parts—Drama).
Nov. 1—The Crimson Wing (Essanay—Five parts—Drama).
Nov. 1—The Turn of the Road (Vitagraph—Drama).
Nov. 8—The Raven (Essanay—Six parts Drama).
Nov. 15—Sweet Alyssum (Selig—Five parts—Drama).
Nov. 15—Heights of Hazards (Vitagraph—Five parts—Drama).

### KLEINE—EDISON FEATURE SERVICE.

Oct. 13—The Magic Skin (Edison—Five parts—Drama).
Oct. 20—The Green Cloak (Kleine-Five parts—Drama).
Nov. 3—The Sentimental Lady (Kleine—Five parts—Drama).
Nov. 10—The Children of Eve (Edison—Five parts—Drama).
Nov. 17—The Politicians (Kleine—Drama).

*A clear picture*

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.
ROCHESTER, N. Y.

**YOUR BOX OFFICE BENEFITS**
**BY AN ATTRACTIVE DISPLAY**

Select the faces with the big following and display them in your lobby

Anderson, Gilbert M.
Arbuckle, Roscoe
Baggot, King
Bayne, Beverly
Briscoe, Lottie
Benham, Harry
Bushman, Francis X.
Cummings, Irving
Chaplin, Chas.
Coxen, Edward
Cunard, Grace
Cruze, James
Clark, Marguerite
Courtot, Marguerite
Daly, Arnold
Farnum, Wm.
Ford, Francis
Ford, Victoria
Fisher, Marguerita
Frederick, Pauline
Figman, Max
Fuller, Mary
Fenwick, Irene
Greenwood, Winnifred
Grandin, Ethel
Gish, Dorothy
Gish, Lillian
Hall, Ella
Pickford, Mary
Rawlinson, Herbert
Harron, Robt.
Holmes, Helen
Hunt, Irene
Walker, Lillian
Washburn, Bryant
Williams, Earle
White, Pearl
Allison, Mae
Bara, Theda
Ham Comedians
Jolivet, Rita
Janis, Elsie
Johnson, Arthur
Joyce, Alice
Kerrigan, Warren
La Badie, Florence
Lockwood, Harold
Little, Anna
Leonard, Robt.
Mace, Fred
Madison, Cleo
Mayo, Edna
Mesereau, Violet
Marsh, Mae
Moore, Matt
Normand, Mabel
Panzer, Paul
Petrova, Olga
Pickford, Lottie
Roland, Ruth
Rich, Vivian
Saunders, Jackie
Stewart, Anita
Sweet, Blanche
Sterling, Ford
Snow, Marguerite
Stonehouse, Ruth
Theby, Rosemary
Tincher, Fay
Van, Wallie
Walthall, Henry
Wilbur, Crane
Williams, Kathlyn
Young, Clara K.
Ovey, George
Dawn, Hazel

**Size 22x28 ins. 75c. each**
**Framed, $2.50 each**

THE SEMI-PHOTO POST CARDS, $3.00 PER THOUSAND, of over 600 players. The indispensable article for your mailing list.

PHOTOGRAPHS, SIZE 8 x 10, of all the prominent players; 600 different names, 20c. each.

LARGE PICTURES, HAND COLORED, size 11 x 14, all the prominent players, $2.00 per dozen; in aluminum frames, 50c. each.

GRAVURE FOLDER, containing pictures of the prominent players, including stars from the stage. $8.50 per thousand.

SINGLE COLUMN CUTS of all the players; over 600 names, 40c.

**KRAUS MFG. CO.**

**220 WEST 42nd STREET, NEW YORK** **12th Floor Candler Building**

Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

**EVERYTHING YOU OUGHT TO KNOW**

to Get Best Results in the Conduct of Your
MOTION PICTURE BUSINESS
Where Electricity Is Concerned

**Whether You Are** OPERATOR MANAGER OR MANUFACTURER

IS AT YOUR EASY COMMAND IN

**Motion Picture Electricity**

By J. H. HALLBERG
Electrical Expert with an International Reputation

This Splendid Work Will Pay for Itself the First Day You Have It in Your Possession

Sent to Any Address, Charges Prepaid, on Receipt of TWO DOLLARS AND FIFTY CENTS

**Chalmers Publishing Co.**
17 Madison Avenue, New York City

The best pictures are transverted by a

HERTNER

**TransVerteR**
TRADE MARK

**Coming**

# List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1010, 1012.)

## General Film Company

**RELEASE DAYS.**

Monday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
Wednesday—Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Lubin, MinA, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

### BIOGRAPH.

Oct. 23—The Banker and the Thief (Drama).
Oct. 25—Arline's Chauffeur (Drama).
Oct. 26—A Mystery of the Mountains (Special—Two parts—Drama).
Oct. 27—Harvest (Special—Three parts—Dr.).
Oct. 28—A Trick of Fate (Drama).
Oct. 29—The Coming of Angelo (Drama) (Biograph Reissue No. 21).
Oct. 30—The Sheriff's Trap (Drama).
Nov. 2—Between Father and Son (Special—Two parts—Drama).
Nov. 3—Dora Thorne (Special—Four parts—Drama).
Nov. 4—The Passing Storm (Drama).
Nov. 5—The Musketeers of Pig Alley (Drama) (Biograph Reissue No. 22).
Nov. 9—Weaver of Claybank (Special—Two parts—Drama).
Nov 10—The Laurel of Tears (Special—Three parts—Drama).
Nov. 11—Rosa and the Author (Drama).
Nov. 12—The God Within (Drama) (Biograph Reissue No. 23).

### EDISON.

Oct. 23—The Broken Word (Drama).
Oct. 27—The Seventh Day (Comedy).
Oct. 29—The Mystery of Room 13 (Special—Four parts—Drama).
Oct. 30—Niagara Falls (Scenic).
—Yardville Folks (Educational).
Nov. 3—The Parson's Button Matcher (Com.).
Nov. 5—Friend Wilson's Daughter (Special—Three parts—Drama).
Nov. 6—Waifs of the Sea (Drama).
Nov. 10—Cartoons on a Yacht (Cartoon—Comedy).
Nov. 12—The Truth About Helen (Special—Four parts—Drama).
Nov. 13—A Broth of a Boy (Drama).

### ESSANAY.

Oct. 21—When Snakeville Struck Oil (Comedy).
Oct. 22—Broncho Billy Evens Matters (Western—Drama).
Oct. 23—The Spider (Special—Two parts—Drama).
Oct. 25—The Destroyer (Special—Three parts—Drama).
Oct. 26—Miss Freckles (Special—Two parts—Drama).
Oct. 27—Dreamy Dud in "Up in the Air" (Cartoon—Comedy).
—A Scenic Subject on the same reel.
Oct. 28—Fun At a Ball Game (Comedy).
Oct. 29—Broncho Billy's Cowardly Brother (Western—Drama).
Oct. 30—The Lighthouse by the Sea (Special—Three parts—Drama).
Nov. 1—Fifty-Fifty (Special—Three parts—Drama).
Nov. 2—Despair (Special—Three parts—Dr.).
Nov. 3—The Fable of "The Escape of Anthony and the Salvation of Herbert" (Comedy).
Nov. 4—The Night Sophia Graduated (Com.).
Nov. 5—Broncho Billy's Mexican Wife (Western—Drama).
Nov. 6—On the Little Mill Trace (Special—Two parts—Drama).
Nov. 8—Twice Into the Light (Special—Three parts—Drama).
Nov. 9—Wine, Women and Song (Special—Two parts—Drama).
Nov. 10—The Fable of "Handsome Jethro Who Was Simply Cut Out to Be a Merchant" (Comedy).
Nov. 11—Cupid's Bath (Comedy).
Nov. 12—The Indian's Narrow Escape (Western—Drama).
Nov. 13—The Second Son (Special—Three parts—Drama).

### GEORGE KLEINE.

Sept. 20—A Woman's Mistake (Special—Two parts—Drama).
Sept. 27—The Mysterious Visitor (Special—Two parts—Drama).
Oct. 4—The Fashion Shop (Special—Two parts—Drama).
Oct. 11—Wilful Peggy (Special—Two parts—Drama).
Oct. 18—The Village Outcast (Special—Two parts—Drama).
Oct. 25—The Price of Ambition (Special—Two parts—Drama).

### KALEM.

Oct. 19—Adam's Ancestors (Burlesque Comedy).
Oct. 20—The Man in Hiding (Special—Two parts—Drama).
Oct. 23—A Mile a Minute (Episode No. 50 of the "Hazards of Helen" Railroad Series—Drama).
Oct. 25—The Net of Deceit (Broadway Favorites—Special—Three Parts—Dr.).
Oct. 26—The Knaves and the Knight (Comedy).
Oct. 27—By Whose Hand (Special—Two parts—Drama).
Oct. 29—The Ventures of Marguerite, No. 1, "When Appearances Deceive (Dr.).
Oct. 30—Rescue of the Brakeman's Children (Episode No. 51 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 1—The Coquette (Special—Four parts—Drama).
Nov. 2—Diana of the Farm (Burlesque Com.).
Nov. 3—The Sign of the Broken Shackles (Special—Two parts—Drama).
Nov. 5—The Ventures of Marguerite, No. 2, "The Rogue Syndicate" (Drama).
Nov. 6—Danger Ahead! (Episode No. 52 of the "Hazards of Helen" Railroad Series—Drama).
Nov. 8—The Woman of the Sea (Special—Three parts—Drama).
Nov. 9—The Hoodoo's Busy Day (Burlesque—Comedy).
Nov. 10—The Dream Seekers (Special—Two parts—Drama).
Nov. 12—The Kidnapped Heiress (No. 3 of "The Ventures of Marguerite"—Drama).
Nov. 13—The Girl and the Special (Episode No. 53 of the "Hazards of Helen" Railroad Series—Drama).

### LUBIN.

Oct. 23—Playing Horse (Comedy).
Oct. 25—The Inevitable Penalty (Drama).
Oct. 26—Playing in Tough Luck (Comedy).
Oct. 27—The Man of God (Special—Two parts—Drama).
Oct. 28—The Strange Unknown (Special—Three parts—Drama).
Oct. 29—The Wonder Cloth (Drama).
Oct. 30—His Body Guard (Comedy).
Nov. 1—The Sacred Bracelet (Drama).
Nov. 2—Up Against It (Comedy).
Nov. 3—A Western Governor's Humanity (Special—Three parts—Drama).
Nov. 4—When War Threatened (Special—Two parts—Drama).
Nov. 5—The Urchin (Drama).
Nov. 6—The Cellar Spy (Comedy).
Nov. 8—The Orgy (Drama).
Nov. 9—Half a Million (Comedy).
Nov. 10—The Secret Room (Special—Two parts—Drama).
Nov. 11—The Ghost of Twisted Oaks (Special—Three Parts—Drama).
Nov. 12—A Night in Old Spain (Drama).
Nov. 13—His Three Brides (Comedy).

### MINA.

Aug. 26—Some Monkey Business (Com.).
—How Wifey Won Out (Com.).
Sept. 30—Why the Boarders Left (Comedy).
Sept. 2—Squeals on Wheels (Com.)
Sept. 9—Lost in the Swim (Comedy).
Sept. 16—Booming Trixie (Comedy).
Sept. 23—When Husband's Go to War (Com.).
Oct. 7—The Honeymoon Roll (Comedy).
Oct. 14—Alone in the City of Sighs and Tears (Comedy,.
Oct. 21—Beached and Bleached (Comedy).
Oct. 28—Kidding the Goats (Comedy).
Nov. 4—The False Hair (Comedy).

### SELIG.

Oct. 26—The Race for a Gold Mine (Western Drama).
Oct. 28—Hearst-Selig News Pictorial, No. 86, 1915 (News).
Oct. 30—When California was Wild (Jungle-Zoo Wild Animal Drama).
Nov. 1—The Flashlight (Special—Two parts—Drama).
Nov. 1—Hearst-Selig News Pictorial No. 87, 1915 (News).
Nov. 2—Athletic Ambitions (Western—Com.).
Nov. 4—Their Sinful Influence (Special—Three parts—Drama).
Nov. 4—Hearst-Selig News Pictorial No. 88, 1915 (News).
Nov. 6—The Lost Messenger (Jungle-Zoo—Drama).
Nov. 8—The Come Back of Percy (No. 3 of "The Chronicles of Bloom Center"—Special—Two parts—Comedy).
Nov. 8—Hearst-Selig News Pictorial, No. 89, 1915 (News).
Nov. 9—The Chef at Circle G (Western—Comedy).
Nov. 11—Hearst-Selig News Pictorial. No. 90, 1915 (News).
Nov. 13—The White Light of Publicity (Dr.).

### VIM.

Nov. 12—The Midnight Prowlers (Comedy).

### VITAGRAPH.

Oct. 23—The Woman in the Box (Two parts—Drama).
Oct. 25—The Prince in Disguise (Comedy).
Oct. 27—Itsky, the Inventor (Comedy).
Oct. 28—The Unforgiven (Drama).
Oct. 29—A Case of Eugenics (Comedy).
Oct. 30—The Shabbies (Special—Two parts—Comedy-Drama).
Nov. 1—Between Two Parts (Comedy).
The Sultan of Zulon (Special—Two parts—Comedy).
Nov. 3—A Family Picnic (Comedy).
Nov. 4—The Ebony Casket (Comedy).
Nov. 5—Beautiful Thoughts (Comedy) .
Nov. 6—Anselo Lee ("Broadway Star Feature"—Special—Three Parts—Dr.).
Nov. 8—No Tickee—No Washee (Comedy).
—California Scrap Book (Edu.).
Nov. 9—For the Honor of the Crew (Broadway Star Feature—Special—Three Parts—Drama).
Nov. 10—Hats Is Hats (Comedy).
Nov. 11—Sis (Comedy—Drama).
Nov. 12—Romantic Reggie (Comedy).
Nov. 13—The Woman's Share (Special—Two Parts—Drama).

## General Film Company Features

### BROADWAY STAR FEATURES.

Oct. 9—Youth (Special—Three parts—Dr.).
Oct. 12—Lillian's Husbands (Special — Three parts—Comedy).
Oct. 16—The Ruling Power (Special—Three parts—Drama).
Oct. 20—To Cherish and Protect (Special—Three parts—Drama).
Nov. 6—Anselo Lee (Special—Three parts—Drama).
Nov. 9—For the Honor of the Crew (Special—Three parts—Drama).

### KNICKERBOCKER STAR FEATURE.

July 21—The Cup of Chance (Special Feature—Three parts—Drama).
Aug. 4—The Tides of Time—Special Feature—Three parts—Drama).
Aug. 18—Capital Punishment (Special—Feature—Three parts—Drama).
Sept. 1—Nancy of Stony Isle (Three parts—Special Feature—Drama).
Sept. 15—The Purple Night (Three parts—Special Feature—Drama).
Sept. 29—The Girl from Tim's Place (Special—Feature—Three parts—Drama).
Oct. 13—The Dragon's Claw (Special Feature—Three parts—Drama).
Oct. 27—The Morning After (Special Feature—Three parts—Drama).

Choose your own service of SELIG, LUBIN, BIOGRAPH, VITAGRAPH, ESSANAY, KALEM and EDISON. Regular releases of One, Two, Three and Four Reel productions at our Exchange nearest you,
GREATER NEW YORK FILM RENTAL CO., 126-132 West 46th Street, New York

Photodrama From a New Angle!

# The Photodrama
## —Its Place Among the Fine Arts

By William Morgan Hannon, B.L.,LL.B.

*This book gives a practical and theoretical view of the photodrama, enabling the reader to see this great art as a whole.*

What Mr. Epes Winthrop Sargent, the great authority on the photoplay, says of Mr. Hannon's book:

"It is, I believe, the pioneer work in the second stage of the literature of photoplay. Most persons who have sought to write from this angle have been sadly handicapped by their intense ignorance of their subject. It has been a pleasure to read one who speaks with authority."

What the New York "Sun" says:

"A eulogy of the aesthetic qualities of moving pictures has been written by William Morgan Hannon, who is in the business, in 'The Photodrama—Its Place Among The Fine Arts.' The author has full command of the connoisseur's vocabulary."

What the Jacksonville Fla. "Times-Union" says:

"The writer has taken time to critically review the photoplay as a factor in the present day amusement life, and discusses its claims from an artistic standpoint. Briefly summarizing the essentials of a photodrama, the writer asserts there are efforts worthy of success and others that do not deserve more than the passing attention given. It is a very interesting treatise on the 'movies' in the present day acknowledged as the most stupendous, as well as astonishing method of entertainment and diversion of the day. The little book is exquisitely designed and printed on handmade paper with initial letters in colors."

*Sent postpaid to any address on receipt of $1.00*

The Ruskin Press,
632 Commercial Place, New Orleans, U.S.A.

---

## SIMPSON SOLAR SCREEN

**The Original Daylight Screen**

**SEAMLESS** **SEAMLESS**

## THE PERFECT PROJECTION SURFACE

Write us for particulars.

**ALFRED L. SIMPSON**
**113 West 132nd Street, N. Y. City**

***Patented June, 1908***

---

## THE BIOSCOPE

IS THE ENGLISH TRADE JOURNAL OF THE MOVING PICTURE INDUSTRY

Annual Subscription (post free) 14s. (Dollars, 3.50)

**85 SHAFTESBURY AVENUE, LONDON, W.**

---

# CYRIL MAUDE

***"Grumpy"***

says:

"America has so courteously received my 'Grumpy' and has been so flattering in its tributes to my ability in that part, that I was glad for the opportunity to appear in a motion picture play which would give the masses another, if not greater, 'Grumpy.'

"I am satisfied with 'The Antique Dealer.' I am satisfied with my work in it. I am content that motion picturedom shall judge me by the way I have played my part. I am satisfied with Mr. Harley Knoles' direction, and that he is one of the greatest directors today in motion pictures."

# *The* Antique Dealer

a five-reel powerful drama, including in the cast

LOIS MEREDITH
MONTAGU LOVE
MARGOT WILLIAMS
WILL T. CARLTON
CHARLES FRANCIS
HENRY CARVILL
MRS. COOPER CLIFF
LIONEL BELMORE

and others, is the second Premo release. The first was "The Master Hand," starring Nat C. Goodwin, a World Film release.

So marked was the success of "The Master Hand" that the Premo Film Corporation has made plans to produce between 8 and 15 features a year, starring eminent players in parts adapted to their abilities.

# PREMO
## FEATURE FILM CORP.

HARRY RAPF
PRESIDENT

HARLEY KNOLES
DIRECTOR

**Palace Theatre Building, New York**

## THE FALLACY OF "THE PENNY WISE AND DOLLAR FOOLISH" POLICY HAS BEEN REPEATEDLY EMPHASIZED IN THE EXPERIENCE OF MANY EXHIBITORS.

Perhaps you are one who has proven the truth that a manufacturer's say-so does not make facts. No doubt you have spent your hard-earned dollars in experimenting with some of the so-called screens.

**Let past experience be a lesson to you!**

**Stop experimenting, investigate and install a Mirroroid, the screen of known and proven value. Send for large free samples now. Test, compare. Your own brains to be the judge.**

### ☞BEAR THESE MIRROROID FACTS IN MIND!

**FIRST**—It's canvas, the only reliable backing for screens.

**SECOND**—It's coated under pressure by machinery, and not applied by hand or air brush, thus positively preventing cracking or peeling.

**THIRD**—It's the only screen made with a rough or matte finish, thereby guaranteeing perfect angle definition.

**FOURTH**—It's guaranteed to 5 years.

**FIFTH**—You are protected against infringement suits, by the Mirroroid patents issued June 9, 1908, and February 16, 1915.

**SIXTH**—Mirroroid will reduce your juice bills.

**SEVENTH**—The Mirroroid guarantee is backed by an incorporated company, who have been in business under the same management at the same location since organization 7 years ago.

**EIGHTH**—Over 9,000 satisfied Mirroroid users, and the number constantly increasing.

**NINTH**—You cannot afford to take chances with the future.

**TENTH**—Mirroroid is a positive profit getter for you.

**Remember if you really want the best you will install a Mirroroid, the perfect screen.**

Yours for Projection Contentment,

**J. H. GENTER CO., Inc.** **Newburgh, New York**

AGENCIES ALL PRINCIPAL CITIES

---

# HARMO PIPE ORGAN

NEW YORK OFFICES: 126 W. 46th St.
Tel. Bryant 5911

CHICAGO OFFICES: 1423 McCormick Bldg.
Tel. Harrison 8168

## *Simply—One of Many*

New York City, Sept. 25, 1915.

Harmo Electric Co., 126 W. 46th St., City

Gentlemen:—We willingly and cheerfully testify to the entire satisfaction and pleasure experienced by us in everything connected with the installation by you of the Model "D" Harmo Pipe Organ in our new 77th St. Theatre, Broadway.

The beautiful quality and tone of the instrument have been highly and favorably commented on by our patrons. The action, theme and sentiment of the photoplays have been immeasurably enhanced by the wonderful manner in which the organ music lends itself to their projection, and consequent increased appreciation.

Very truly yours,
Clyde H. Slease
John Stewart
Managers 77th St. Theatre, Broadway, New York City.

---

# KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs less.

**ONE YEAR..........................$3.00**
**SIX MONTHS .....................$1.50**
See title page for rates Canada and Foreign
**MOVING PICTURE WORLD**
**17 Madison Avenue, New York.**

..............................................................................

..............................................................................

..............................................................................

Cut out and mail today.

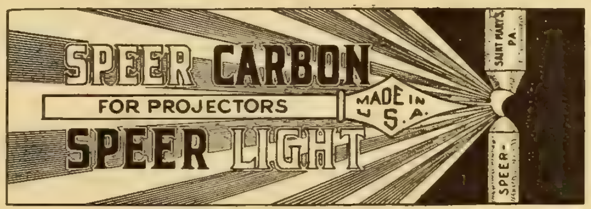
**Theatre**..............................................

# GRIFFITH'S "BIRTH OF A NATION" USES SPEER CARBONS!!!

## NET CASH PRICES

| | | | |
|---|---|---|---|
| ½x12, cored, pointed both ends, | $37.50 per M. | (1,000 in a case) |
| 9/16x12, cored, pointed both ends, | $40.00 per M. | (1,000 in a case) |
| ⅝x12, cored, pointed both ends, | $50.00 per M. | (1,000 in a case) |
| ¾x12, cored, pointed both ends, | $70.00 per M. | (1,000 in a case) |
| ⅞x12, cored, pointed one end, | $115.00 per M. | (500 in a case) |
| 1x12, cored, pointed one end, | $150.00 per M. | (500 in a case) |

*We Fill Sample Orders for 100 Carbons at the Above Pro Rata Prices*

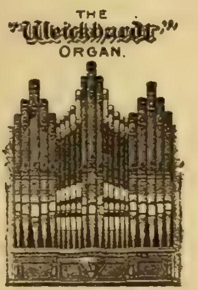


TRADE MARK

**OUR SPEER CARBONS**
are guaranteed to give satisfaction or
**MONEY BACK**

**SPEER CARBON CO., Dept. "W," SAINT MARYS, PA.**
(Makers of carbon for electrical purposes during the past 25 years)
**J. H. Hallberg, 36 East 23rd St., New York City, Eastern Distributor**

---


THE "Weickhardt" ORGAN.

# A WEICKHARDT PIPE ORGAN IN YOUR THEATRE

will represent so great an attraction to your patrons that they will not only come back with each change of your program, but also spontaneously advertise the merits of your pictures and the noteworthy feature of your organ music.

We build a complete pipe organ for $2,500.00 and upward and every instrument will contain the pure and rich, true organ tone, exquisite string tones, melodious flutes, a deep, full bass and also the universally appreciated "Human Voice Stop." Terms of payment will be made to suit. Write us for further particulars.

**Demonstrations can be arranged for by appointment**

**Wangerin-Weickhardt Co.**
112-124 BURRELL STREET
MILWAUKEE. WISCONSIN. U.S.A.

---

# Would You Care

If we could show you how to MAKE MORE MONEY? How to substantially increase your receipts at a small outlay?

We have a proposition of interest to all Moving Picture Exhibitors and Managers, that has never been placed before them.

We will sell you a NEW GENUINE POWER'S, NEW 1916 MODEL MOTIOGRAPH, EDISON OR A SIMPLEX MACHINE, guaranteed for one year from date of sale, on payments of less than **ONE DOLLAR PER DAY.** Drop us a line today and we will tell you all about our plan.

**AMUSEMENT SUPPLY CO.**
**6th Floor, Cambridge Bldg.**
**N. W. Cor. 5th and Randolph, Chicago, Ill.**

Distributors of the Power's, Motiograph, Edison and Simplex Machines and Genuine Parts

---

Pathe No. 1

# OUR MOTTO

## THE BEST GOODS at the LOWEST PRICES

CAMERAS, PRINTERS, STUDIO LIGHTS, ETC.

*Send for Catalogue*

**Motion Picture Apparatus Co., Inc.**
810 Broadway Stuy. 822 NEW YORK CITY

MOY CAMERA

# FOR SALE

## MOVING PICTURE MAILING LISTS

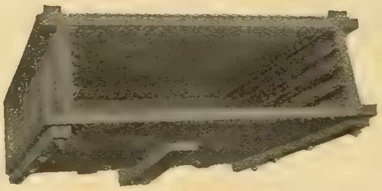
Only complete one to be had, numbering 22,000; price, $40.00; itemized by states, or $3.50 per thousand for states you want. Postage guaranteed.

| | |
|---|---|
| 1173 Film Exchanges | $4.00 |
| 149 Manufacturers and Studios | 1.00 |
| 210 Moving Picture Machine and Supply Dealers. | 1.50 |

Write for particulars

**Trade Circular Addressing Co.**
**168 West Adams Street, Chicago**
Franklin 1183 Estab. 1880

# Laboratory Insurance!



Why invest money in expensive chemicals and high salaried and competent men to mix your developing solutions, in order that your negatives will receive the proper chemical attention, but overlook the fact that a cheaply constructed and leaky tank will jeopardize your result. Interest yourself in this statement and send for illustrated booklet.

**A. J. CORCORAN, Inc.** 11 John Street
NEW YORK CITY

STANDING ROOM ONLY.

# YOU WILL USE THIS SIGN DAILY AFTER YOU INSTALL A "MINUSA" SCREEN

"CROWDED HOUSES" mean a "Crowded Bank Book."

To get more people into your theater you must be "different" from your competitor by giving the public a BETTER RUN FOR THEIR MONEY. To be "different" you need only install a "Minusa Gold Fibre Screen," which shows the pictures so "true to life" a child could tell the difference.

"Minusa Screens" are made on special order to fit your theater, and are "BUILT BY BRAINS."

If you want to hang out the "Standing Room Only" sign every day, send us your specifications and watch your Bank Account Grow.

Write or wire today for prices and samples.

## MINUSA CINÉ PRODUCTS COMPANY

MINUSA

SAINT LOUIS
BROADWAY
AT CHESTNUT.

CHICAGO
SAN FRANCISCO

PITTSBURGH
CALGARY, ALBERTA

NEW YORK
19 WEST
TWENTY-THIRD ST.

SCREENS "BUILT BY BRAINS"

Ano. 1. No. 1 Diciembre, 1915

# PAN-AMERICA CINEMATOGRÁFICA

REVISTA MENSUAL ILLUSTRADA

ÍNDICE

Film Reviews
and Stories
Machines
Electrical
and Theatre
Equipment
and Trade News

*ANNOUNCEMENT*

**This is cover design of new Spanish Monthly to be devoted to the moving picture industry in South America and all Spanish speaking countries.**

**Rates on application**

CHALMERS PUBLISHING CO., 17 Madison, Ave., New York
Publishers of the MOVING PICTURE WORLD

# ELECTRA

## PINK LABEL

# CARBONS

**are a guarantee of perfect projection**

A Limited Stock of

**5/8 x 12 Cored Double Pointed and 5/8 x 6 Cored Still on Hand**

To be had of all first-class dealers

SOLE IMPORTER

**HUGO REISINGER**
**11 Broadway New York**

## REFLEX

## The Quality Carbons of the World

### Specially Constructed Negative with Copper Coated Core

Below is what another operator writes us:

"I take pleasure in stating I have tried your carbons, which I find give a **good white light** and **burn longer** than any carbons I have used for the last few years.

"Am an operator of 12 years' experience and can say I **never used a better carbon** for moving picture arc.

"Hope you keep up the good work."

We have received sample and repeat orders by every mail from operators and managers all over this country. **Have we received one from you?**

¾ x 12 plain cored, $10.00 per hundred carbons
⅝ x 12 plain cored, $7.50 per hundred carbons
⅝ x 6 copper coated cored, $3.75 per hundred carbons
½ x 6 copper coated cored, $2.75 per hundred carbons

If your dealer cannot supply you, send us his name and we will fill sample orders in lots of fifty each in all the above sizes, providing cash accompanies the order in full.

Watch our weekly advertisements. They will interest you.

**JONES & CAMMACK**
SOLE DISTRIBUTORS FOR THE UNITED STATES
**Corner Bridge and Whitehall Sts., New York City**

---

## A Dependable Mailing List Service

Saves you from 30 to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features, Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W32

**MOTION PICTURE DIRECTORY COMPANY**
80 Fifth Avenue, New York — Phone 3227 Chelsea
425 Ashland Block, Chicago — Phone 2003 Randolph

*Addressing Multigraphing Printing Typewriting*

---

## QUALITY and PROMPTNESS

### Printing, Developing, Titling Tinting, Toning

Best results from any negatives.

## Modern Film Laboratories, Inc.

LABORATORIES
193-9 Newell Street
Brooklyn, N. Y.
Tel. Greenpoint 1940

New York Office,
665 Eighth Ave.
Tel. 7684 Bryant

---

## FRUDE FILM CIRCUIT CLOSER

For motor driven picture machines

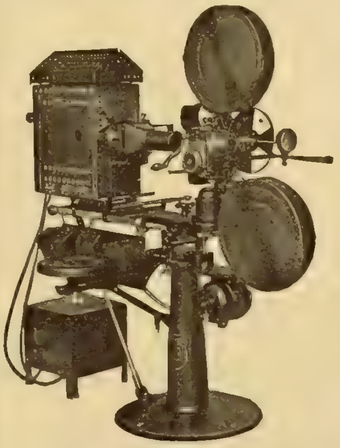
**SAVES MONEY AND WORRY**

MOTION PICTURE FIRE PREVENTION DEVICES COMPANY
1061 Indiana Avenue, Chicago

---

## The 1916 Model MOTIOGRAPH IS

**the best and most substantial motion picture machine on the market—a projector that you can depend upon.**



With the **New Sliding Disc Connection** and **Extra Balance Wheel on Cam Shaft** you are insured a rock-steady picture and wear is reduced to a minimum.

Every Exhibitor should inspect or try out the **1916 Model MOTIOGRAPH.**

You will be surprised at the results when compared with any other projector as to PRICE, PROJECTION and QUALITIES.

**THE MOTIOGRAPH REPRESENTS THE ESSENCE OF SIMPLICITY, STRENGTH AND DURABILITY**

**The Enterprise Optical Mfg. Co.**
**574 W. Randolph St., Chicago, Ill.**
Eastern Office — 19 West 23rd St., New York City.
Western Office — 833 Market St., San Francisco, Cal.

---

*Permit us to present—*

## Speedco Arc Controller

**—THE NEW GIVEN NAME OF OUR PRODUCT THAT HAS "MADE GOOD" FOR EIGHTEEN MONTHS**

**LET US SEND YOU BOOKLET "A"**

SPEED CONTROLLER COMPANY, Inc.
257-259 William Street New York

---

## MAKE'EM YOURSELF SLIDES

Make them yourself. Written with pen and ink or typewriter. Three minutes to make a slide. Used for advertising slides, to announce future or feature programmes, for chorus slides when chorus slide is missing. We send four colors of gelatin. The slides look well and anyone can make them. They are handy also for announcing vaudeville acts. In fact, they may be readily used for anything you may wish to say to your audience.

For the sum of $3.50 we will send, by parcel post, prepaid and insured, the following:

24 cover glass, 1 package binder strips, 1 dozen mats, 1 instruction sheet, 1 form sheet and 50 strips of assorted colors gelatin—enough for from 300 to 400 slides. Order now. Address:

**UTILITY TRANSPARENCY CO.**
1733 West 9th Street Brooklyn, N. Y.

## Motion Picture Machines

FROM

**The Largest Supply House in the East**

**We are Distributors for**

**Minusa Gold Fibre Screens**

**The Acme of Screen Perfection.**

**Power, Simplex and Baird machines and all supplies**

Catalogs for the asking

**LEWIS M. SWAAB**

**1327 Vine Street, PHILADELPHIA**

---

## Perfect Developing and Printing

FOR AMATEURS AND PROFESSIONALS IN ANY QUANTITIES

**We guarantee quality plus prompt delivery and personal service**

Prices, References and Factory Description Sent at Your Request

**Industrial Moving Picture Co.**

223-233 West Erie Street, Chicago

---

DUTCH EAST INDIES

Netherlands

## DE KINEMATOGRAAF

Leading Organ of the Cinematograph Trade. With Correspondents all over the World.

| **AMSTERDAM** | **HOLLAND** |
|---|---|
| Annual Subscription | fl. Dutch 7.50 |
| Sample Copies | fl. Dutch 0.20 |
| Advertisements, each line | fl. Dutch 0.20 |

Belgium

DUTCH WEST INDIES

---

# BLUE LABEL CARBONS

**We have FOR SALE a limited supply of**

**CARBONS**

**5/8 x 12—3/4 x 12**

Can deliver promptly by express, freight or mail.

These CARBONS are soft cored.

They give a steady, pure, white light on A. C. or D. C. current.

They act as a rectifier, producing a steady white light, free from noise and splutter.

**ORDER QUICK**

**Price: $65 per M, or $7.50 per hundred for 3/4 x 12**
**$35 per M, or $4.50 per hundred for 5/8 x 12**
**f. o. b. Chicago.**

Cash to accompany orders, or will be sent C. O. D.

**JEWETT CARBON SUPPLY CO.**

**1534 Monroe Bldg. Chicago, Ill.**

---

# Porter Equips Metropolitan Opera House

**In Philadelphia, one of the GREATEST and FINEST THEATRES in the WORLD. Two FAMOUS SIMPLEX PROJECTORS, up-to-the-minute Models with Special Accessories installed under Porter's personal supervision. Largest Special SCREEN ever installed. Distance to Screen one of the greatest in the world. BRIGHTEST LONG DISTANCE PICTURE in the UNITED STATES.**

B. F. PORTER, 1482 BROADWAY, AT TIMES SQUARE, NEW YORK

---

## Quality means EVANS means Perfection

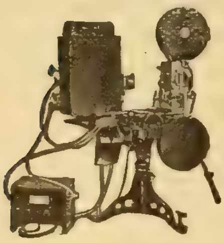
**We do PARTICULAR Work for PARTICULAR People**
**Developing and Printing ONLY**

EVANS FILM MANUFACTURING COMPANY

**Telephone 6881 Audubon**

**416-418-420-422 West 216th Street, New York City**

---



## GAIN AND RETAIN PATRONAGE

Make a bid for bigger business by installing the American Standard Motion Picture Machine, the MASTER MODEL. The screen will then reveal perfection in projection. Your patrons will unconsciously select your house as **their** photoshow theatre. Casual visitors will call again. One patron will recommend another. Your profits will grow.

Write us for American Standard MASTER MODEL particulars.

AMERICAN STANDARD MOTION PICTURE MACHINE COMPANY

**One Hundred Ten and Twelve West Fortieth Street, New York**

---

## MINA COMEDIES

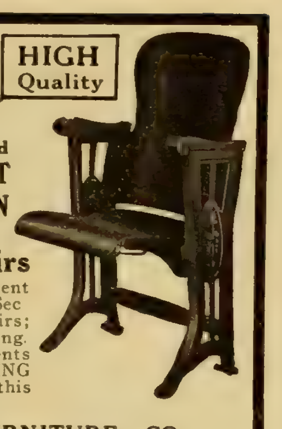
## TOP OFF YOUR FEATURE WITH ONE OF THEM

**EVERY THURSDAY ON THE GENERAL FILM PROGRAM BOOK THEM**

**Non-Breakable and Sanitary STEEL and CAST IRON**

HIGH Quality

LOW Price



**Opera Chairs**

immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.

Grand Rapids, Mich.; New York, 150 Fifth Ave.

**THE PEABODY SCHOOL FURNITURE CO.**

North Manchester, Ind.

Opera Chairs
Folding Chairs
Complete Line
Prompt Shipments
Write for Catalogue
With Direct Factory Prices

**COMPENSARC**

That's the device that saves Moving Picture men two-thirds on their electric light bills, and yet gives better light. Did you see our ad last week? Well, don't look it up. Just write for our

BOOKLET 15018

FORT WAYNE ELECTRIC WORKS
of General Electric Company
1402 Broadway
FORT WAYNE, INDIANA

733

**—FEATURE FILMS—**

Three, four and five reel subjects, with paper,
**$10.00 per reel**
Two reel subjects, with paper,
**$7.50 per reel**
Single subjects, with paper
**$5.00 per reel**
Splendid comedies, all makes

**G. W. Bradenburgh**

802 Vine Street Philadelphia

The EXHIBITOR SAYS

"ERKER'S FOR EVERYTHING"
ERKERS

Complete Equipment
for The MOTION PICTURE THEATRE
Send for Complete Catalogue
608 OLIVE ST ERKER'S ST LOUIS, MO

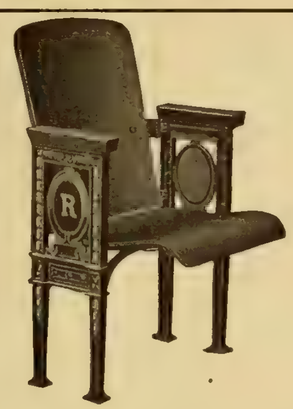
**There Is No Program So Good That One of Our Features Cannot Improve**

Pasquali, Terriss Feature Film and Interstate Feature Film

MASTERPIECES

Picture Playhouse Film Co.

71 W. 23rd St. New York City



When you want Opera Chairs remember we have

**50,000 CHAIRS** ALWAYS IN STOCK

in 6 different designs in Antique Mahogany and Circassian Walnut finishes, assuring you of a satisfactory selection and

**IMMEDIATE SERVICE**

Other designs of unupholstered and **Upholstered Chairs** in unlimited numbers furnished in 25 to 50 days after receipt of specifications, depending on character of chair selected. We will be pleased to forward you illustrated literature on Veneer (plain) Chairs, or Upholstered; kindly state in which you are interested.

Our consultation service, specializing in designing economical arrangements for theatre seating, is tendered to you without any charge whatever.

AMERICAN SEATING COMPANY

General Offices: 1010 Lytton Bldg., Chicago
Sales offices in all principal cities.

**See the New "1915" Models.**

"UNLIKE THE ORDINARY CHAIRS"

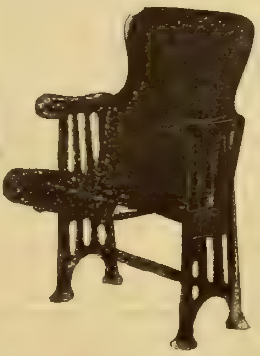
ADDRESS:
THEATRE CHAIR SALES DEPT.
NEW LONDON
U. S. A. WISC.

CASTEEL THEATRE CHAIRS

MADE ONLY BY
WISCONSIN SEATING FACTORIES

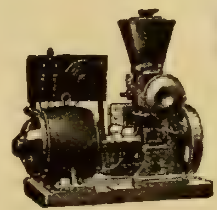
FACTORIES IN
NEW LONDON
PT. WASHINGTON
SHEBOYGAN
U. S. A. GRAFTON

**OPERA CHAIRS**



FOR EVERY PURPOSE
1,000 STYLES
ESTABLISHED 1865
WRITE FOR CAT. NO. 31

**The A. H. Andrews Co.**
115-117 So. Wabash Ave.
Chicago, Ill.
Branches in all Leading Cities
New York Office
1472 Broadway, Long Acre Bldg.
Seattle Office
508-10-12 First Ave., So.
San Francisco Office
728 Mission Street



**Good Light Means Big Crowds**

The Sandow Moving Picture Electric Light Plant gives perfect light any time you want it, at 1-10 the cost of public service. Light enough to ship as baggage. Carry your own electric lights. Catalog 201 tells you how and how much. Want it?

**Detroit Motor Car Supply Company, Detroit, Michigan.**

**Anti-Censorship Slides**

Four Slides............. 50c.
Six Slides............... 75c.
Twelve Slides All Different $1.50

**Moving Picture Exhibitors and Theatre Managers.** The fight against Legalized Censorship of Moving Pictures is your fight. Show these slides on your screen for the next few months and help create a strong public sentiment against this unnecessary and un-American form of legislation. See page 1743 of our issue of March 20th for text matter. All slides neatly colored, carefully packed and postage paid.

"Keeping Everlastingly at It Brings Success"

Send your slide orders and remittances at once to

**Moving Picture World, 17 Madison Ave., N. Y.**

# TO OUR PATRONS—

WE advise that arrangements have been made whereby this publication will be mailed on Wednesday, as against Friday heretofore. This change has been made in order that we might make the MOVING PICTURE WORLD a more valuable medium, and to comply with the request of our thousands of subscribers who use this paper exclusively in booking their shows, etc.

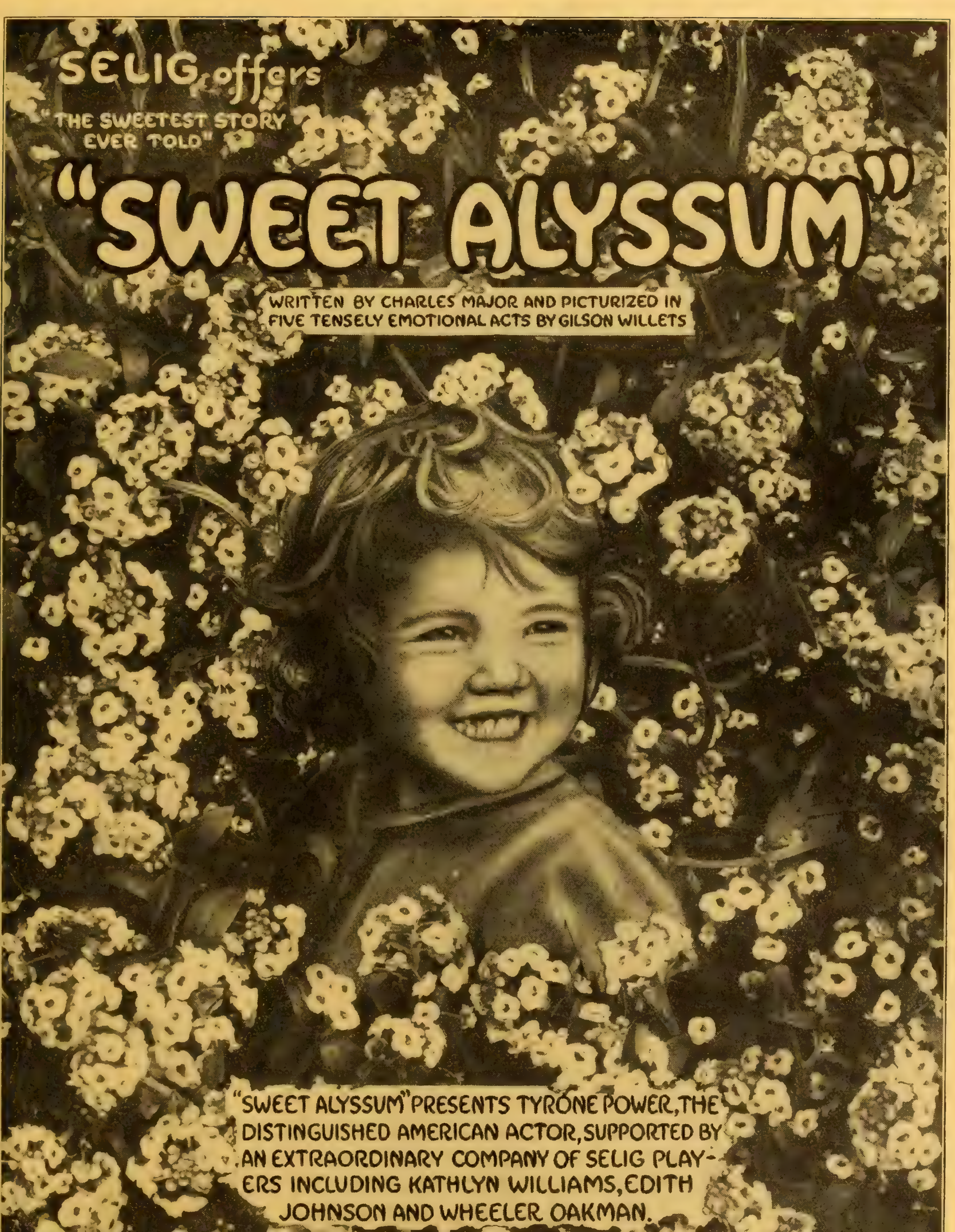
This change in publication date will make it possible for all readers of the MOVING PICTURE WORLD east of Denver, Colo., to secure a current issue before Saturday afternoon, and our Coast readers should get their copies with first hand and authoritative news no later than Monday.

Heretofore each issue of the MOVING PICTURE WORLD has carried the date of one week in advance of the day on which it was actually printed. Under the new arrangement this will not be necessary, and the paper will carry the Saturday date of the week in which it is printed.

Assuring you of every cooperation for the benefit of all branches of the great moving picture art.

**MOVING PICTURE WORLD**

**17 MADISON AVENUE NEW YORK**



SELIG offers

"THE SWEETEST STORY EVER TOLD"

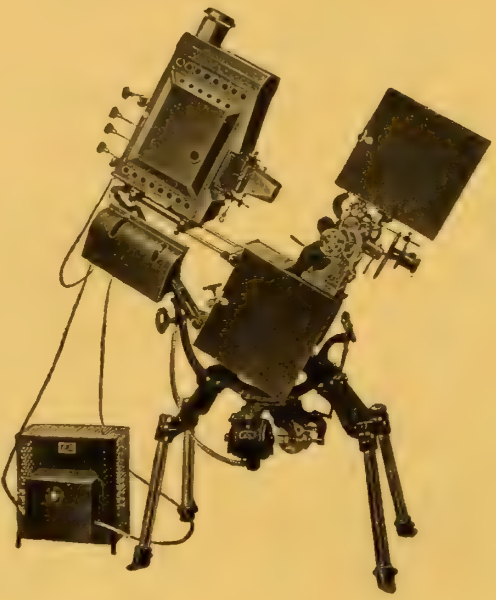
# "SWEET ALYSSUM"

WRITTEN BY CHARLES MAJOR AND PICTURIZED IN FIVE TENSELY EMOTIONAL ACTS BY GILSON WILLETS

"SWEET ALYSSUM" PRESENTS TYRONE POWER, THE DISTINGUISHED AMERICAN ACTOR, SUPPORTED BY AN EXTRAORDINARY COMPANY OF SELIG PLAYERS INCLUDING KATHLYN WILLIAMS, EDITH JOHNSON AND WHEELER OAKMAN.

BOOK THROUGH V·L·S·E

N.P.Co



# Leadership Cannot Be Duplicated

It Is Always Emphasized By Imitation

Imitations Are Necessarily Harmful

Foremost Position in the Field of Projection Universally Accorded

## Power's Cameragraph

AWARDS

| | |
|---|---|
| American Museum of Safety, - - | Gold Medal, 1913 |
| American Museum of Safety, - - | Grand Prize, 1914 |
| Panama-Pacific International Exposition, | Grand Prize, 1915 |

HELD BY

**NICHOLAS POWER COMPANY**
NINETY GOLD STREET, NEW YORK CITY